

NYFA

LOS
ANGELES

NEW YORK FILM ACADEMY
COURSE CATALOG



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| INTRODUCTION

| HISTORY

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

| MISSION

NYFA seeks to break down the barriers of entry into the industries it serves by making hands-on, intensive visual storytelling education accessible to the most diverse, international, and broadest possible spectrum of students, and to hone the skills of future professionals so that they may one day serve the visual storytelling arts as industry leaders.

| STATEMENT OF PURPOSE

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.

| VISION/CONTEXT

Visual communication plays an increasingly vital role in our globally connected lives. Motion picture content in its innumerable manifestations has entered virtually every aspect of daily life, work, culture, and our constructed environment. Indeed, visual communication is 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.

| OBJECTIVES

NYFA has set the following objectives to fulfill:

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

| CORE VALUES

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.

| INSTITUTIONAL PROGRAM OBJECTIVES

NYFA has five Institutional Learning Outcomes it expects all students to achieve. These are:

Professionalism – NYFA graduates will be able to demonstrate habits and behaviors of professional artists and media creators, such as regular, disciplined practice; collaboration; creative problem solving; leadership and time management.

Visual Literacy – NYFA graduates will be able to analyze, contextualize, and evaluate visual storytelling in various art forms and media.

Visual Storytelling – NYFA graduates will be able to master the tools of their disciplines to create visual stories, experiences, and works of art with well-defined aesthetic, conceptual, and contextual choices.

Personal Voice – NYFA graduates will be able to demonstrate the development of a personal creative voice through the creation of original works of art and media.

Global Citizenship – NYFA graduates will be able to demonstrate an awareness of global issues, and how their work fits within a global context.

| BOARD OF DIRECTORS

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

| LICENSING & APPROVALS

The New York Film Academy is a private postsecondary institution. NYFA is accredited by the WASC Senior College and University Commission (WSCUC), 985 Atlantic Avenue, Suite 100, Alameda, CA 94501, 510.748.9001. WSCUC is an accrediting agency recognized by the United States Department of Education.

The New York Film Academy has received “approval” from the Bureau for Private Postsecondary Education (BPPE) to operate as a degree-granting institution in the state of California. “Approval” or “approval to operate” means that the institution is compliant with the minimum standards contained in the California Private Postsecondary Education Act of 2009 (as amended) and Division 7.5 of Title 5 of the California Code of Education.

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

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

1747 N. Market Blvd. Ste 225
Sacramento, CA 95834
P.O. Box 980818 West Sacramento, CA 95798-0818
Web site address: www.bppe.ca.gov
Telephone & Fax:
(888) 370-7589 or by fax (916) 263-1897 or
(916) 574-8900 or by fax (916) 263-1987

A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling (888) 370-7589 or by completing a complaint form, which can be obtained on the bureau’s internet website www.bppe.ca.gov.

The Office of Student Assistance and Relief is available to support prospective students, current students, or past students of private postsecondary educational institutions in making informed decisions, understanding their rights, and navigating available services and relief options. The office may be reached by calling (888) 370-7589, option #5, or by visiting osar.bppe.ca.gov.

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

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

| STUDENT ACCESS TO STAFF & FACULTY

Students are provided flexible access to one-on-one consultations with each of their instructors. Additionally, all full-time faculty hold a minimum of three office hours during the week, which are determined at the beginning of each program. 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 7 days a week, except on specified holidays. When the Academy is open, a staff member is always available by phone or in person for consultation, questions, or help.

| STUDENT INTERACTION

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

| SELF MONITORING POLICY

Committee for Academic Policy & Procedures (CAPP)

The Committee for Academic Policy and Procedures (CAPP) is a cross-institutional collaborative dedicated to ensuring the quality, effectiveness, and self-monitoring of academic policies and procedures. CAPP employs evidence-based practices to create, review, and update essential academic policies and procedures in alignment with institutional goals and the regulatory requirements of outside agencies.

CAPP membership comprises key institutional stakeholders including, but not limited to, the Vice President of Academic Affairs, Dean of the College, Dean of Academic Advising, Associate Dean for Academic Affairs, Dean of Students, Dean of Faculty, Director of International Student Services, Director of Veteran Services, Director of Financial Aid, Title IX Coordinator, Director of Admissions Review, Registrar, Chair of Liberal Arts and Sciences, and VP of Institutional Research and Effectiveness. The committee convenes bi-weekly, with additional ad-hoc meetings to address urgent matters or facilitate subcommittee work.

CAPP oversees a broad spectrum of policies, including attendance, grade appeal, academic probation/dismissal, code of conduct violations, Title IX procedures, and student accessibility services. To ensure alignment with strategic goals and institutional outcomes, CAPP employs a rigorous review process that incorporates peer benchmarks and literature review.

In addition to its role in policy development, CAPP members serve as liaisons to various licensing and accrediting bodies. Committee members actively monitor regulatory updates through Bureau for Private and Post-Secondary Education (BPPE) communications, attend relevant workshops and training, and disseminate information to CAPP to ensure policy compliance.

| ABOUT THE CATALOG

The Office of the Vice President for Academic Affairs publishes the NYFA Los Angeles 2024-2025 Course Catalog. This is the document of authority for NYFA students commencing their programs at the Los Angeles campus starting from August 26th, 2024 up until September 1st, 2025.

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

2024-25 ACADEMIC CALENDAR

MASTER OF FINE ARTS IN FILMMAKING

Fall 2024

1st Semester: 8/26/24 - 12/10/24
2nd Semester: 1/13/25 - 4/26/25
3rd Semester: 5/5/25 - 8/16/25
4th Semester: 9/2/25 - 12/16/25
5th Semester: 1/12/26 - 4/25/26
6th Semester: 5/4/26 - 8/15/26
7th Semester: 8/31/26 - 12/15/26

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25
4th Semester: 1/12/26 - 4/25/26
5th Semester: 5/4/26 - 8/15/26
6th Semester: 8/31/26 - 12/15/26
7th Semester: 1/11/27 - 4/24/27

Summer 2025

1st Semester: 5/5/25 - 8/16/25
2nd Semester: 9/2/25 - 12/16/25
3rd Semester: 1/12/26 - 4/25/26
4th Semester: 5/4/26 - 8/15/26
5th Semester: 8/31/26 - 12/15/26
6th Semester: 1/11/27 - 4/24/27
7th Semester: 5/3/27 - 8/14/27

MASTER OF FINE ARTS IN ACTING FOR FILM

Fall 2024

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

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25
4th Semester: 1/12/26 - 4/25/26
5th Semester: 5/4/26 - 8/15/26

Summer 2024

1st Semester: 5/5/25 - 8/16/25
2nd Semester: 9/2/25 - 12/16/25
3rd Semester: 1/12/26 - 4/25/26
4th Semester: 5/4/26 - 8/15/26
5th Semester: 8/31/26 - 12/15/26

MASTER OF FINE ARTS IN SCREENWRITING

Fall 2024

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

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25
4th Semester: 1/12/26 - 4/25/26
5th Semester: 5/4/26 - 8/15/26

MASTER OF FINE ARTS IN PRODUCING

Fall 2024

1st Semester: 8/26/24 - 12/10/24
2nd Semester: 1/13/25 - 4/26/25
3rd Semester: 5/5/25 - 8/16/25
4th Semester: 9/2/25 - 12/16/25
5th Semester: 1/12/26 - 4/25/26
6th Semester: 5/4/26 - 8/15/26

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25
4th Semester: 1/12/26 - 4/25/26
5th Semester: 5/4/26 - 8/15/26
6th Semester: 8/31/26 - 12/15/26

MASTER OF FINE ARTS IN PHOTOGRAPHY

Fall 2024

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

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25
4th Semester: 1/12/26 - 4/25/26

| MASTER OF FINE ARTS IN CINEMATOGRAPHY

Fall 2024

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

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25
4th Semester: 1/12/26 - 4/25/26
5th Semester: 5/4/26 - 8/15/26

| MASTER OF FINE ARTS IN DOCUMENTARY FILMMAKING

Fall 2024

1st Semester: 8/26/24 - 12/10/24
2nd Semester: 1/13/25 - 4/26/25
3rd Semester: 5/5/25 - 8/16/25
4th Semester: 9/2/25 - 12/16/25
5th Semester: 1/12/26 - 4/25/26
6th Semester: 5/4/26 - 8/15/26

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25
4th Semester: 1/12/26 - 4/25/26
5th Semester: 5/4/26 - 8/15/26
6th Semester: 8/31/26 - 12/15/26

| MASTER OF FINE ARTS IN GAME DESIGN

Fall 2024

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

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25
4th Semester: 1/12/26 - 4/25/26

| MASTER OF FINE ARTS IN 3-D ANIMATION & VISUAL EFFECTS

Fall 2024

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

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25
4th Semester: 1/12/26 - 4/25/26

| MASTER OF ARTS IN FILM & MEDIA PRODUCTION

Fall 2024

1st Semester: 8/26/24 - 12/10/24
2nd Semester: 1/13/25 - 4/26/25
3rd Semester: 5/5/25 - 8/16/25

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25

Summer 2025

1st Semester: 5/5/25 - 8/16/25
2nd Semester: 9/2/25 - 12/16/25
3rd Semester: 1/12/26 - 4/25/26

| MASTER OF ARTS IN PRODUCING

Fall 2024

1st Semester: 8/26/24 - 12/10/24
2nd Semester: 1/13/25 - 4/26/25

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25

| MASTER OF ARTS IN ENTREPRENEURIAL PRODUCING & INNOVATION

Fall 2024

1st Semester: 8/26/24 - 12/10/24
2nd Semester: 1/13/25 - 4/26/25
3rd Semester: 5/5/25 - 8/16/25

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25

| BACHELOR OF FINE ARTS IN FILMMAKING

Fall 2024

1st Semester: 8/26/24 - 12/10/24
2nd Semester: 1/13/25 - 4/26/25
3rd Semester: 5/5/25 - 8/16/25
4th Semester: 9/2/25 - 12/16/25
5th Semester: 1/12/26 - 4/25/26
6th Semester: 5/4/26 - 8/15/26

7th Semester: 8/31/26 - 12/15/26
8th Semester: 1/11/27 - 4/24/27
9th Semester: 5/3/27 - 8/14/27

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25
4th Semester: 1/12/26 - 4/25/26
5th Semester: 5/4/26 - 8/15/26
6th Semester: 8/31/26 - 12/15/26
7th Semester: 1/11/27 - 4/24/27
8th Semester: 5/3/27 - 8/14/27
9th Semester: 8/30/27 - 12/14/27

Summer 2025

1st Semester: 5/5/25 - 8/16/25
2nd Semester: 9/2/25 - 12/16/25
3rd Semester: 1/12/26 - 4/25/26
4th Semester: 5/4/26 - 8/15/26
5th Semester: 8/31/26 - 12/15/26
6th Semester: 1/11/27 - 4/24/27
7th Semester: 5/3/27 - 8/14/27
8th Semester: 8/30/27 - 12/14/27
9th Semester: 1/10/28 - 4/22/28

| BACHELOR OF FINE ARTS IN ACTING FOR FILM

Fall 2024

1st Semester: 8/26/24 - 12/10/24
2nd Semester: 1/13/25 - 4/26/25
3rd Semester: 5/5/25 - 8/16/25
4th Semester: 9/2/25 - 12/16/25
5th Semester: 1/12/26 - 4/25/26
6th Semester: 5/4/26 - 8/15/26
7th Semester: 8/31/26 - 12/15/26
8th Semester: 1/11/27 - 4/24/27

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25
4th Semester: 1/12/26 - 4/25/26
5th Semester: 5/4/26 - 8/15/26
6th Semester: 8/31/26 - 12/15/26
7th Semester: 1/11/27 - 4/24/27
8th Semester: 5/3/27 - 8/14/27

Summer 2025

1st Semester: 5/5/25 - 8/16/25
2nd Semester: 9/2/25 - 12/16/25
3rd Semester: 1/12/26 - 4/25/26
4th Semester: 5/4/26 - 8/15/26
5th Semester: 8/31/26 - 12/15/26
6th Semester: 1/11/27 - 4/24/27
7th Semester: 5/3/27 - 8/14/27
8th Semester: 8/30/27 - 12/14/27

| BACHELOR OF FINE ARTS IN SCREENWRITING

Fall 2024

1st Semester: 8/26/24 - 12/10/24
2nd Semester: 1/13/25 - 4/26/25
3rd Semester: 5/5/25 - 8/16/25
4th Semester: 9/2/25 - 12/16/25
5th Semester: 1/12/26 - 4/25/26
6th Semester: 5/4/26 - 8/15/26
7th Semester: 8/31/26 - 12/15/26
8th Semester: 1/11/27 - 4/24/27

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25
4th Semester: 1/12/26 - 4/25/26
5th Semester: 5/4/26 - 8/15/26
6th Semester: 8/31/26 - 12/15/26
7th Semester: 1/11/27 - 4/24/27
8th Semester: 5/3/27 - 8/14/27

| BACHELOR OF FINE ARTS IN PRODUCING

Fall 2024

1st Semester: 8/26/24 - 12/10/24
2nd Semester: 1/13/25 - 4/26/25
3rd Semester: 5/5/25 - 8/16/25
4th Semester: 9/2/25 - 12/16/25
5th Semester: 1/12/26 - 4/25/26
6th Semester: 5/4/26 - 8/15/26
7th Semester: 8/31/26 - 12/15/26
8th Semester: 1/11/27 - 4/24/27

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25
4th Semester: 1/12/26 - 4/25/26
5th Semester: 5/4/26 - 8/15/26
6th Semester: 8/31/26 - 12/15/26
7th Semester: 1/11/27 - 4/24/27
8th Semester: 5/3/27 - 8/14/27

| BACHELOR OF FINE ARTS IN PHOTOGRAPHY

Fall 2024

1st Semester: 8/26/24 - 12/10/24
2nd Semester: 1/13/25 - 4/26/25
3rd Semester: 5/5/25 - 8/16/25
4th Semester: 9/2/25 - 12/16/25
5th Semester: 1/12/26 - 4/25/26
6th Semester: 5/4/26 - 8/15/26
7th Semester: 8/31/26 - 12/15/26
8th Semester: 1/11/27 - 4/24/27

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25
4th Semester: 1/12/26 - 4/25/26
5th Semester: 5/4/26 - 8/15/26
6th Semester: 8/31/26 - 12/15/26
7th Semester: 1/11/27 - 4/24/27
8th Semester: 5/3/27 - 8/14/27

| BACHELOR OF FINE ARTS IN GAME DESIGN

Fall 2024

1st Semester: 8/26/24 - 12/10/24
2nd Semester: 1/13/25 - 4/26/25
3rd Semester: 5/5/25 - 8/16/25
4th Semester: 9/2/25 - 12/16/25
5th Semester: 1/12/26 - 4/25/26
6th Semester: 5/4/26 - 8/15/26
7th Semester: 8/31/26 - 12/15/26
8th Semester: 1/11/27 - 4/24/27

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25
4th Semester: 1/12/26 - 4/25/26
5th Semester: 5/4/26 - 8/15/26
6th Semester: 8/31/26 - 12/15/26
7th Semester: 1/11/27 - 4/24/27
8th Semester: 5/3/27 - 8/14/27

| BACHELOR OF FINE ARTS IN 3-D ANIMATION & VISUAL EFFECTS

Fall 2024

1st Semester: 8/26/24 - 12/10/24
2nd Semester: 1/13/25 - 4/26/25
3rd Semester: 5/5/25 - 8/16/25
4th Semester: 9/2/25 - 12/16/25
5th Semester: 1/12/26 - 4/25/26
6th Semester: 5/4/26 - 8/15/26
7th Semester: 8/31/26 - 12/15/26
8th Semester: 1/11/27 - 4/24/27

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25
4th Semester: 1/12/26 - 4/25/26
5th Semester: 5/4/26 - 8/15/26
6th Semester: 8/31/26 - 12/15/26
7th Semester: 1/11/27 - 4/24/27
8th Semester: 5/3/27 - 8/14/27

| BACHELOR OF ARTS IN MEDIA STUDIES

Fall 2024

1st Semester: 8/26/24 - 12/10/24
2nd Semester: 1/13/25 - 4/26/25
3rd Semester: 5/5/25 - 8/16/25
4th Semester: 9/2/25 - 12/16/25
5th Semester: 1/12/26 - 4/25/26
6th Semester: 5/4/26 - 8/15/26
7th Semester: 8/31/26 - 12/15/26
8th Semester: 1/11/27 - 4/24/27

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25
4th Semester: 1/12/26 - 4/25/26
5th Semester: 5/4/26 - 8/15/26
6th Semester: 8/31/26 - 12/15/26
7th Semester: 1/11/27 - 4/24/27
8th Semester: 5/3/27 - 8/14/27

Summer 2025

1st Semester: 5/5/25 - 8/16/25
2nd Semester: 9/2/25 - 12/16/25
3rd Semester: 1/12/26 - 4/25/26
4th Semester: 5/4/26 - 8/15/26
5th Semester: 8/31/26 - 12/15/26
6th Semester: 1/11/27 - 4/24/27
7th Semester: 5/3/27 - 8/14/27
8th Semester: 8/30/27 - 12/14/27

| MASTER OF FINE ARTS & MASTER OF ARTS PATHWAY TRACK

Fall 2024

1st Semester: 8/26/24 - 12/10/24
2nd Semester: 1/13/25 - 4/26/25

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25

| BACHELOR OF FINE ARTS PATHWAY TRACK

Fall 2024

1st Semester: 8/26/24 - 12/10/24
2nd Semester: 1/13/25 - 4/26/25

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25

| ASSOCIATE OF FINE ARTS IN FILMMAKING

Fall 2024

1st Semester: 8/26/24 - 12/10/24
2nd Semester: 1/13/25 - 4/26/25
3rd Semester: 5/5/25 - 8/16/25
4th Semester: 9/2/25 - 12/16/25
5th Semester: 1/12/26 - 4/25/26
6th Semester: 5/4/26 - 8/15/26

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25
4th Semester: 1/12/26 - 4/25/26
5th Semester: 5/4/26 - 8/15/26
6th Semester: 8/31/26 - 12/15/26

Summer 2025

1st Semester: 5/5/25 - 8/16/25
2nd Semester: 9/2/25 - 12/16/25
3rd Semester: 1/12/26 - 4/25/26
4th Semester: 5/4/26 - 8/15/26
5th Semester: 8/31/26 - 12/15/26
6th Semester: 1/11/27 - 4/24/27

| ASSOCIATE OF FINE ARTS IN ACTING FOR FILM

Fall 2024

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

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25
4th Semester: 1/12/26 - 4/25/26

Summer 2025

1st Semester: 5/5/25 - 8/16/25
2nd Semester: 9/2/25 - 12/16/25
3rd Semester: 1/12/26 - 4/25/26
4th Semester: 5/4/26 - 8/15/26

| ASSOCIATE OF FINE ARTS IN SCREENWRITING

Fall 2024

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

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25
4th Semester: 1/12/26 - 4/25/26

| ASSOCIATE OF FINE ARTS IN PRODUCING

Fall 2024

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

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25
4th Semester: 1/12/26 - 4/25/26

| ASSOCIATE OF FINE ARTS IN GAME DESIGN

Fall 2024

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

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25
4th Semester: 1/12/26 - 4/25/26

| TWO-YEAR IN PHOTOGRAPHY

Fall 2024

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

Spring 2025

1st Semester: 1/13/25 - 4/26/25
2nd Semester: 5/5/25 - 8/16/25
3rd Semester: 9/2/25 - 12/16/25
4th Semester: 1/12/26 - 4/25/26

| ONE-YEAR IN FILMMAKING

Fall 2024

1st Semester: 8/26/24 - 12/10/24
2nd Semester: 1/13/25 - 4/26/25
3rd Semester: 5/5/25 - 8/16/25

Spring 2025

1st Semester: 1/13/25 - 4/26/25

2nd Semester: 5/5/25 - 8/16/25

3rd Semester: 9/2/25 - 12/16/25

Summer 2025

1st Semester: 5/5/25 - 8/16/25

2nd Semester: 9/2/25 - 12/16/25

3rd Semester: 1/12/26 - 4/25/26

| ONE-YEAR IN ACTING FOR FILM**Fall 2024**

1st Semester: 8/26/24 - 12/10/24

2nd Semester: 1/13/25 - 4/26/25

Spring 2025

1st Semester: 1/13/25 - 4/26/25

2nd Semester: 5/5/25 - 8/16/25

Summer 2025

1st Semester: 5/5/25 - 8/16/25

2nd Semester: 9/2/25 - 12/16/25

| ONE-YEAR IN SCREENWRITING**Fall 2024**

1st Semester: 8/26/24 - 12/10/24

2nd Semester: 1/13/25 - 4/26/25

Spring 2025

1st Semester: 1/13/25 - 4/26/25

2nd Semester: 5/5/25 - 8/16/25

| ONE-YEAR IN PRODUCING**Fall 2024**

1st Semester: 8/26/24 - 12/10/24

2nd Semester: 1/13/25 - 4/26/25

Spring 2025

1st Semester: 1/13/25 - 4/26/25

2nd Semester: 5/5/25 - 8/16/25

| ONE-YEAR IN PHOTOGRAPHY**Fall 2024**

1st Semester: 8/26/24 - 12/10/24

2nd Semester: 1/13/25 - 4/26/25

Spring 2025

1st Semester: 1/13/25 - 4/26/25

2nd Semester: 5/5/25 - 8/16/25

| ONE-YEAR IN CINEMATOGRAPHY**Fall 2024**

1st Semester: 8/26/24 - 12/10/24

2nd Semester: 1/13/25 - 4/26/25

Spring 2025

1st Semester: 1/13/25 - 4/26/25

2nd Semester: 5/5/25 - 8/16/25

| ONE-YEAR IN DOCUMENTARY FILMMAKING**Fall 2024**

1st Semester: 8/26/24 - 12/10/24

2nd Semester: 1/13/25 - 4/26/25

3rd Semester: 5/5/25 - 8/16/25

Spring 2025

1st Semester: 1/13/25 - 4/26/25

2nd Semester: 5/5/25 - 8/16/25

3rd Semester: 9/2/25 - 12/16/25

| ONE-YEAR IN GAME DESIGN**Fall 2024**

1st Semester: 8/26/24 - 12/10/24

2nd Semester: 1/13/25 - 4/26/25

Spring 2025

1st Semester: 1/13/25 - 4/26/25

2nd Semester: 5/5/25 - 8/16/25

| ONE-YEAR IN 3-D ANIMATION**Fall 2024**

1st Semester: 8/26/24 - 12/10/24

2nd Semester: 1/13/25 - 4/26/25

3rd Semester: 5/5/25 - 8/16/25

Spring 2025

1st Semester: 1/13/25 - 4/26/25

2nd Semester: 5/5/25 - 8/16/25

3rd Semester: 9/2/25 - 12/16/25

| TWELVE-WEEK EVENING FILMMAKING

9/3/24 - 11/23/24

1/21/25 - 4/12/25

5/12/25 - 8/2/25

| TWELVE-WEEK EVENING DIGITAL EDITING

9/3/24 - 11/23/24

1/21/25 - 4/12/25

5/12/25 - 8/2/25

| TWELVE-WEEK EVENING ACTING FOR FILM

9/3/24 - 11/23/24

1/21/25 - 4/12/25

5/12/25 - 8/2/25

| TWELVE-WEEK EVENING FEATURE SCREENWRITING

9/3/24 – 11/23/24
1/21/25 – 4/12/25
5/12/25 – 8/2/25

| TWELVE-WEEK EVENING TELEVISION WRITING

9/3/24 – 11/23/24
1/21/25 – 4/12/25
5/12/25 – 8/2/25

| TWELVE-WEEK EVENING COMIC BOOK WRITING

9/3/24 – 11/23/24
1/21/25 – 4/12/25
5/12/25 – 8/2/25

| TWELVE-WEEK EVENING COMEDY WRITING

9/3/24 – 11/23/24
1/21/25 – 4/12/25
5/12/25 – 8/2/25

| TWELVE-WEEK EVENING PRODUCING

9/3/24 – 11/23/24
1/21/25 – 4/12/25
5/12/25 – 8/2/25

| TWELVE-WEEK EVENING PHOTOGRAPHY

9/3/24 – 11/23/24
1/21/25 – 4/12/25
5/12/25 – 8/2/25

| EIGHT-WEEK FILMMAKING

9/3/24 – 10/26/24
1/21/25 – 3/15/25
3/10/25 – 5/3/25
5/12/25 – 7/5/25
6/2/25 – 7/26/25
7/7/25 – 8/30/25
8/4/25 – 9/27/25

| EIGHT-WEEK ACTING FOR FILM

9/3/24 – 10/26/24
1/21/25 – 3/15/25
3/10/25 – 5/3/25
5/12/25 – 7/5/25
6/2/25 – 7/26/25
7/7/25 – 8/30/25

| EIGHT-WEEK FEATURE SCREENWRITING

9/3/24 – 10/26/24
1/21/25 – 3/15/25
5/12/25 – 8/2/25
6/2/25 – 7/26/25

| EIGHT-WEEK TELEVISION WRITING

9/3/24 – 10/26/24
1/21/25 – 3/15/25
5/12/25 – 8/2/25
6/2/25 – 7/26/25

| EIGHT-WEEK PRODUCING

9/3/24 – 10/26/24
1/21/25 – 3/15/25
6/2/25 – 7/26/25

| EIGHT-WEEK PHOTOGRAPHY

9/3/24 – 10/26/24
1/21/25 – 3/15/25
6/2/25 – 7/26/25

| HOLIDAY FILMMAKING

12/2/24 – 1/25/25

| HOLIDAY ACTING FOR FILM

12/2/24 – 1/25/25

| SIX-WEEK FILMMAKING

6/2/25 – 7/12/25

| SIX-WEEK ACTING FOR FILM

6/2/25 – 7/12/25
7/7/25 – 8/16/25

| SIX-WEEK DOCUMENTARY FILMMAKING

9/3/24 – 10/11/24
1/21/25 – 3/1/25
6/2/25 – 7/12/25

| FOUR-WEEK FILMMAKING

9/3/24 – 9/28/24
10/7/24 – 11/2/24
1/21/25 – 2/15/25
3/10/25 – 4/5/25
5/12/25 – 6/7/25
6/2/25 – 6/28/25
7/7/25 – 8/2/25

8/4/25 – 8/30/25

FOUR-WEEK DIGITAL EDITING

9/3/24 – 9/28/24
1/21/25 – 2/15/25
6/2/25 – 6/28/25

FOUR-WEEK ACTING FOR FILM

9/3/24 – 9/28/24
10/7/24 – 11/2/24
1/21/25 – 2/15/25
3/10/25 – 4/5/25
5/12/25 – 6/7/25
6/2/25 – 6/28/25
7/7/25 – 8/2/25
8/4/25 – 8/30/25

FOUR-WEEK PRODUCING

9/3/24 – 9/28/24
1/21/25 – 2/15/25
6/2/25 – 6/28/25

FOUR-WEEK PHOTOGRAPHY

9/3/24 – 9/28/24
1/21/25 – 2/15/25
6/2/25 – 6/28/25

FOUR-WEEK FASHION PHOTOGRAPHY

6/2/25 – 6/28/25

FOUR-WEEK 3-D ANIMATION & VISUAL EFFECTS

9/3/24 – 9/28/24
1/21/25 – 2/15/25
6/2/25 – 6/28/25

FOUR-WEEK MUSIC VIDEO

9/3/24 – 9/28/24

ONE-WEEK FILMMAKING

9/3/24 – 9/7/24
10/7/24 – 10/11/24
1/13/25 – 1/18/25
3/10/25 – 3/15/25
5/12/25 – 5/17/25
6/2/25 – 6/7/25
7/7/25 – 7/12/25
8/4/25 – 8/9/25

ONE-WEEK ACTING FOR FILM

9/3/24 – 9/7/24
10/7/24 – 10/11/24
1/13/25 – 1/18/25
3/10/25 – 3/15/25
5/12/25 – 5/17/25
6/2/25 – 6/7/25
7/7/25 – 7/12/25
8/4/25 – 8/9/25

ACADEMIC BREAKS

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)

NATIONAL HOLIDAY BREAKS:

Martin Luther King, Jr. Day: Monday, January 15, 2024
Good Friday: Friday, March 29, 2024**
Memorial Day: Monday, May 27, 2024
Juneteenth Day: Wednesday, June 19, 2024
Fourth of July: Thursday, July 4, 2024
Labor Day: Monday, September 2, 2024
Rosh Hashanah: Starts 5pm Wed. Oct. 2, 2024 all day
Thurs. Oct. 3
Yom Kippur: Starts 5pm Friday. Oct. 11, 2024, all day Sat.
Oct. 12
Veterans Day: Monday, November 11, 2024
Thanksgiving: Thursday, November 28, 2024 – Friday,
November 29
Holiday Break: December 11, 2024 – January 12, 2025
**(NYFA is open administratively but there are no classes.)

Martin Luther King, Jr. Day: Monday, January 20, 2025
Good Friday: Friday, April 18, 2025**
Memorial Day: Monday, May 26, 2025
Juneteenth Day: Thursday, June 19, 2025
Fourth of July: Friday, July 4, 2025
Labor Day: Monday, September 1, 2025
Rosh Hashanah: Starts 5pm Monday Sept. 22, 2025 all day
Tuesday Sept. 23
Yom Kippur: Starts 5pm Wednesday, Oct. 1, 2025, all day
Thursday, Oct. 2
Veterans Day: Tuesday, November 11, 2025
Thanksgiving: Thursday, November 27, 2025 – Friday,
November 28
Holiday Break: December 17, 2025 – January 11, 2026
**(NYFA is open administratively but there are no classes.)

| STUDENT AFFAIRS POLICIES

| STUDENT CODE OF CONDUCT

| I. INTRODUCTION

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

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

| II. STUDENT CONDUCT POLICIES

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

Procedures specifically for allegations involving discrimination, harassment, retaliation, sexual misconduct, domestic and dating violence, and stalking are set forth in NYFA's Title IX Grievance Policy and Procedure (2020), NYFA's Sexual Misconduct Policy (2020), NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Policy (2024), NYFA's Discrimination, Harassment, and Retaliation policy, and/or NYFA's Student Grievance and Resolution Process.

A. Jurisdiction

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

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

B. Types of Misconduct

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

1) Academic Dishonesty

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

2) Cheating

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

3) Plagiarism

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

4) Fabrication

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

5) Multiple Submissions

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

6) Unauthorized Assistance

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

7) Solicitation

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

8) Forgery

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

9) Falsifying Information

Falsifying information includes, but is not limited to, any individual who knowingly files a false Complaint, who knowingly provides false information connected to a NYFA-related activity or investigation, or who intentionally misleads a member of the NYFA community involved with a NYFA-related activity or investigation or resolution of a Complaint.

10) Theft

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

11) Vandalism, Damage, or Destruction of NYFA Property

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

12) Trespassing or Unauthorized Entry

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

13) Misuse of NYFA Property, Materials, or Resources

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

14) Housing Conduct

Violations of policy regarding NYFA affiliated, operated, or leased housing facilities or other housing facilities.

15) Parking Conduct

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

16) Event Conduct

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

17) NYFA Identification

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

18) Defamation

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

19) Conduct that Threatens Health or Safety

Conduct that threatens or intends to threaten the health or safety of any person including, but not limited to, physical assault, threats (explicit or implied) directed toward an individual or a group of individuals that cause a person reasonably to be in fear for one's own safety or the safety of their immediate family, incidents involving the use or display of a weapon, or intoxication or impairment through the use of alcohol or other substances to the point one is unable to exercise care for one's own safety, or other conduct that threatens the health or safety of any person. Such conduct could be verbal, non-verbal, written, digital, or physical.

20) Sexual Misconduct

Violations of NYFA's Title IX Grievance Policy and Procedure (2020), NYFA's Sexual Misconduct Policy (2020), and/or NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Policy (2024), 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 (2020), NYFA's Sexual Misconduct Policy (2020), and/or NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Policy (2024).

22) Harassment

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

For violations involving sexual harassment or harassment based on protected classes and characteristics, see NYFA's Title IX Grievance Policy and Procedure (2020), NYFA's Sexual Misconduct Policy (2020), NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Policy (2024), and/or NYFA's Discrimination, Harassment, and Retaliation 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 or retaliation based on protected classes and characteristics, see NYFA's Title IX Grievance Policy and Procedure (2020), NYFA's Sexual Misconduct Policy (2020), NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Policy (2024), and/or NYFA's Discrimination, Harassment, and Retaliation Policy.

25) Bullying & Intimidation

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

26) Discrimination

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

All forms of discrimination are governed by the rules of NYFA's Title IX Grievance Policy and Procedure (2020), NYFA's Sexual Misconduct Policy (2020), NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Policy (2024), NYFA's Student Grievance and Resolution Process, and/or NYFA's Discrimination, Harassment, and Retaliation Policy.

27) Fraternization

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

28) Disorderly, Disruptive, or Obstructionary Behavior

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

29) Failure to Comply

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

30) Controlled & Illicit Substances

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

31) Alcohol

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

32) Smoking

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

33) Professional Courtesy

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

34) Weapons

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

35) Expectation of Privacy

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

For incidents involving privacy related to sexual misconduct or based on protected classes and characteristics, see NYFA's Title IX Grievance Policy and Procedure (2020), NYFA's Sexual Misconduct Policy (2020), NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Policy (2024), and/or NYFA's Discrimination, Harassment, and Retaliation Policy.

36) Encouraging, Permitting, or Assisting with a Violation

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

37) Student Guests

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

38) Guest Speakers

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

39) Unauthorized Vehicles or Devices

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

40) Personal Care

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

41) NYFA Production & Locations

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

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

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

43) Violations of Law

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

44) Violation of Disciplinary Conditions

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

| III. STUDENT CONDUCT PROCEDURES

The Student Conduct Procedures are established by NYFA to resolve allegations of student misconduct. The procedures and resolution process are intended to be educational, not adversarial, and all cases are expected to be treated in a fair and equitable manner.

Questions concerning student conduct procedures may be addressed to the Dean of Students (DeanStudentsLA@nyfa.edu).

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

A. Reporting Complaints

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

B. Initial Investigation

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

C. Notice of Investigation

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

- The nature of the conduct in question and the basis for the allegation.
- Information on how to access a full version of NYFA's Student Conduct Code.
- Notification of the student's right to be accompanied by a Support Person.
- An amount of time by which the student is expected to respond to the notice. NYFA allows for up to 48 hours from the date of notice for the student to respond to the Student Conduct Administrator for the purpose of scheduling an initial meeting.
- What occurs if the Student Conduct Administrator fails to hear from the student. NYFA allows the Student Conduct Administrator to place a Hold on the student's NYFA records if the student does not contact the Student Conduct Administrator within the 48-hour period or fails to keep any scheduled appointment. The student will be notified that this action has been taken. The placement of a Hold on the student's NYFA records may prevent the student from registering and/or from obtaining transcripts, verifications, or a degree from NYFA. The Hold will be removed only when the student attends a scheduled meeting, responds to the allegations, or upon resolution of the student conduct procedures.

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

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

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

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

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

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

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

E. Standard of Proof

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

F. Resolution by the Student Conduct Administrator

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

1) Insufficient Information

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

2) Imposing Sanctions

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

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

3) Resolution Agreement

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

A Resolution Agreement will include, at minimum:

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

A Resolution Agreement may also include:

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

4) Decisions in Absentia

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

G. Sanctions & Additional NYFA Actions

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

a. Warning:

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

- i. A warning carries no transcript notation.

b. Disciplinary Probation:

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

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

c. Deferred Suspension:

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

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

d. Suspension:

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

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

e. Deferred Expulsion:

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

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

f. Expulsion:

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

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

g. Revocation of Awarding Degree or Certificate:

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

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

h. Rescind Acceptance or Deferral of Admission:

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

i. Educational Sanctions:

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

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

j. Additional Actions:

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

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

k. Limits on Sanctions:

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

H. Parallel Conduct Proceedings

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

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

I. Appeals Process

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

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

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

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

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

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

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

IV. INTERIM &/OR EMERGENCY MEASURES

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

A. Procedural Hold

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

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

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

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

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

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

V. PRIVACY & RECORDS RETENTION

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

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

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

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

A. Transcript Notations

As noted in the section above titled "Sanctions & Additional NYFA Actions," for students found responsible for a conduct violation, a temporary transcript notation will appear for students on Disciplinary Probation, Deferred Suspension, or Suspension (for one academic term or less). For students found responsible for a conduct violation, a permanent transcript notation will appear for students on Suspension (for more than one academic term), Deferred Expulsion, or Expulsion.

Additionally, for crimes of violence, including, without limitation, sexual violence, defined as crimes that meet the reporting requirements pursuant to the Clery Act (20 U.S.C. 1092(f)(1)(F)(i)(I)-(VIII)) and NY Education Law Article 129B, NYFA is required to make a transcript notation for a student found responsible for Suspension or Expulsion.

For respondents that withdraw with conduct charges pending and decline to complete the disciplinary process, a transcript notation indicating “withdrew with conduct charges pending” may appear.

| VI. AMENDMENT & MODIFICATION

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

| VII. DEFINED TERMS

A. NYFA

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

B. Faculty Member

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

C. NYFA Community Member

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

D. NYFA Property

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

E. NYFA Activities

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

F. Student Conduct Administrator

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

G. Complainant

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

H. Respondent

A Respondent is a NYFA student or third party who has been accused of violating the Student Conduct Code.

I. Working Days

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

J. Notice

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

K. Student

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

L. Student Organization

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

M. Support Person

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

N. Witness

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

| SEXUAL MISCONDUCT POLICY (2020)

Introduction

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?

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 & Procedure (2020)**, 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 (2020)** 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 & Procedure (2020)**.

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

General Rules of Application

Effective Date

NYFA’s Sexual Misconduct Policy (2020) will become effective on August 14, 2020 - August 1, 2024, and will apply to alleged sexual misconduct which occurs on or after August 14, 2020. Alleged sexual misconduct that occurred 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.

Alleged sexual misconduct that occurs on or after August 1, 2024 will be referred to **NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Procedure (2024)**. However, should any portion of the 2024 Title IX Final Rule (89 Fed. Reg. 33474 (Apr. 29, 2024)), be stayed or held invalid by a court of law, or if the 2024 Title IX Final Rule is withdrawn or modified so as to be in conflict with NYFA's Title IX Sex Discrimination & Sexual Misconduct Grievance Policy (2024), then NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Policy (2024) shall be deemed modified to be consistent with such ruling or order as of the publication date of the opinion or order from the Court 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 the date of the opinion or order publication by the Court. If NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Procedure (2024) is revoked or modified in this manner, any conduct covered under NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Procedure (2024) shall be investigated and adjudicated under the NYFA's Title IX Grievance Policy (2020) and/or NYFA's Sexual Misconduct Policy (2020). NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Procedure (2024) will be updated as soon as practicable to reflect any court rulings or changes that invalidate parts of NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Procedure (2024), if applicable.

Policy Application

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

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

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

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

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

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

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

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

Other Relevant NYFA Policies & Procedures

- Title IX Grievance Policy and Procedure (2020)
- Title IX Sex Discrimination and Sexual Misconduct Grievance Policy (2024)
- Student Code of Conduct
- Discrimination, Harassment, and Retaliation Policy
- Student Grievance and Resolution Process
- Employee Prohibition Against Harassment, Discrimination & Retaliation
- Employee Standards of Conduct
- Employee Grievance Policy

Definitions

Affirmative Consent

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.

Definitions of Prohibited Conduct

Sexual Misconduct

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

Retaliation

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

Bad Faith Complaint of Sexual Misconduct

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

Other Relevant Policy Definitions

Formal Complaint

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

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

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

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

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

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

Student Group

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

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

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

Disability Accommodations

This Policy does not alter any institutional obligations under federal disability laws including the Americans with Disabilities Act of 1990, and Section 504 of the Rehabilitation Act of 1973. 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.

Title IX Coordinators & Making a Report

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

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

Contact Information for the Title IX Coordinator(s)

New York Campus and Online Programs

Susana Soto
Interim Title IX Coordinator
NYtitle9@nyfa.edu
[NY Title IX Online Reporting Tool](#)
+1-818-333-3577

Los Angeles Campus

Susana Soto
Associate Dean of Students & Title IX Coordinator
3300 Riverside Drive, Room 114
Burbank, CA 91505
LAtitle9@nyfa.edu
[LA Title IX Online Reporting Tool](#)
+1-818-333-3577

South Beach Campus

Susana Soto
Interim Title IX Coordinator
SBtitle9@nyfa.edu
[SB Title IX Online Reporting Tool](#)
+1-818-333-3577

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.

Confidential Reporting

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

Naomi Carey, LCSW
Danielle Kaufman, LMSW
17 Battery Place, 1st Floor
New York, NY 10004
CounselingNY@nyfa.edu
+1-212-674-4300

Los Angeles Campus - Counseling Services

Stanley Tam, PsyD
Caitlin Westfall, LMSW
3300 W. Riverside Drive, 4th Floor
Burbank, CA 91505
CounselingLA@nyfa.edu
+1-818-333-3558

South Beach Campus - Counseling Services

Stanley Tam, PsyD
CounselingSB@nyfa.edu
+1-818-333-3558

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

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

Community Resources and National Hotlines

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

New York City

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

Los Angeles / Burbank

- Peace Over Violence: <https://www.peaceoverviolence.org>
- Strength United: <https://www.csun.edu/eisner-education/strength-united/services>
- Rape Treatment Center, UCLA Medical Center: <https://www.uclahealth.org/santa-monica/rape-treatment>
- YWCA Los Angeles: <https://ywcagla.org/what-we-do/programs/sexual-assault/>
- YWCA Glendale, DV Project: <https://www.glendaleywca.org>
- Victim Assistance Program: <https://www.helplacrivictim.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

- Florida Council Against Sexual Violence: <https://www.fcasv.org>
- Domestic Violence Assistance Center: <https://www.myfloridalegal.com/victim-services-providers/coordinated-victim-assistance-center-cvac>
- Miami-Dade County Domestic Violence Assistance: https://www.miamidade.gov/global/service.page?Mduid_service=ser1502483183449106
- The Florida Bar: <https://www.floridabar.org>
- Roxcy Bolton Rape Treatment Center: <https://jacksonhealth.org/locations/roxcy-bolton-rape-treatment-center/>
- Kristi House: <http://www.kristihouse.org/>
- Help Miami: <https://jcsfl.org/services/helpline/>

National Hotlines

- National Sexual Assault Hotline: 1-800-646-HOPE(4673)
- National Domestic Violence Hotline: 1-800-799-7233
- National Suicide Prevention Lifeline (call or text): 988
- Rape Abuse and Incest National Network (RAINN) 1-800-656-4673

Information on Reporting

Timely Warnings

When an incident of sexual misconduct is reported to NYFA and involves an alleged crime that constitutes a serious or active threat to the campus community, NYFA will evaluate each incident on a case-by-case basis to determine if a timely warning notice will be distributed to the community to protect the health and safety of the community, in a manner consistent with the requirements of the Clery Act. In these instances, NYFA will not release personally identifying information about persons involved in an incident, unless identification of a Respondent is required by the timely warning for the safety of the campus community or is required by law. In addition, Counseling Services (confidential resources at NYFA) may submit anonymous statistical information for Clery Act purposes, unless they believe it would be harmful to their client, patient, or student.

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

Preserving Information

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

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

Reporting to Hospitals & Medical Professionals

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

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

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

New York City

Mount Sinai Beth Israel Hospital, Manhattan
281 First Avenue
New York, NY 10003
+1-212-420-2000

Fort Greene Sexual Health Clinic, Brooklyn
295 Flatbush Avenue Extension
Brooklyn, New York 11201
+1-718-388-5889

Los Angeles/ Burbank

Lakeside Community Healthcare Urgent Care
191 S Buena Vista St #150
Burbank, CA 91505
+1-818-295-5920

Cedars-Sinai Medical Center
8700 Beverly Blvd
Los Angeles, CA 90048
+1-310-423-3277

Santa Monica-UCLA Medical Center
Rape Treatment Center
1250 16th Street
Santa Monica, CA 90404
+1-424-259-7208

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

South Beach/ Miami

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

Nancy J. Cotterman Center
Sexual Assault Treatment Center
400 NE 4th Street
Fort Lauderdale, FL 3301
+1-954-761-7273

Reporting to Law Enforcement

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

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

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

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

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

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

Reporting to the Title IX Office

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.

Request for Anonymity or Not to Proceed

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

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

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

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

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

Timeframe for Reporting

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

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

Documentation & Records Retention

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

Amnesty for Students Who Report or Participate as Witnesses

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

Student Bill of Rights

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.

Supportive & Protective Measures

Supportive Measures

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

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

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

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

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

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

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

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

Emergency Protective Measures

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

Procedural Hold for Student Respondents

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

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

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

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

Administrative Leave for Employee Respondents

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

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

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

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

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

Education & Prevention

Education & Prevention Programs

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

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

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

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

Bystander Intervention

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

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

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

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

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

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

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

Risk Reduction

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

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

1. Be aware of your surroundings. Knowing where you are and who is around you may help you to find a way to get out of a bad situation.
2. Try to avoid isolated areas. It is more difficult to get help if no one is around.
3. Walk with purpose. Even if you don't know where you are going, act like you do.
4. Trust your instincts. If a situation or location feels unsafe or uncomfortable, it probably isn't the best place to be.
5. Try not to load yourself down with packages or bags as this can make you appear more vulnerable.
6. Make sure your cell phone is with you and charged and that you have money for a taxi or ride-share.
7. Don't allow yourself to be isolated with someone you don't trust or someone you don't know.
8. Avoid putting music headphones in both ears so that you can be more aware of your surroundings, especially if you are walking alone.
9. When you go to a social gathering, go with a group of friends. Arrive together, check in with each other throughout the evening, and leave together. Knowing where you are and who is around you may help you to find a way out of a bad situation.
10. If you feel unsafe in any situation, trust your instincts. If you see something suspicious, contact law enforcement immediately (local authorities can be reached by calling 911 in most areas of the U.S.).
11. Don't leave your drink unattended while talking, dancing, using the restroom, or making a phone call. If you've left your drink alone, just get a new one.
12. Don't accept drinks from people you don't know or trust. If you choose to accept a drink, go with the person to the bar to order it, watch it being poured, and carry it yourself. At parties, don't drink from punch bowls or other large, common open containers.
13. Watch out for your friends, and vice versa. If a friend seems out of it, is too intoxicated, or is acting out of character, get your friend to a safe place immediately.
14. If you suspect you or a friend has been drugged, contact law enforcement immediately (local authorities can be reached by calling 911 in most areas of the U.S.). Be explicit with doctors so they can give you the correct tests (you will need a urine test and possibly others).
15. If you need to get out of an uncomfortable or scary situation here are some things that you can try:
 - a. Remember that being in this situation is not your fault. You did not do anything wrong, it is the person who is making you uncomfortable that is to blame.
 - b. Be true to yourself. Don't feel obligated to do anything you don't want to do. "I don't want to" is a good enough reason. Do what feels right to you and what you are comfortable with.
 - c. Have a code word with your friends or family so that if you don't feel comfortable you can call them and communicate your discomfort without the person you are with knowing. Your friends or family can then come to get you or make up an excuse for you to leave.
 - d. Lie. If you don't want to hurt the person's feelings it is better to lie and make up a reason to leave than to stay and be uncomfortable, scared, or worse. Some excuses you could use are: needing to take care of a friend or family member, not feeling well, having somewhere else that you need to be, etc.

16. Try to think of an escape route. Consider answering these questions about your surroundings: How would you get out of the room? Where are the doors? Windows? Are there people around who might be able to help you? Is there an emergency phone nearby?
17. If you and/or the other person have been drinking, you can say that you would rather wait until you both have your full judgment before doing anything you may regret later.

| THE SEXUAL MISCONDUCT POLICY PROCEDURES

Filing a Formal Complaint

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 & Outreach

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

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

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

Intake

Any individual who reports an allegation by a NYFA community member may make an appointment with the Title IX Coordinator by phone, email, or in person. This first meeting is called an intake and serves to provide an opportunity for the Title IX Coordinator to gather more information about the incident and assess the need for supportive measures. Supportive measures may be taken prior to an investigation or in the absence of an investigation. The Complainant may ask questions about this Policy and investigative process during intake. The Complainant may also bring an Advisor to intake. Translation services are offered, if requested and reasonably available.

Initial Assessment

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

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

Dismissal of a Formal Complaint

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

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

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

Multi-Party Situations

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

Allegations Potentially Falling Under Two Policies

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

Pending Criminal Investigation and/or Proceeding

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

Informal Resolution

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

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

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

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

1. Determination to Approve Entry into Informal Resolution

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

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

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

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

2. Role of the Facilitator

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

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

3. Confidentiality

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

4. Informal Resolution Options

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

a. Administrative Resolution

Should the Parties mutually determine to enter the informal resolution process, and the Respondent elects to accept responsibility for the allegations of the Formal Complaint at any point during the informal resolution process, NYFA may administratively resolve the Formal Complaint.

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

b. Mediation

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

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

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

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

c. Restorative Justice

A restorative justice (“RJ”) Conference is a dialogue, facilitated by a trained NYFA employee intended to restore relationships and repair harm after a conflict has occurred. Both the responsible Party and the individuals affected by the conflict come together to identify what harm was caused and, collaboratively, determine how conflict and trust might be, respectively, resolved and repaired.

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

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

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

Notice of Allegations

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

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

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

Contents of Notice

The Notice of Allegations will include the following:

1. Notice of NYFA’s Sexual Misconduct Policy, including any informal resolution process and a hyperlink to a copy of this Policy.
2. Notice of the allegations potentially constituting sexual misconduct, and sufficient details known at the time the Notice is issued, such as the identities of the Parties involved in the incident, if known, including the Complainant; the conduct allegedly constituting sexual misconduct; and the date and location of the alleged incident, if known.
3. Notice of the sanction or sanctions that may be imposed on the Respondent based upon the outcome of the proceedings.
4. A statement that the Respondent is presumed not responsible for the alleged conduct and that a determination regarding responsibility is made at the conclusion of the proceedings.

5. A statement that the Parties may have an Advisor of their choice, who may be, but is not required to be, an attorney.
6. A statement that before the conclusion of the investigation, the Parties may inspect and review evidence obtained as part of the investigation that is directly related to the allegations raised in the Formal Complaint, including the evidence upon which NYFA does not intend to rely in reaching a determination regarding responsibility, and evidence that both tends to prove or disprove the allegations, whether obtained from a Party or other source.
7. A statement that knowingly making false statements or submitting false information during the Sexual Misconduct Policy proceedings is a violation of this Policy.

Notice of Meetings & Interviews

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

Role of an Advisor

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

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

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

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

Delay

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

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.

Investigation

General Principles

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

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:

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

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

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

Information Review

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

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

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

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

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

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

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

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

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

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

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

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

Investigation Report

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.

Determination Regarding Responsibility

Decision-Making

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

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

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

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.

Determination Regarding Sanctioning

Mitigating & Aggravating Factors

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

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

Sanctioning for Students

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

1. Warning

- a. Notice to the student that a violation of NYFA policies or regulations has occurred and that continued or repeated violations of NYFA policies or regulations may be cause for further disciplinary action.
- b. A warning carries no transcript notation.

2. Disciplinary Probation

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

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

3. Deferred Suspension

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

4. Suspension

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

5. Deferred Expulsion

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

6. Expulsion

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

7. Revocation of Awarding Degree or Certificate

- a. If, after a degree or certificate has been awarded, a degree or certificate recipient is found responsible for a policy violation while the student was an enrolled student, the Title IX Coordinator may impose, as a sanction, a revocation of the degree or certificate, subject to the following procedures:

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

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

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

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

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

Sanctioning for Employees

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

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

Final Outcome

Final Outcome Letter

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

1. Identification of the allegations potentially constituting sexual misconduct;
2. A description of the procedural steps taken from the receipt of the Formal Complaint through the determination, including any notifications to the Parties, interviews with Parties and Witnesses, site visits, methods used to gather other evidence, and hearings held;
3. Findings of fact supporting the determination;
4. Conclusions regarding which section of this Policy, if any, the Respondent has or has not violated.
5. For each allegation:
 - a. A statement of, and rationale for, a determination regarding responsibility;
 - b. A statement of, and rationale for, any disciplinary sanctions the recipient imposes on the Respondent; and
 - c. A statement of, and rationale for, whether remedies designed to restore or preserve equal access to the recipient's education program or activity will be provided by the recipient to the Complainant; and
6. 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

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.

Appeals

Each Party may appeal:

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

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

The limited grounds for appeal available are as follows:

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

The submission of appeal stays any sanctions for the pendency of an appeal. Supportive measures and remote learning opportunities remain available during the pendency of the appeal. If a Party appeals, NYFA will notify the other Party in writing of the appeal, however the time for appeal shall be offered equitably to both Parties and shall not be extended for any Party solely because the other Party filed an appeal.

Appeals should be submitted electronically to the Title IX Coordinator, who will forward to the Appeals Decision-panel. Appeals will be decided by an Appeals Decision-panel, who will be free of conflict of interest and bias, and will not serve as Investigator or Title IX Coordinator in the same matter. The Appeals Decision-panel may be made up of one or more trained individuals. The outcome of appeal will be provided in writing simultaneously to both Parties, and include rationale for the decision.

| TITLE IX GRIEVANCE POLICY & PROCEDURE (2020)

Introduction

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 & Procedure?

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>

How does the Title IX Grievance Policy and Procedure Impact Other Campus Disciplinary Policies?

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 & Procedure (2020)**. 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 (2020)** 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 & Procedure (2020)**.

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

General Rules of Application

Effective Date

NYFA's Title IX Grievance Policy (2020) will become effective on August 14, 2020 - August 1, 2024, and will apply to alleged covered sexual harassment which occurs on or after August 14, 2020. Alleged covered sexual harassment that occurred prior to August 14, 2020 will be resolved through the policies or procedures in place at that time. This Title IX Grievance Policy will not be applied retroactively.

Alleged covered sexual harassment that occurs on or after August 1, 2024 will be referred to **NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Procedure (2024)**. However, should any portion of the 2024 Title IX Final Rule (89 Fed. Reg. 33474 (Apr. 29, 2024)), be stayed or held invalid by a court of law, or if the 2024 Title IX Final Rule is withdrawn or modified so as to be in conflict with NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Policy (2024), then NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Policy (2024) shall be deemed modified to be consistent with such ruling or order as of the publication date of the opinion or order from the Court 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 the date of the opinion or order publication by the Court. If NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Procedure (2024) is revoked or modified in this manner, any conduct covered under NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Procedure (2024) shall be investigated and adjudicated under the NYFA's Title IX Grievance Policy (2020) and/or NYFA's Sexual Misconduct Policy (2020). NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Procedure (2024) will be updated as soon as practicable to reflect any court rulings or changes that invalidate parts of NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Procedure (2024), if applicable.

Revocation by Operation of Law

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

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

Other Relevant NYFA Policies & Procedures

- Sexual Misconduct Policy (2020)
- Title IX Sex Discrimination and Sexual Misconduct Grievance Policy (2024)
- Student Code of Conduct
- Discrimination, Harassment, and Retaliation Policy
- Student Grievance and Resolution Process
- Employee Prohibition Against Harassment, Discrimination & Retaliation
- Employee Standards of Conduct
- Employee Grievance Policy

Definitions

Covered Sexual Harassment

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

1. An employee conditioning educational benefits on participation in unwelcome sexual conduct (i.e., quid pro quo);
2. Unwelcome conduct that a reasonable person would determine is so severe, pervasive, and objectively offensive that it effectively denies a person equal access to the educational institution's education program or activity;
3. Sexual assault (as defined in the Clery Act), which includes any sexual act directed against another person, without the consent of the victim including instances where the victim is incapable of giving consent;
4. Dating violence (as defined in the Violence Against Women Act (VAWA) amendments to the Clery Act), which includes any violence committed by a person:
 - a. Who is or has been in a social relationship of a romantic or intimate nature with the victim; and
 - b. 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

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

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

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

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

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 & Questions

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

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

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

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

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

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

Privacy vs. Confidentiality

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

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

Working Days

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

Disability Accommodations

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

Making a Report Regarding Covered Sexual Harassment to NYFA

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

Susana Soto
Interim Title IX Coordinator
NYtitle9@nyfa.edu
[NY Title IX Online Reporting Tool](#)
+1-818-333-3577

Los Angeles Campus

Susana Soto
Associate Dean of Students & Title IX Coordinator
3300 Riverside Drive, Room 114
Burbank, CA 91505
LAtitle9@nyfa.edu
[LA Title IX Online Reporting Tool](#)
+1-818-333-3577

South Beach Campus

Susana Soto
Interim Title IX Coordinator
SBtitle9@nyfa.edu
[SB Title IX Online Reporting Tool](#)
+1-818-333-3577

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

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

Naomi Carey, LCSW
Danielle Kaufman, LMSW
17 Battery Place, 1st Floor
New York, NY 10004
CounselingNY@nyfa.edu
+1-212-674-4300

Los Angeles Campus - Counseling Services

Stanley Tam, PsyD
Caitlin Westfall, LMSW
3300 W. Riverside Drive, 4th Floor
Burbank, CA 91505
CounselingLA@nyfa.edu
+1-818-333-3558

South Beach Campus - Counseling Services

Stanley Tam, PsyD
CounselingSB@nyfa.edu
+1-818-333-3558

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 & National Hotlines

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

New York City

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

Los Angeles / Burbank

- Peace Over Violence: <https://www.peaceoverviolence.org>
- Strength United: <https://www.csun.edu/eisner-education/strength-united/services>
- Rape Treatment Center, UCLA Medical Center: <https://www.uclahealth.org/santa-monica/rape-treatment>
- YWCA Los Angeles: <https://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

- Florida Council Against Sexual Violence: <https://www.fcasv.org>
- Domestic Violence Assistance Center: <https://www.myfloridalegal.com/victim-services-providers/coordinated-victim-assistance-center-cvac>
- Miami-Dade County Domestic Violence Assistance: https://www.miamidade.gov/global/service.page?Mduid_service=ser1502483183449106
- The Florida Bar : <https://www.floridabar.org>
- Roxcy Bolton Rape Treatment Center: <https://jacksonhealth.org/locations/roxcy-bolton-rape-treatment-center/>
- Kristi House: <http://www.kristihouse.org/>
- Help Miami: <https://jcsfl.org/services/helpline/>

National Hotlines

- National Sexual Assault Hotline: 1-800-646-HOPE(4673)
- National Domestic Violence Hotline: 1-800-799-7233
- National Suicide Prevention Lifeline (call or text): 988
- Rape Abuse and Incest National Network (RAINN) 1-800-656-4673

Non-Investigatory Measures Available Under the Title IX Grievance Policy

Supportive Measures

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

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

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

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

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

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

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

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

Emergency Protective Measures

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.
 - b. 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.
3. 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.
4. 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.

Information on Reporting

Timely Warnings

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 & Records Retention

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

Preserving Information

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

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

Reporting to Hospitals & Medical Professionals

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

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

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

New York City

Mount Sinai Beth Israel Hospital, Manhattan
281 First Avenue
New York, NY 10003
+1-212-420-2000

Fort Greene Sexual Health Clinic, Brooklyn
295 Flatbush Avenue Extension
Brooklyn, New York 11201
+1-718-388-5889

Los Angeles/ Burbank

Lakeside Community Healthcare Urgent Care
191 S Buena Vista St #150
Burbank, CA 91505
+1-818-295-5920

Cedars-Sinai Medical Center
8700 Beverly Blvd
Los Angeles, CA 90048
+1-310-423-3277

Santa Monica-UCLA Medical Center
Rape Treatment Center
1250 16th Street
Santa Monica, CA 90404
+1-424-259-7208

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

South Beach/ Miami

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

Nancy J. Cotterman Center
Sexual Assault Treatment Center
400 NE 4th Street
Fort Lauderdale, FL 3301
+1-954-761-7273

Reporting to Law Enforcement

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

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

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

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

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

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

Reporting to the Title IX Office

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.

Education & Prevention

Education & Prevention Programs

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

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

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

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

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

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

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

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

Risk Reduction

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

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

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

Filing a Formal Complaint

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

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

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

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

Informal Resolution

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

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

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

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

1. Determination to Approve Entry into Informal Resolution Process

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

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

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

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

2. Role of the Facilitator

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

All Facilitators must have training in the definition of sexual harassment under [34 C.F.R. § 106.30\(a\)](#), the scope of NYFA's education program or activity, how to conduct informal resolution processes, and how to serve impartially, including by avoiding prejudgment of the facts at issue, conflicts of interest, or bias.

3. Confidentiality

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

4. Informal Resolution Options

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

a. Administrative Resolution

Should the Parties mutually determine to enter the informal resolution process, and the Respondent elects to accept responsibility for the allegations of the Formal Complaint at any point during the informal resolution process, NYFA may administratively resolve the Formal Complaint.

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

b. Mediation

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

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

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

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

c. Restorative Justice

A restorative justice ("RJ") Conference is a dialogue, facilitated by a trained NYFA employee intended to restore relationships and repair harm after a conflict has occurred. Both the responsible Party and the individuals affected by the conflict come together to identify what harm was caused and, collaboratively, determine how conflict and trust might be, respectively, resolved and repaired.

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

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

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

Multi-Party Situations

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

Determining Jurisdiction

The Title IX Coordinator will determine if the Title IX Grievance Procedure should apply to a Formal Complaint. The Process will apply when all of the following elements are met, in the reasonable determination of the Title IX Coordinator:

1. The conduct is alleged to have occurred on or after August 14, 2020;
2. The conduct is alleged to have occurred in the United States;
3. The conduct is alleged to have occurred in NYFA's education program or activity; and
4. The conduct is alleged to constitute covered sexual harassment as defined in this Policy.

If all of the elements are met, NYFA will investigate the allegations according to the Title IX Grievance Procedure.

Allegations Potentially Falling Under Two Policies

If the alleged conduct includes conduct that would constitute covered sexual harassment and conduct that would not constitute covered sexual harassment, the Title IX Grievance Procedure will be applied in the investigation and adjudication of all of the allegations.

Formal Complaint Dismissal

Mandatory Dismissal

If any one of these elements are not met, the Title IX Coordinator will notify the Parties that the Formal Complaint is being dismissed for the purposes of the Title IX Grievance Policy. Either Party may appeal this dismissal using the procedure outlined in the Appeals section (below).

Discretionary Dismissal

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

1. A Complainant notifies the Title IX Coordinator in writing that they would like to withdraw the Formal Complaint or any allegations raised in the Formal Complaint;
2. The Respondent is no longer enrolled or employed by NYFA; or,
3. If specific circumstances prevent NYFA from gathering evidence sufficient to reach a determination regarding the Formal Complaint or allegations within the Formal Complaint.

Any Party may appeal a dismissal determination using the process set forth in the Appeals section (below).

Notice of Dismissal

Upon reaching a decision that the Formal Complaint will be dismissed, NYFA will promptly send written notice of the dismissal of the Formal Complaint or any specific allegation within the Formal Complaint, and the reason for the dismissal, simultaneously to the Parties through their NYFA email accounts. It is the responsibility of Parties to maintain and regularly check their NYFA email accounts.

Notice of Removal of Formal Complaint from Title IX Grievance Procedure

Upon dismissal for the purposes of the Title IX Grievance Policy, NYFA retains discretion to utilize other relevant policies or procedures including the Student Code of Conduct and/or the Sexual Misconduct Policy to determine if a violation has occurred. If so, NYFA will promptly send written notice of the dismissal of the Formal Complaint under the Title IX Grievance Procedure.

Notice of Allegations

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

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

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

The Title IX Coordinator, or their designee, may determine that the Formal Complaint must be dismissed on the mandatory grounds identified above, and will issue a Notice of Dismissal. If such a determination is made, any Party to the allegations of covered sexual harassment identified in the Formal Complaint will receive the Notice of Dismissal in conjunction with, or in separate correspondence after, the Notice of Allegations.

Contents of the Notice of Allegations

The Notice of Allegations will include the following:

1. Notice of NYFA's Title IX Grievance Policy and Procedure, including any informal resolution process and a hyperlink to a copy of the Policy and Procedure.
2. Notice of the allegations potentially constituting covered sexual harassment, and sufficient details known at the time the Notice is issued, such as the identities of the Parties involved in the incident, if known, including the Complainant; the conduct allegedly constituting covered sexual harassment; and the date and location of the alleged incident, if known.
3. Notice of the sanction or sanctions that may be imposed on the Respondent based upon the outcome of the Title IX Grievance Procedure.
4. A statement that the Respondent is presumed not responsible for the alleged conduct and that a determination regarding responsibility is made at the conclusion of the Title IX Grievance Procedure.
5. A statement that the Parties may have an Advisor of their choice, who may be, but is not required to be, an attorney, as required under [34 C.F.R. § 106.45\(b\)\(5\)\(iv\)](#);
6. A statement that before the conclusion of the investigation, the Parties may inspect and review evidence obtained as part of the investigation that is directly related to the allegations raised in the Formal Complaint, including the evidence upon which NYFA does not intend to rely in reaching a determination regarding responsibility, and evidence that both tends to prove or disprove the allegations, whether obtained from a Party or other source, as required under [34 C.F.R. § 106.45\(b\)\(5\)\(vi\)](#);
7. A statement to student Parties that the Student Conduct Code (see Item 9, "falsifying information") prohibits knowingly making false statements or knowingly submitting false information during the Title IX Grievance Procedure; or a statement to employee Parties that the Employee Standards of Conduct has an expectation of honest cooperation and participation during the Title IX Grievance Procedure.

Ongoing Notice

If, in the course of an investigation, NYFA decides to investigate allegations about the Complainant or Respondent that are not included in the Notice of Allegations and are otherwise covered sexual harassment falling within the Title IX Grievance Policy, NYFA will notify the Parties whose identities are known of the additional allegations by their NYFA email accounts or other reasonable means.

The Parties will be provided sufficient time to review the additional allegations to prepare a response before any initial interview regarding those additional charges.

Advisor of Choice & Participation of Advisors

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.

Notice of Meetings & Interviews

NYFA will provide, to a Party whose participation is invited or expected, written notice of the date, time, location, participants, and purpose of all hearings, investigative interviews, or other meetings with a Party, with sufficient time for the Party to prepare to participate.

Delay

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.

Investigation

General Rules of Investigations

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 & Review of Evidence

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.

Investigative Report

The Title IX Coordinator and/or an investigator designated by the Title IX Coordinator will create an Investigative Report that fairly summarizes relevant evidence.

The Investigative Report is not intended to catalog all evidence obtained by the investigator, but only to provide a fair summary of that evidence.

Only relevant evidence (including both inculpatory and exculpatory – i.e. tending to prove and disprove the allegations - relevant evidence) will be referenced in the Investigative Report.

The investigator may redact irrelevant information from the Investigative Report when that information is contained in documents or evidence that is/are otherwise relevant. See, [85 Fed. Reg. 30026, 30304](#) (May 19, 2020).

Hearing

General Rules of Hearings

NYFA will not issue a disciplinary sanction arising from an allegation of covered sexual harassment without holding a live hearing, unless the Title IX Grievance Procedure has been resolved through one of the Informal Resolution Options referenced above.

The live hearing may be conducted with all Parties physically present in the same geographic location, or, at NYFA's discretion, any or all Parties, Witnesses, and other participants may appear at the live hearing virtually through Zoom, Skype, or similar technology. This technology will enable participants simultaneously to see and hear each other. At its discretion, NYFA may delay or adjourn a hearing based on technological errors not within a Party's control.

All proceedings will be recorded either through audio recording, audiovisual recording, or transcript. That recording or transcript will be made available to the Parties for inspection and review.

Continuances or Granting Extensions

NYFA may determine that multiple sessions or a continuance (i.e. a pause on the continuation of the hearing until a later date or time) is needed to complete a hearing. If so, NYFA will notify all Parties and endeavor to accommodate all Parties' schedules and complete the hearing as promptly as practicable.

Participants in the Live Hearing

Live hearings are not public, and the only individuals permitted to participate in the hearing are as follows:

1. **Complainant and Respondent (The Parties)**

- a. The Parties cannot waive the right to a live hearing.
- b. NYFA may still proceed with the live hearing in the absence of a Party, and may reach a determination of responsibility in their absence.
- 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

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

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

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.

Determination Regarding Responsibility

Standard of Proof

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 & 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

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

1. Warning

- a. Notice to the student that a violation of NYFA policies or regulations has occurred and that continued or repeated violations of NYFA policies or regulations may be cause for further disciplinary action.
- b. A warning carries no transcript notation.

2. Disciplinary Probation

- a. A status imposed for a specific period of time in which a student must demonstrate conduct that abides by NYFA's policies and expectations. Conditions restricting the student's privileges or eligibility for NYFA activities may be imposed. A temporary transcript notation may accompany the probationary period. Further misconduct during the probationary period or violation of any conditions of the probation may result in additional disciplinary action, including but not limited to, suspension or expulsion.
- b. Disciplinary probation carries a temporary transcript notation that is only noted on the student's transcript during the duration of the disciplinary probation. When the disciplinary probation period concludes, the transcript notation is removed.

3. Deferred Suspension

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

4. Suspension

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

5. Deferred Expulsion

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

6. Expulsion

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

7. Revocation of Awarding Degree or Certificate

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

8. Educational Sanctions

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

9. Additional Actions

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

10. Limits on Sanctions

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

Sanctioning for Employees

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

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

Finality

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

Appeals

Each Party may appeal:

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

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

The limited grounds for appeal available are as follows:

1. Procedural irregularity that affected the outcome of the matter (i.e. a failure to follow NYFA's own procedures).
2. New evidence that was not reasonably available at the time the determination regarding responsibility or dismissal was made, that could affect the outcome of the matter.
3. The Title IX Coordinator, investigator(s), or Decision-maker(s) had a conflict of interest or bias for or against an individual Party, or for or against Complainants or Respondents in general, that affected the outcome of the matter.

4. The severity of the sanctions is unfair compared to the severity of the conduct for which the Respondent was found responsible.

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

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

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

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

Retaliation

NYFA will keep confidential the identity of Complainants, Respondents and Witnesses, except as permitted by FERPA, See, [20 U.S.C. §1232g](#), or FERPA regulations, See, [34 C.F.R. §99](#), or as required by law, or to carry out the purposes of the Department of Education's expectations related to sex-based discrimination, See, [34 C.F.R. §106](#), including the conduct of any investigation, hearing, or judicial proceeding under this Title IX Grievance Policy.

No person may intimidate, threaten, coerce, or discriminate against any individual for the purpose of interfering with any right or privilege secured by Title IX of the Education Amendments of 1972 or its implementing regulations, See, [85 Fed. Reg. 30026](#).

No person may intimidate, threaten, coerce, or discriminate against any individual because the individual has made a report or complaint, testified, assisted, or participated or refused to participate in any manner in an investigation, proceeding or hearing under this Title IX Grievance Policy.

Any intimidation, threats, coercion, or discrimination, for the purpose of interfering with any right or privilege secured by Title IX of the Education Amendments of 1972 or its implementing regulations, See, [85 Fed. Reg. 30026](#), constitutes retaliation, whether or not the alleged conduct involves covered sexual harassment. Complaints alleging retaliation by a student may be filed in accordance with NYFA's Student Code of Conduct, and complaints alleging retaliation by an employee may be filed in accordance with NYFA's Employee Standards of Conduct.

| APPENDIX A: RULES OF DECORUM

Rules of Decorum

Purpose of the Rules of Decorum

Title IX hearings are not civil or criminal proceedings, and are not designed to mimic formal trial proceedings. They are primarily educational in nature, and the U.S. Department of Education, writing about Title IX in the Final Rule “purposefully designed these final regulations to allow recipients to retain flexibility to adopt rules of decorum that prohibit any Party Advisor or Decision-maker from questioning Witnesses in an abusive, intimidating, or disrespectful manner.” See, [85 Fed. Reg. 30026, 30319](#) (May 19, 2020).

To achieve this purpose, NYFA may provide for reasonable rules of order and decorum, which may be enforced through the removal of an Advisor who refuses to comply with the rules. See, [85 Fed. Reg. 30320](#)

At base, these Rules of Decorum require that all Parties, Advisors, and NYFA staff treat others who are engaged in the process with respect.

The rules and standards apply equally to all Parties and their Advisors regardless of sex, gender, or other protected class, and regardless of whether they are in the role of Complainant or Respondent.

Rules of Decorum

The following Rules of Decorum are to be observed in the hearing and applied equally to all Parties and Advisors:

1. Questions must be conveyed in a neutral tone.
2. Parties and Advisors will refer to other Parties, Witnesses, Advisors, and NYFA staff using the name and gender used by the person and shall not intentionally mis-name or mis-gender that person in communication or questioning.
3. No Party may act abusively or disrespectfully during the hearing toward any other Party or to Witnesses, Advisors, or Decision-makers.
4. While an Advisor may be an attorney, no duty of zealous advocacy should be inferred or enforced within this forum.
5. The Advisor may not yell, scream, badger, or physically “lean in” to a Party’s or Witness’s personal space. Advisors may not approach the other Party or Witnesses without obtaining permission from the Decision-maker.
6. The Advisor may not use profanity or make irrelevant ad hominem attacks upon a Party or Witness. Questions are meant to be interrogative statements used to test knowledge or understand a fact; they may not include accusations within the text of the question.
7. The Advisor may not ask repetitive or redundant questions. This includes questions that have already been asked and answered. When the Decision-maker determines a question has been asked and answered or is otherwise not relevant, the Advisor must move on.
8. Parties and Advisors may take no action at the hearing that a reasonable person in the shoes of the affected Party would see as intended to intimidate that person into not participating in the process or meaningfully modifying their participation in the process.

Warning & Removal Process

The Decision-maker shall have sole discretion to determine if the Rules of Decorum have been violated. The Decision-maker will notify the offending person of any violation of the Rules.

Upon a second or further violation of the Rules, the Decision-maker shall have discretion to remove the offending person or allow them to continue participating in the hearing or other part of the process.

Where the Decision-maker removes a Party’s Advisor, the Party may select a different Advisor of their choice, or accept an Advisor provided by NYFA for the limited purpose of cross-examination at the hearing. Reasonable delays, including the temporary adjournment of the hearing, may be anticipated should an Advisor be removed. A Party cannot serve as their own Advisor in this circumstance.

The Decision-maker shall document any decision to remove an Advisor in the written determination regarding responsibility.

For flagrant, multiple, or continual violations of this Rule, in one or more proceedings, Advisors may be prohibited from participating in future proceedings at NYFA in the Advisor role on a temporary or permanent basis. Evidence of violation(s) of this agreement will be gathered by the Title IX Coordinator or a designee presented to the Dean of Students for cases involving students, Director of Human Resources for cases involving employees, or an appropriate NYFA Administrator. The Advisor accused may provide an explanation or alternative evidence in writing for consideration by the Dean of Students, Director of Human Resources, or an appropriate NYFA Administrator. Such evidence or explanation is due within fifteen (15) working days of receipt of a notice of a charge of re-disclosure or improper access to records. There shall be no right to a live hearing, oral testimony, or cross-examination. The Dean of Students, Director of Human Resources, or an appropriate NYFA Administrator shall consider the evidence under a preponderance of the evidence standard and issue a finding in writing and, if the finding is Responsible, shall include a Sanction. The finding shall be issued in writing to all Parties and Advisors (if there is a current case pending) within thirty (30) calendar days unless extended for good cause. There is no appeal of this finding. Sanctions shall be higher for intentional re-disclosure of records than for negligent re-discourse. In the event that an Advisor is barred permanently or for a term from serving in the role as Advisor in the future, they may request a review of that bar from the Dean of Students, Director of Human Resources, or an appropriate NYFA Administrator no earlier than three-hundred and sixty-five (365) calendar days after the date of the findings letter.

Relevant Questions Asked in Violation of the Rules of Decorum

Where an Advisor asks a relevant question in a manner that violates the Rules, such as yelling, screaming, badgering, or leaning-in to the Witness's or Party's personal space, the question may not be deemed irrelevant by the Decision-maker simply because of the manner it was delivered. Under that circumstance, the Decision-maker will notify the Advisor of the violation of the Rules, and, if the question is relevant, will allow the question to be re-asked in a respectful, non-abusive manner by the Advisor (or a replacement Advisor, should the Advisor be removed for violation of the Rules). See, [85 Fed. Reg. 30331](#).

| APPENDIX B: GUIDE FOR DETERMINING RELEVANCY

Guide for Determining Relevancy

What is the purpose of this Guide?

On May 19, 2020, the U.S. Department of Education issued Final Rules governing the Title IX Grievance Policy and Procedure, effective August 14, 2020. The Final Rule requires that all institutions hold a live hearing before making any determination regarding responsibility for covered sexual harassment. This hearing must provide for live cross-examination by the Parties' Advisors.

Any question posed by the Advisors must be evaluated for "relevance" in real time by the hearing officer. According to Final Rule, See, [34 C.F.R. §106.45\(b\)\(6\)\(i\)](#):

Only relevant cross-examination and other questions may be asked of a Party or Witness. Before a Complainant, Respondent, or Witness answers a cross-examination or other question, the Decision-maker(s) must first determine whether the question is relevant and explain any decision to exclude a question as not relevant.

What is a relevant question?

The Department of Education encourages institutions to apply the "plain and ordinary meaning" of relevance in their determinations. See, [85 Fed. Reg. 30026, 30304](#) (May 19, 2020). A relevant question will ask whether the facts material to the allegations under investigation are more or less likely to be true. See, [85 Fed. Reg. 30294](#). A question not directly related to the allegations will generally be irrelevant. Officials should use common sense in this understanding. Things may be interesting or surprising but may not be relevant.

Relevance decisions should be made on a question-by-question basis, looking narrowly at whether the question seeks information that will aid the Decision-maker in making the underlying determination.

The relevance decision should not be based on:

- Who asked the question,
- Their possible (or clearly stated) motives,
- Who the question is directed to,
- The tone or style used to ask about the fact(s),
- The sex or gender of the Party for whom it is asked or to whom it is asked
- Their status as Complainant or Respondent,
- Their past status as Complainant or Respondent,
- Any organizations of which they are a member, or
- Any other protected class covered by federal or state law (e.g. race, sexual orientation, disability).

If a question is relevant but offered in an abusive or argumentative manner, the Decision-maker has the discretion to ask the Advisor to rephrase the question in an appropriate manner, consistent with NYFA's Rules of Decorum Policy for hearings.

What if the question is "prejudicial" and concerns sensitive or embarrassing issues?

Much of the content within these hearings may be considered sensitive and/or embarrassing by Parties or Advisors. However, relevant questions need to be considered even if a Party or Advisor believes the danger of unfair prejudice substantially outweighs their probative value. Only irrelevant questions (detailed below), including about the Complainant's prior sexual history, may be excluded.

What is an irrelevant question?

1. Question about Complainant's Prior Sexual Behavior or Sexual Predisposition

Questions and evidence about the Complainant's sexual predisposition or prior sexual behavior are not relevant, unless:

- a. Such questions and evidence about the Complainant's prior sexual behavior are offered to prove that someone other than the Respondent committed the conduct alleged by the Complainant, or
- b. if the questions and evidence concern specific incidents of the Complainant's prior sexual behavior with respect to the Respondent and are offered to prove consent. See, [34 C.F.R. § 106.45\(6\)\(i\)](#).

2. Question regarding Privileged Information

Questions that constitute, or seek disclosure of, information protected under a legally-recognized privilege are irrelevant. See, [34 C.F.R. § 106.45\(1\)\(x\)](#). Individuals with legal privilege may include medical providers (physician, dentist, podiatrist, chiropractor, nurse), psychologists, clergy, rape crisis counselors, and social workers, depend on the state. Each state has its own rules around privilege.

3. Questions about Undisclosed Medical Records

Questions that call for information about any Party's medical, psychological, and similar records are irrelevant unless the Party has given voluntary, written consent. See, [85 Fed. Reg. 30026, 30294](#) (May 19, 2020).

4. Duplicative Questions

Questions that repeat, in sum or substance, questions already asked by the Decision-maker prior to cross-examination, or by a Party's Advisor during cross-examination, may be ruled duplicative, and therefore irrelevant.

How should the Decision-maker reach a relevance determination?

The Decision-maker may, at their discretion, exclude questions if the question's probative value is outweighed by the probability that the question's response may necessitate an undue consumption of time, may create substantial danger of undue prejudice, may confuse the issues, or may be misleading.

What should the relevance determination consist of?

The Department of Education explains that the Final Rule "does not require a Decision-maker to give a lengthy or complicated explanation" in support of a relevance determination. Rather, "it is sufficient, for example, for a Decision-maker to explain that a question is irrelevant because the question calls for prior sexual behavior information without meeting one of the two exceptions, or because the question asks about a detail that is not probative of any material fact concerning the allegations." See, [85 Fed. Reg. 30343](#).

As such, the Decision-maker need only provide a brief explanation of the determination, which will ordinarily consist of one of the following statements depending on the situation:

1. Generally probative questions

- a. The question is relevant because it asks whether a fact material to the allegations is more or less likely to be true.
- b. The question is irrelevant because it asks about a detail that does not touch on whether a material fact concerning the allegations is more or less likely to be true. See, [85 Fed. Reg. 30026, 30343](#) (May 19, 2020).

2. Question about Complainant's Prior Sexual Behavior or Sexual Predisposition

- a. The question is relevant because although it calls for prior sexual behavior information about the Complainant, it meets one of the two exceptions to the rape shield protections, See, [34 C.F.R. § 106.45\(b\)\(6\)\(i\)](#), and it tends to prove that a material fact at issue is more or less likely to be true:
 - i) Exception one: The question is asked to prove that someone other than the Respondent committed the conduct alleged by the Complainant.
 - ii) Exception two: The question concerns specific incidents of the Complainant's prior sexual behavior with respect to the Respondent and is asked to prove consent.
- b. The question is irrelevant because it calls for prior sexual behavior information about the Complainant without meeting one of the two exceptions to the rape shield protections, See, [34 C.F.R. § 106.45\(b\)\(6\)\(i\)](#).

3. Question regarding Privileged Information

- a. The question is irrelevant because it calls for information shielded by a legally-recognized privilege.
- b. The question is relevant because, although it calls for information shielded by a legally-recognized privilege, that privilege has been waived in writing, and the question tends to prove that a material fact at issue is more or less likely to be true.

4. Questions about Undisclosed Medical Records

- a. The question is irrelevant because it calls for information regarding a Party's medical, psychological, or similar record without that Party's voluntary, written consent. See, [85 Fed. Reg. 30026, 30294](#).
- b. The question is relevant because although it calls for a Party's medical, psychological, or similar records, that Party has given their voluntary, written consent to including this material, and it tends to prove that a material fact at issue is more or less likely to be true. See, [85 Fed. Reg. 30026, 30294](#).

5. Duplicative Questions

- a. The question is irrelevant because it is duplicative of a question that was asked and answered.

The Decision-maker may relay a longer explanation if necessary under the circumstances.

The relevance determination will be conveyed orally, except as needed to accommodate a disclosed disability of a hearing participant, and all relevance determinations will be preserved in the record of the proceeding.

May the Parties and/or their Advisors ask the Decision-maker to reconsider their relevance decision?

Any Party or their Advisor may request that the Decision-maker reconsider their relevance determination.

The Decision-maker may deny or grant the request to reconsider. This determination is final, but may be subject to appeal under the Title IX Grievance Policy and Procedure.

| Appendix C: Student Bill of Rights

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.

| NYFA's Title IX Sex Discrimination & Sexual Misconduct Grievance Policy (2024)

The New York Film Academy (NYFA) is committed to creating and maintaining a learning, living, and working environment free of harassment and violence 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 Discrimination, as defined by the Final Rule under Title IX of the Educational Amendments of 1972, and all other forms of Sexual Misconduct. NYFA will promptly respond in a fair and impartial manner to all allegations of Sex Discrimination and Sexual Misconduct, provide assistance and support to those affected, and take appropriate disciplinary action upon finding a violation of this Policy.

Sex-Based Harassment is considered Discrimination on the basis of Sex if it includes harassment due to actual or perceived sex stereotypes, sex characteristics, pregnancy or related conditions, sexual orientation, and/or gender identity.

How does the Title IX Sex Discrimination and Sexual Misconduct Grievance Policy Impact Other Campus Disciplinary Policies?

NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Policy addresses all forms of sexual misconduct including sex discrimination and harassment as defined by the 2024 Title IX Regulations.

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 this Policy. Specifically, **NYFA's Student Code of Conduct** and **NYFA's Employee Standards of Conduct** define certain behavior as a violation of campus policy.

The process and procedures established in NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Policy have no effect and are not applicable to any other NYFA policy for any violation of the Student Code of Conduct, employment policies, or any Civil Rights violation except as narrowly defined in this Policy. However, if the alleged conduct includes conduct that would constitute Sex Discrimination or Sexual Misconduct and conduct that would not constitute Sex Discrimination or Sexual Misconduct, the appropriate Policy will be applied to address the different types of allegations as appropriate and with NYFA's discretion.

I. Effective Date Changes to Procedure Based on Court Rulings and Legal Challenges or Changes in Law or Regulation

Effective Date

NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Policy (2024) will become effective on August 1, 2024, and will apply to alleged Sex Discrimination and Sexual Misconduct which occurs on or after August 1, 2024. Alleged Sex Discrimination and Sexual Misconduct that occurs on or before July 31, 2024 will be processed through NYFA's Title IX Grievance Policy and Procedure (2020) or NYFA's Sexual Misconduct Policy (2020). This Title IX Sex Discrimination and Sexual Misconduct Grievance Policy will not be applied retroactively.

Should any portion of the 2024 Title IX Final Rule ([89 Fed. Reg. 33474](#) (Apr. 29, 2024)), be stayed or held invalid by a court of law which has jurisdiction over a New York Film Academy campus, or if the 2024 Title IX Final Rule is withdrawn or modified so as to be in conflict with NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Policy (2024), then NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Policy (2024) shall be deemed modified to be consistent with such ruling or order as of the publication date of the opinion or order from the Court 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 the date of the opinion or order publication by the Court. If NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Policy (2024) is revoked or modified in this manner, any conduct covered under NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Policy (2024) shall be investigated and adjudicated under NYFA's previous Title IX Grievance Policy (2020) and/or Sexual Misconduct Policy (2020). NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Policy (2024) will be updated as soon as practicable to reflect any court rulings or changes that invalidate parts of NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Policy (2024), if applicable.

II. Scope & Jurisdiction of Procedure

Jurisdiction

NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Policy covers forms of Sexual Misconduct, including Sex Discrimination and Harassment as defined in the 2024 Title IX Regulations 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 to NYFA students, student groups, faculty, staff, and third parties.

NYFA's Title IX Coordinator or designee will determine if this Policy applies to a Complaint. This Policy will apply when the following conditions are met:

1. The alleged conduct occurred on or after August 1, 2024;
2. The alleged conduct occurred in the United States. For incidents alleged of Sexual Assault, Domestic Violence, Dating Violence, and Stalking that occurred off-campus or during study abroad, the conduct alleged will be subject to the jurisdiction of this Policy;
3. The conduct alleged occurred in NYFA's Education Program or Activity; and;
4. The conduct alleged, if true, would constitute Sex Discrimination, Sex-Based Harassment, or Sexual Misconduct, as defined in this Policy.

NYFA has an obligation to address a Sex-Based Hostile Environment under its Education Program or Activity, even when some conduct alleged to be contributing to the Hostile Environment occurred outside of NYFA's Education Program or Activity, or outside of the United States. NYFA's Title IX Coordinator will work with all appropriate NYFA policies and procedures that may apply if this Policy does not.

Incidents of alleged Discrimination or Harassment that are based on Protected Statuses that are not pregnancy or related conditions, sex, sex stereotypes, sex characteristics, sexual orientation, or gender identity will be reviewed under NYFA's Discrimination, Harassment, and Retaliation Policy or other NYFA policies as appropriate and with NYFA's discretion.

NYFA will communicate all such decisions in writing to the Complainant. Any such dismissals shall be subject to appropriate appeal rights under this Policy as outlined in the Appeals of Dismissals section below.

If all elements of jurisdiction are met, NYFA will investigate the allegations according to this Policy as appropriate, unless Informal Resolution is pursued or there are grounds for dismissal of the complaint.

Other Relevant NYFA Policies and Procedures

- [Student Code of Conduct](#)
- [Discrimination, Harassment, and Retaliation Policy](#)
- Bias-Related and Hate Crime Prevention Policy
- [Student Grievance and Resolution Process](#)
- Employee Prohibition Against Harassment, Discrimination & Retaliation
- Employee Standards of Conduct
- Employee Grievance Policy
- [Title IX Grievance Policy and Procedure \(2020\)](#)
- [Sexual Misconduct Policy \(2020\)](#)

III. Non-Discrimination in Application

The requirements and protections of NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Policy (2024) apply equally regardless of sex, sexual orientation, gender identity, gender expression, race, color, national origin, religion, creed, age, disability, familial status, pregnancy, predisposing genetic characteristics, military status, domestic violence victim status, criminal conviction, or other protected classes covered by applicable federal, state, or local law. All requirements and protections are equitably provided to individuals regardless of such protected status(es) or status as a Complainant, Respondent, or Witness. Individuals who wish to file a complaint about the institution's policies or processes may contact the Department of Education's Office for Civil Rights:

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

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

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

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

Students, faculty, and staff at the Miami 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

IV. Definitions

Accused means a person accused of a violation who has not yet entered an institution's judicial or conduct process.

Admission means a selection for part-time, full-time, special, associate, transfer, exchange, or any other enrollment, membership, or matriculation in or at an Education Program or Activity operated by NYFA.

Bad Faith Complaint of Sex Discrimination or Sexual Misconduct means knowingly reporting a false allegation of Sex Discrimination or Sexual Misconduct, making a false counter-complaint, or providing false information related to a complaint of Sex Discrimination or Sexual Misconduct.

Bystander means a person who observes a crime, impending crime, conflict, potentially violent or violent behavior, or conduct that is in violation of the rules or policies of an institution.

Code of Conduct means the written policies adopted by an institution governing student behavior, rights, and responsibilities while such student is matriculated in the institution.

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. The definition of consent does not vary based on a participant's sex, sexual orientation, gender identity, gender expression or relationship status.
4. 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.
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.
 - c. Consent cannot be given when it is the result of any coercion, intimidation, force, or threat of harm.

8. 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.

Complainant means:

1. A student or employee who is alleged to have been subjected to conduct that could constitute Sex Discrimination or Sexual Misconduct as defined in this Policy and who was participating or attempting to participate in NYFA's Education Program or Activity; or
2. A person other than a student or employee who is alleged to have been subjected to conduct that could constitute Sex Discrimination or Sexual Misconduct under this Policy and who was participating or attempting to participate in NYFA's Education Program or Activity at the time of the alleged Sex Discrimination or Sexual Misconduct.

A Complainant may also be referred to as a Reporting Individual in this Policy, in alignment with New York State Education Law Article 129-B.

Complaint means an oral or written request to NYFA that objectively can be understood as a request for NYFA to investigate and make a determination about alleged Sex Discrimination or Sexual Misconduct at the institution.

Confidential Employee is an employee of NYFA whose communications are privileged or confidential under Federal or State law. The employee's confidential status is only with respect to information received while the employee is functioning within the scope of their duties to which privilege or confidentiality applies.

Disciplinary Sanctions means consequences imposed on a Respondent following a determination under this Policy that the Respondent violated NYFA's prohibition on Sex Discrimination and Sexual Misconduct.

Education Program or Activity means any academic extracurricular, research, occupational training or other Education Program or Activity operated by NYFA that receives Federal financial assistance.

Employee means any person hired by NYFA to perform a job function as faculty or staff.

Party means Complainant or Respondent.

Peer Retaliation means Retaliation by a Student against another Student.

Pregnancy or Related Conditions means

1. Pregnancy, childbirth, termination of pregnancy, or lactation;
2. Medical conditions related to pregnancy, childbirth, termination of pregnancy, or lactation; or
3. Recovery from pregnancy, childbirth, termination of pregnancy, lactation, or related medical conditions.

Relevant means related to the allegations of Sex Discrimination under investigation as a part of this Policy. Questions are Relevant when they seek evidence that may aid in showing whether the alleged Sex Discrimination occurred, and evidence is Relevant when it may aid a Decision-Maker in determining whether the alleged Sex Discrimination occurred.

Remedies means measures provided, as appropriate, to a Complainant or any other person NYFA identifies as having had their equal access to NYFA's Education Program or Activity limited or denied by Sex Discrimination or Sexual Misconduct. These measures are provided to restore or preserve that person's access to NYFA's Education Program or Activity after NYFA determines that Sex Discrimination or Sexual Misconduct occurred.

Respondent means a person who is alleged to have violated NYFA's prohibition on Sex Discrimination or Sexual Misconduct.

Retaliation means intimidation, threats, coercion, or discrimination against any person by NYFA, a student, or an employee or other person authorized by NYFA to provide aid, benefit, or service under NYFA's education program or activity, for the purpose of interfering with any right or privilege secured by Title IX, or because the person has reported information, made a complaint, testified, assisted, or participated or refused to participate in any manner of an investigation, proceeding, or hearing under this part, including in an informal resolution process.

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.

Student means a person who has gained Admission.

Student Group means 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.

Supportive Measures means individualized measures offered as appropriate, as reasonably available, without unreasonably burdening a Complainant or Respondent, not for punitive disciplinary reasons, and without fee or charge to the Complainant or Respondent to:

1. Restore or preserve that Party's access to NYFA's Education Program or Activity, including measures that are designed to protect the safety of the Parties or NYFA's educational environment;
2. Provide support during NYFA's grievance procedures or during the informal resolution process for Sex Discrimination or Sexual Misconduct.

Third Party means 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.

Witness means a student, employee, or third party who was present and/or has information about alleged incident(s) of Sex Discrimination or Sexual Misconduct.

Working Days means Monday through Friday, excluding all official holidays or NYFA campus closures.

Definitions of Prohibited Conduct

1. **Sex Discrimination** is one or more acts of Discrimination on the basis of sex, including because of gender identity, sexual orientation, sex characteristics, sex stereotypes, and/or pregnancy and other related conditions.
 - A. **Sex-Based Harassment** is a form of Sex Discrimination that means sexual harassment (unwelcome conduct of a sexual nature) and other harassment on the basis of sex, including:
 - (1) **Quid Pro Quo Harassment** - an employee, agent, or other person authorized by NYFA to provide aid, benefit, or service under NYFA's education program or activity explicitly or impliedly conditioning the provision of such an aid, benefit, or service on a person's participation in unwelcome sexual conduct;
 - (2) **Hostile Environment Harassment** is unwelcome sex-based conduct that, based on the totality of the circumstances, is subjectively and objectively offensive and is so severe or pervasive that it limits or denies a person's ability to participate in or benefit from NYFA's education program or activity (i.e., creates a hostile environment). Whether a hostile environment has been created is a fact-specific inquiry that includes consideration of the following:
 - a. The degree to which the conduct affected the Complainant's ability to access NYFA's education program or activity;
 - b. The type, frequency, and duration of the conduct;
 - c. The Parties' ages, roles within NYFA's education program or activity, previous interactions, and other factors about each Party that may be relevant to evaluating the effects of the conduct;
 - d. The location of the conduct and the context in which the conduct occurred; and
 - a. Other sex-based harassment in NYFA's education program or activity; or
 - (3) **Sexual Assault** (as defined in the Clery Act) is 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.

- (4) **Dating Violence** (as defined in the VAWA Amendments to the Clery Act) is 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 consideration of the following factors:
 1. The length of the relationship;
 2. The type of relationship; and
 3. The frequency of interaction between the persons involved in the relationship
- (5) **Domestic Violence** (as defined in the VAWA amendments to the Clery Act) is one or more felony or misdemeanor crimes committed by a person who
- a. Is a current or former spouse or intimate partner of the victim;
 - b. Is cohabitating, or has cohabitated, with the victim as a spouse or intimate partner;
 - c. Shares a child in common with the victim; or
 - d. Commits acts against a youth or adult victim who is protected from those acts under the family or 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 Miami campus, Florida state law will apply.
- (6) **Stalking** is 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.
2. **Sexual Misconduct** is any other unwelcome and/or unwanted behavior of a sexual nature not described above 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.
- A. **Interpersonal violence** are behaviors that are not physical in nature between individuals in dating or domestic relationships, as defined by the VAWA Amendments to the Clery Act, that cause one to fear for their safety and well-being. Examples of behaviors may include but are not limited to non-physical abuse (mental, emotional, financial), monitoring behaviors that a reasonable person would consider to be inappropriate, coercion, or the controlling of monetary or tangible belongings.
 - B. **Sexual Battery** is 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.
 - C. **Sexual Exploitation** is 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:
 - (3) Causing or attempting to cause the incapacitation of another person to gain a sexual advantage
 - (4) Prostituting another person
 - (5) Non-consensual streaming, sharing, or recording of audio, video, or photography, or any type of distribution of such
 - (6) Engaging in sexual activity in the presence of a non-consenting third party
 - (7) Exposing genitals to a non-consenting third party or in a public area
 - (8) Watching others when they are naked or engaged in sexual activity without their consent
 - (9) Knowingly transmitting a sexually transmitted infection/disease to another individual without their consent
 - (10) Stealing of clothing

V. Disability Accommodations

This Policy does not alter any institutional obligations under federal disability laws including the Americans with Disabilities Act of 1990, and Section 504 of the Rehabilitation Act of 1973 among others. The Parties and Witnesses 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 or Witnesses, even where the Parties or Witnesses may be receiving accommodations in other institutional programs and activities.

If the Complainant or Respondent discloses a disability, the Title IX Coordinator may consult, as appropriate, with NYFA's Student Accessibility Services to provide support to students with disabilities to determine how to comply with applicable law including, without limitation, Section 504 of the Rehabilitation Act of 1973 in the implementation of any Supportive Measures, or any other reasonable accommodations requested during the grievance procedure.

VI. Parental, Family, Marital Status & Pregnancy or Related Conditions at NYFA

NYFA shall not adopt or implement any policy, practice, or procedure, concerning a student or employee's current, potential, or past parental family or marital status that treats students, employees, or employee applicants differently on the basis of sex.

NYFA shall not discriminate in its employment, education program or activity against any employee or student based on the employee or student's current, potential, or past pregnancy related conditions. NYFA does not engage in prohibited Discrimination when it allows a student, based on pregnancy or related conditions, to voluntarily participate in a separate portion of its education program or activity if NYFA ensures the separate portion is comparable to that offered to students who are not pregnant and do not have related conditions. Requests for academic or employment accommodations due to pregnancy or related conditions are processed in compliance with Title IX regulations and ADA/Section 504, when applicable.

Reasonable Modifications

NYFA shall make reasonable modifications to prevent Sex Discrimination and ensure equal access to NYFA's education program or activity. Each reasonable modification is based on the student's individualized needs following a consultation with that student. A modification that NYFA can demonstrate fundamentally alters the nature of its education program or activity is not a reasonable modification.

Reasonable modifications may include, but are not limited to, breaks during class (students) or scheduled work hours (employees) to express breast milk, breastfeed, or attend health needs associated with pregnancy or related conditions, including eating, drinking, or using the restroom; intermittent absences to attend medical appointments; access to online or homebound education; changes in schedule or course sequence; extensions of time for coursework and rescheduling of tests and examinations; allowing a student or employee to sit or stand, or carry or keep water nearby; counseling; changes in physical space or supplies (for example, access to a larger desk or a footrest); elevator access; or other changes to policies, practices, or procedures.

Students may take a voluntary leave of absence from NYFA's education program or activity to cover, at minimum, the period of time deemed medically necessary by the student's licensed healthcare provider. To the extent that a student qualifies for leave under NYFA's leave policy that allows a greater period of time than the medically necessary period, a student may opt to take leave under this policy instead. Upon the student's return to NYFA's education program or activity, the student will be reinstated to academic status and, as practicable, to the extracurricular status that the student held when the voluntary leave began.

Lactation Spaces

NYFA has lactation spaces available for employee and student use on each campus. Lactation rooms are not a bathroom and are clean, shielded from view, free from intrusion from others, and may be used by a student or employee for expressing breast milk or breastfeeding as needed. For access to a lactation space, students and employees may contact NYFA's Title IX Coordinator to inquire. Employees are also encouraged to contact Human Resources.

Supporting Documentation

NYFA does not require supporting documentation for reasonable accommodations processes for pregnancy or related conditions for students unless the documentation is necessary and reasonable for NYFA to determine the reasonable modifications to make or whether to take additional specific actions. Examples of situations when supporting documentation is not necessary and reasonable include, but are not limited to, when the student's need for a specific action is obvious, such as when a student who is pregnant needs a bigger uniform; when the student has previously provided NYFA with sufficient supporting documentation; when the reasonable modification is allowing a student to carry or keep water nearby to drink, use a

bigger desk, sit or stand, or take breaks to eat, drink, or use the restroom; when a student has lactation needs; or when the specific action is available to students for reasons other than pregnancy or related conditions without supporting documentation.

To the extent possible, NYFA treats pregnancy or related conditions in the same manner as other temporary medical conditions with respect to NYFA's student insurance plan with respect to admitted students.

NYFA does not require a student who is pregnant or has related conditions to provide certification from a healthcare provider or any other person that the student is physically able to participate in NYFA's class, program, or extracurricular activity unless:

1. The certified level of physical ability or health is necessary for participation in the class, program, or extracurricular activity;
2. NYFA requires certification of all students participating in the class, program, or extracurricular activity; and
3. The information obtained is not used as a basis for Discrimination prohibited.

VII. Education & Prevention

Education & Prevention Programs

In an effort to uphold the goals of this 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 Policy.

Bystander Intervention

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

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

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

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

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

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

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

Risk Reduction

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

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

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.

VIII. Reporting Sex Discrimination or Sexual Misconduct

Confidential Reporting

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

17 Battery Place, 1st Floor
New York, NY 10004
CounselingNY@nyfa.edu
+1-212-674-4300

Los Angeles Campus - Counseling Services

3300 W. Riverside Drive, 4th Floor
Burbank, CA 91505
CounselingLA@nyfa.edu
+1-818-333-3558

Miami Campus - Counseling Services

420 Lincoln Road, 3rd Floor
Miami, FL 33139
CounselingSB@nyfa.edu
+1-305-318-7859

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.

Privacy vs. Confidentiality

References made to "confidentiality" refer to the ability of identified confidential employees 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. NYFA notifies all students and employees about free confidential Counseling Service options and how to contact them.

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.

NYFA's confidential employees, Counseling Services, will inform any student that discusses they experienced conduct that could constitute Sex Discrimination or Sexual Misconduct about how to contact the Title IX Coordinator to file a complaint as well as an explanation of supportive measures and informal resolution and investigation processes the Title IX Coordinator can facilitate.

Community Resources & National Hotlines

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

New York City

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

Los Angeles / Burbank

- Peace Over Violence: <https://www.peaceoverviolence.org>
- Strength United: <https://www.csun.edu/eisner-education/strength-united/services>
- Rape Treatment Center, UCLA Medical Center: <https://www.uclahealth.org/locations/rape-treatment-center>
- YWCA Los Angeles: <https://www.ywcagla.org/sacs>
- YWCA Glendale, DV Project: <https://www.glendaleywca.org>
- Victim Assistance Program: <https://www.helplacrimewictims.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

- Florida Council Against Sexual Violence: <https://www.fcasv.org>
- Domestic Violence Assistance Center: <https://www.myfloridalegal.com/victim-services-providers/coordinated-victim-assistance-center-cvac>
- Miami-Dade County Domestic Violence Assistance: https://www.miamidade.gov/global/service.page?Mduid_service=ser1502483183449106
- The Florida Bar: <https://www.floridabar.org>
- Roxy Bolton Rape Treatment Center: <https://jacksonhealth.org/locations/roxy-bolton-rape-treatment-center/>
- Kristi House: <http://www.kristihouse.org/>
- Help Miami: <https://jcsfl.org/services/helpline/>

National Hotlines

- National Sexual Assault Hotline: 1-800-646-HOPE(4673)
- National Domestic Violence Hotline: 1-800-799-7233
- National Suicide Prevention Lifeline (call or text): 988
- Rape Abuse and Incest National Network (RAINN): 1-800-656-4673

Non-Confidential Reporting

Role of NYFA Title IX Coordinator

A NYFA Title IX Coordinator is responsible for carrying out the day-to-day responsibilities of enforcing this Title IX Sex Discrimination and Sexual Misconduct Grievance Policy for their assigned campus. 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. The Title IX Coordinator collaborates with appropriate NYFA staff to implement supportive measures and help to effectively end sexual misconduct in a prompt and equitable manner. A NYFA Title IX Coordinator may also designate other trained NYFA employees to carry out reasonable roles and responsibilities of this Policy.

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 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 designated NYFA campus Title IX Coordinator

New York Campus and Online Programs

Susana Soto
Interim Title IX Coordinator
17 Battery Place
New York, NY 10004
NYtitle9@nyfa.edu
[NY Title IX Online Reporting Tool](#)
+1-212-674-4300

Los Angeles Campus

Susana Soto
Associate Dean of Students & Title IX Coordinator
3300 Riverside Drive, Room 114
Burbank, CA 91505
LAtitle9@nyfa.edu
[LA Title IX Online Reporting Tool](#)
+1-818-333-3577

Miami Campus

Susana Soto
Interim Title IX Coordinator
420 Lincoln Road
Miami, FL 33139
SBtitle9@nyfa.edu
[SB Title IX Online Reporting Tool](#)
+1-818-333-3577

Reports may be made at any time (including during non-business hours) by using the campus-specific Title IX Office email address, the campus-specific Title IX online reporting tool, or by telephone call to the associated campus-specific telephone number.

Employee Responsibility for Reporting & Training

Any employee who is not a confidential employee is required to inform the student about the Title IX Coordinator, the Title IX Coordinator's contact information, and the Title IX Coordinator's role to prevent Sex Discrimination as soon as a student discloses they are experiencing pregnancy or a related condition. A student may decide if they would like to contact the Title IX Coordinator to request reasonable modifications related to their pregnancy or related conditions.

Any employee who is not a confidential employee and who either has authority to institute corrective measures on behalf of NYFA or has responsibility for administrative leadership, teaching, or advising in NYFA's education program or activity must notify the Title IX Coordinator when they have information about conduct that may constitute Sex Discrimination or Sexual Misconduct and they may provide the Complainant with contact information of the Title IX Coordinator and information about how to make a complaint of Sex Discrimination or Sexual Misconduct. NYFA employees must disclose all information they have available when reporting forward, including the names of the Parties, even when the person has requested anonymity. 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.

NYFA employees are not required to report alleged Sex Discrimination or Sexual Misconduct if the incident was brought forward and learned at a public awareness event hosted by NYFA to discourage incidents and culture of Sex Discrimination and Sexual Misconduct.

Note: Reporting requirements do not apply to any employee who has personally been subject to the alleged conduct that reasonably may constitute Sex Discrimination or Sexual Misconduct.

All NYFA employees are subject to annual Title IX training requirements, as required by federal regulations. Employees who participate in facilitating informal resolution processes and/or investigations will be subject to additional annual training requirements.

Considerations When Reporting

Non-Confidential Reports and Title IX Coordinators

NYFA encourages the campus community to report all incidents of Sex Discrimination and Sexual Misconduct to the appropriate Title IX Coordinator. The Title IX Coordinator is available to address any concerns, answer questions about this Policy, or receive complaints about Sex Discrimination and Sexual Misconduct. Contact information for the Title IX Coordinators at each campus are located in the Title IX Coordinators section of this Policy (above).

Any person may report Sex Discrimination or Sexual Misconduct (whether or not the person reporting is the person alleged to be the victim of the conduct that may constitute Sex Discrimination or Sexual Misconduct), in person, by telephone, or by electronic mail (e-mail), using the contact information listed for the Title IX Coordinator, or by any other means that result in the Title IX Coordinator receiving the person's verbal or written report.

Timely Warnings

When a Sex Discrimination or Sexual Misconduct incident is reported to NYFA and involves an alleged crime that constitutes a serious or active threat to the campus community, NYFA will evaluate each incident on a case-by-case basis to determine if a timely warning notice will be distributed to the community to protect the health and safety of the community, in a manner consistent with the requirements of the Clery Act. In these instances, NYFA will not release personally identifying information about persons involved in an incident, unless identification of a Respondent is required by the timely warning for the safety of the campus community or is required by law. In addition, Counseling Services (confidential resources at NYFA) may submit anonymous statistical information for Clery Act purposes, unless they believe it would be harmful to their client, patient, or student.

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

Preserving Information

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

In incidents of Sex Discrimination or Sexual Misconduct, 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 sex-based harassment, such as cyber communications, should also be preserved and not altered in any way.

Reporting to Hospitals & Medical Professionals

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

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

Mount Sinai Beth Israel Hospital, Manhattan
281 First Avenue
New York, NY 10003
+1-212-420-2000

Fort Greene Sexual Health Clinic, Brooklyn
295 Flatbush Avenue Extension
Brooklyn, New York 11201
+1-718-388-5889

Los Angeles / Burbank

Lakeside Community Healthcare Urgent Care
191 S Buena Vista St #150
Burbank, CA 91505
+1-818-295-5920

Cedars-Sinai Medical Center
8700 Beverly Blvd
Los Angeles, CA 90048
+1-310-423-3277

Santa Monica-UCLA Medical Center
Rape Treatment Center
1250 16th Street
Santa Monica, CA 90404
+1-424-259-7208

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

South Beach / Miami

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

Nancy J. Cotterman Center
Sexual Assault Treatment Center
400 NE 4th Street
Fort Lauderdale, FL 3301
+1-954-761-7273

Reporting to Law Enforcement

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

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

- New York City Campus: New York Police Department, 1st Precinct, 212-741-4811
- Los Angeles Campus: Burbank Police Department, 818-238-3000
 - NYFA Security (LA), 818-415-3837
- Miami / 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.

IX. NYFA Response to Reports of Sex Discrimination or Sexual Misconduct:

Any NYFA community member who reports incidents of Sex Discrimination or Sexual Misconduct to the Title IX office will be advised of their right to the following: Students, faculty, and staff who report to NYFA will be advised of their right to:

1. Notify and/or privately disclose the incident to NYFA Security (LA), local law enforcement, state police, and/or the state or local government;
2. 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;
3. 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;
 - a. The Title IX Coordinator or appropriate official will advise about the importance of preserving evidence and obtaining a sexual assault forensic examination as soon as possible;
 - b. Provide guidance 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;
 - c. Explain their abilities or limitations regarding confidentiality or privacy and inform the reporting individual of other reporting options;
4. File a report of Sex Discrimination and/or Sexual Misconduct, and the right to consult with 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;
5. Privately disclose or report the incident to Human Resources or the right to request that a confidential or private employee assist in reporting if the Accused is a NYFA employee;
6. Receive assistance from the Title IX Coordinator or NYFA Security (LA) in initiating legal proceedings in family court or civil court; and
7. Withdraw a complaint or involvement at any time.

If the decision is made to report to the Title IX Coordinator or Human Resources, reporting individuals have the right to be protected from retaliation for reporting an incident and to receive assistance and resources from NYFA. Reporting individuals may choose to request supportive measures, including mental health support, to safely maintain access to NYFA (refer to the Supportive Measures section of this Policy for additional details).

Additionally, per NY Education Law Article 129B, reporting individuals in New York state will receive information on sexually transmitted infections, sexual assault forensic examinations, and resources available through the New York State Office of Victim Services.

Request for Anonymity or Not to Proceed

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

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

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

1. Whether the Accused has a history of violent behavior, is a repeat offender, or if NYFA has information suggesting a pattern, ongoing Sex Discrimination or Sexual Misconduct, or if multiple individuals have been impacted;
2. Whether the incident represents escalation in unlawful conduct on behalf of the Accused from previously noted behavior;
3. The increased risk that additional acts of Sex Discrimination or Sexual Misconduct would occur without the initiation of a complaint;

4. The severity of the alleged incident, including whether the Accused used a weapon or force and/or if established, the incident would require the removal of the Accused from campus or the imposition of another disciplinary sanction to end the harassment or discrimination;
5. The age and relationship of the Parties, including whether the Accused is a NYFA employee or whether the Reporting Individual is a minor;
6. The availability of evidence and whether NYFA possesses other means to obtain evidence such as security footage;
7. Whether NYFA can end the Sex Discrimination or Sexual Misconduct and prevent its recurrence without initiating grievance procedures.

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

Timeframe for Reporting

A complaint under this 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 Sex Discrimination or 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 Sex Discrimination or Sexual Misconduct, prevent its recurrence, and remedy its effects.

Documentation & Records Retention

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 Sex Discrimination or 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 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's records policies. Records will be maintained in accordance with the privacy protections set forth in Title IX, Title VII, the Clery Act, FERPA, and applicable state law regarding the privacy of personnel records.

Amnesty for Alcohol and/or Drug Use 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 a form of Sex Discrimination or Sexual Misconduct occurs may be hesitant to report such incidents due to fear of potential consequences for their own conduct. NYFA strongly encourages students to report Sex Discrimination or Sexual Misconduct, including 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 Sex Discrimination or Sexual Misconduct.

Supportive & Protective Measures

Complainants who report allegations of Sex Discrimination or Sexual Misconduct have the right to receive supportive measures from NYFA, regardless of whether they file a complaint. Supportive measures are non-disciplinary and non-punitive. Supportive measures are individualized measures offered as appropriate, and may vary depending upon what is reasonably available at NYFA. Supportive measures are meant to:

1. Restore or preserve that Party's access to NYFA's education program or activity, including measures that are designed to protect the safety of the Parties or NYFA's educational environment; or
2. Provide support during NYFA's grievance procedures, and if applicable, or during the informal resolution process.

Supportive measures are intended to restore or preserve access to NYFA's educational programming and activities, without disrupting the other individuals (Complainant, Respondent, or Witness); protect the safety of all individuals and the educational environment; and deter Sex Discrimination and Sexual Misconduct. Supportive measures must not unreasonably burden either Party, unless necessary to provide the supportive measure or restore or preserve a Party's access to NYFA's education program or activity.

NYFA may modify or terminate supportive measures at the conclusion of the grievance procedures or informal resolution process, or may continue them beyond that point within NYFA's discretion.

NYFA will maintain the confidentiality of supportive measures provided to Parties and Witnesses to the extent that maintaining such confidentiality will not impede the provisions of the supportive measures, as permitted by law. NYFA will not disclose information about any supportive measures to persons other than the person whom they apply, including informing one Party of supportive measures provided to another Party, unless necessary to provide the supportive measure or restore or preserve a Party's access to NYFA's education program or activity, or there is an exception that applies, such as:

1. NYFA has obtained prior written consent from a person with the legal right to consent to the disclosure;
2. When the information is disclosed to an appropriate third Party with the legal right to receive disclosures on behalf of the person whose personally identifiable information is at issue;
3. To carry out the purpose of the Policy when it is necessary to address conduct that reasonably may constitute Sex Discrimination or Sexual Misconduct in NYFA's education program or activity;
4. As required by Federal law, federal regulations, or the terms and conditions of a federal award; or
5. To the extent such disclosures are not otherwise in conflict with Title IX, when required by State or local law or when permitted under FERPA.

When a student, faculty, or staff member reports to the Title IX Coordinator that they have experienced Sex Discrimination or 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.

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.

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. Mental health services such as counseling services
2. 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
3. Modifications to work schedules
4. Campus escort services for a student to move safely between NYFA classes and programs
5. No Contact Order (NCO) - restrictions on contact applied to one or more Parties
6. Change in housing: switching residence hall rooms or assistance in finding alternative third-party housing
7. Changes in class, work, housing, or extracurricular or any other activity, regardless of whether there is or is not a comparable alternative
8. Leaves of absence
9. Providing resources available for medical assessment, treatment, and crisis response
10. Increased security and monitoring of certain areas of the campus
11. Providing resources and options available for contacting law enforcement
12. Transportation and parking assistance
13. Training and education programs related to Sex Discrimination and Sexual Misconduct
14. Assistance in identifying additional resources off campus
15. Assistance by NYFA's security forces, if applicable, or other school officials in obtaining an order of protection, or if outside of New York state, an equivalent protective or restraining order

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) - restrictions on contact applied to one or more Parties

Note on No Contact Orders: NYFA administration may implement a No Contact Order for Parties to ensure the safety of Parties before, during, and after Title IX grievance procedure processes. If a Party would like to request modifications to an implemented No Contact Order, they must submit their request, in writing, to the Title IX Coordinator with justification and evidence supporting their modification request.

Note on Orders of Protection and their equivalent: If a student or an employee obtains a restraining order of protection against another individual, the student or employee is encouraged to disclose that information to the Title IX Coordinator, Dean of Students, or Campus Dean so NYFA can assist in making reasonable accommodations. Faculty and staff are encouraged to share information on a restraining order or protection with Human Resources, in addition to the Title IX Coordinator. NYFA cannot issue an order of protection but will provide information on other available options, such as a no contact order.

An order of protection is requested from and issued by a criminal or civil/family court to limit the behavior of someone who harms or threatens to harm another person. It is used to address various types of safety issues, including but not limited to situations involving domestic violence. NYFA cannot apply for a legal order of protection or restraining order for a victim from the applicable jurisdiction(s). Students, faculty, and staff are required to apply directly for these services.

Whether or not a Complainant is granted an order of protection, they may meet with the Title IX Coordinator to develop a Safety Action Plan, which is a plan for NYFA and the victim to reduce risk of harm while on campus or coming and going from campus. This plan may include, but is not limited to: escorts, special parking arrangements, changing classroom or work location, or allowing a student to complete assignments from home. NYFA cannot apply for an order of protection or prevent an order from the applicable jurisdiction(s). The victim is required to apply directly for these services as described above.

Process for Review of Supportive Measures

NYFA provides for a Complainant or Respondent to seek modification or reversal of NYFA's decision to provide, deny, modify, or terminate a supportive measure. Grounds for challenge of supportive measures include, but are not limited to:

1. Whether a supportive measure is reasonably burdensome;
2. Whether a supportive measure is reasonably available;
3. Whether a supportive measure is being imposed for punitive or disciplinary reasons;
4. Whether the supportive measure is being imposed without fee or charge; and
5. Whether the supportive measure is effective in meeting the purposes for which it is intended, including to restore or preserve access to the education program or activity, provide safety, or provide support during the grievance procedure.

Requests for a modification or reversal of a supportive measure must be timely, and should be submitted within five (5) working days of its implementation. NYFA will conduct a fact-specific inquiry into timelines.

The review will be conducted by an impartial employee of NYFA, who did not make the challenged decision on the original supportive measure request. The impartial employee of NYFA who makes this determination will have authority to modify or reverse the decision if that impartial employee determines that the decision to provide, deny, modify, or terminate the supportive measure was inconsistent with the procedures as outlined above for providing supportive measures in accordance with Title IX regulations.

Parties are only allowed to challenge their own individual supportive measures. Challenges by one Party will not be heard to supportive measures afforded to the opposite Party, unless that supportive measure directly impacts the Party making such challenge (i.e. two-way no contact orders).

Emergency Protective Measures

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

Procedural Hold for Emergency Removal for Student Respondents

NYFA retains the authority to remove a student Respondent from all or part of 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 imminent and serious threat to the health or safety of a Complainant or any students, employees, or other persons arising from the allegations of Sex Discrimination or Sexual Misconduct justifies removal. A Procedural Hold for Emergency Removal may include exclusion from classes, or from specified NYFA activities, or from NYFA property. NYFA will provide the Respondent with notice and an opportunity to challenge the decision immediately following the removal.

If the Title IX Coordinator or designee determines a Procedural Hold for Emergency Removal is necessary, the Respondent will be provided notice and an opportunity to challenge the decision immediately following the implementation of the Procedural Hold. If a Respondent challenges a Procedural Hold for Emergency Removal, the following procedure will follow:

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 Policy proceedings arising from the conduct which prompted the Procedural Hold.

Administrative Leave for Employee Respondents

NYFA retains the authority to place a non-student employee Respondent on administrative leave during the grievance procedure. Employee Respondents may be removed 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 health or safety of any student or other individual arising from the allegations of covered Sex Discrimination or Sexual Misconduct 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 Policy proceedings arising from the conduct which prompted the Administrative Leave.

Note on Student Employees: When a Complainant or Respondent is both a student and an employee of NYFA, NYFA must make a fact-specific inquiry to determine whether this procedure applies to that student employee. NYFA will consider if the Complainant or Respondent's primary relationship with NYFA is to receive an education and whether the alleged Sex Discrimination or Sexual Misconduct occurred while the Party was performing employment-related work.

X. Introduction to Title IX Grievance Procedures

Basic Requirements of the Grievance Procedure

All Title IX grievance procedures are carried out by institutional officials who are trained on how to conduct procedures and investigations in a manner that protects the safety of victims and promotes accountability.

NYFA shall:

1. Treat Complainants and Respondents equitably;
2. Ensure that any person designated by NYFA as a Title IX Coordinator, Investigator, or Decision-Maker does not have a conflict of interest or bias for or against Complainants or Respondents generally or an individual Complainant or Respondent;
3. Establish reasonably prompt timeframes for the major stages of this grievance procedure, including a process that allows for the reasonable extension of time frames on a case-by-case basis for good cause with notice to the Parties that includes the reason for the delay;
4. Ensure that reasonable steps to protect the privacy of the Parties and Witnesses during the pendency of the grievance procedure are taken, provided that the steps do not restrict the abilities of the Parties to obtain and present evidence, including by speaking to Witnesses (as long as such does not result in Retaliation), consult with their family members, confidential resources, or advisors, or otherwise prepare for or participate in this grievance procedure;
5. Ensure an objective evaluation of all evidence that is Relevant and not otherwise impermissible under this procedure, including both inculpatory and exculpatory evidence, and provide that credibility determinations must not be based on a person's status as a Complainant, Respondent or Witness;
6. Exclude impermissible evidence from consideration as defined in the grievance procedure; and
7. Clearly articulate principles for how NYFA will determine which policies and procedures apply if not all such complaints are handled under this institutional grievance procedure.

NYFA will additionally ensure that Complainants are advised of their right to:

1. Notify NYFA Campus Security, 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 Complainant 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 state law should be addressed to law enforcement or to the district attorney, who shall also explain whether they are authorized to offer the reporting individual confidentiality or privacy, and shall inform the Complainant of other reporting options;
3. Disclose the incident confidentially to institution representatives, who may offer confidentiality pursuant to applicable laws and can assist in obtaining services for Complainants;

4. Disclose the incident confidentially and obtain services from the state or local government;
5. Disclose the incident to institution representatives who can offer privacy or confidentiality, as appropriate, and can assist in obtaining resources for reporting individuals;
6. File a report of sexual assault, domestic violence, dating violence, and/or stalking and the right to consult the Title IX Coordinator and other appropriate institution representatives for information and assistance, ensure that Complainants know that reports shall be investigated in accordance with this grievance procedure and/or any other institutional policies that may be applicable, and ensure that a Complainant's identity will remain private at all times if said Complainant wishes to maintain privacy;
7. Disclose, if the Respondent is an employee of NYFA the incident to NYFA's Human Resources Department or the right to request that a confidential or private employee assist in reporting to the appropriate representative for the Human Resources Department, at which point, such referral shall be handled according to the appropriate policies and procedures related to employee complaints;
8. Receive assistance from appropriate NYFA representatives in initiating legal proceedings in family court or civil court; and
9. Withdraw a complaint of involvement from NYFA's Title IX grievance procedure at any time.

Filing a Complaint & Timeframe

The timeframe for this Title IX Sex Discrimination and Sexual Misconduct Grievance Policy begins with the filing of a Complaint. The Policy procedures will be concluded within a reasonably prompt manner, which may generally be within ninety (90) working days, after the filing of the 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 Complaint, a Complainant must provide the Title IX Coordinator with a written or verbal account 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 Policy prevents a Complainant from seeking the assistance of state or local law enforcement along with the appropriate on-campus process.

Who can file a Complaint?

1. A Complainant (as defined in Section IV of this Policy); or
2. The Title IX Coordinator

Note on Title IX Coordinator initiated Complaints: In the absence of a Complaint or the withdrawal of any or all of the allegations in a Complaint, and in the absence of termination of an Informal Resolution process, the Title IX Coordinator must determine whether to initiate a Complaint of Sex Discrimination or Sexual Misconduct. This determination is fact-specific, and the Title IX Coordinator must consider:

1. The Complainant's request not to proceed with the initiation of a Complaint;
2. The Complainant's reasonable safety concerns regarding initiation of a Complaint;
3. The risk that additional acts of Sex Discrimination or Sexual Misconduct would occur if a Complaint is not initiated;
4. The severity of the alleged Sex Discrimination or Sexual Misconduct; including whether Sex Discrimination or Sexual Misconduct, if established, would require the removal of a Respondent from campus or imposition of another Disciplinary Sanction to end the Sex Discrimination or Sexual Misconduct and prevent its recurrence;
5. The age and relationship of the Parties, including whether the Respondent is an employee of NYFA.
6. The scope of the alleged Sex Discrimination or Sexual Misconduct, including information suggesting a pattern, ongoing Sex Discrimination or Sexual Misconduct, or Sex Discrimination or Sexual Misconduct alleged to have impacted multiple individuals;
7. The availability of evidence to assist a Decision-Maker in determining whether Sex Discrimination or Sexual Misconduct occurred; and
8. Whether NYFA could end the alleged Sex Discrimination or Sexual Misconduct and prevent its recurrence without initiating this grievance procedure.

If after considering these and other relevant factors, the Title IX Coordinator determines that the conduct as alleged present as an imminent and serious threat to the health or safety of the Complainant or other person, or that the conduct as alleged prevents NYFA from ensuring equal access on the basis of sex to its education program or activity, the Title IX Coordinator may initiate a Complaint.

If the Title IX Coordinator does initiate the Complaint after making this determination, the Title IX Coordinator must notify the Complainant prior to doing so and appropriately address reasonable concerns about the Complainant's safety or the safety of others, including by providing supportive measures as listed in this grievance procedure.

What is the timeframe for NYFA to evaluate if the Title IX Coordinator is initiating an investigation under this Policy?

The Title IX Coordinator must evaluate whether the Complaint falls under this grievance procedure five (5) working days after the Complaint is made, and must issue the Notice of Allegations as soon as practicable after the Complaint is evaluated. If there are any delays or extensions, the Title IX Coordinator must appropriately notice the Parties in writing, on a case-by-case basis, with good cause and rationale for the extension or delay.

Can I make a Complaint and request initiation of the grievance procedure even if I have made a Complaint to law enforcement?

Yes. NYFA has an obligation to appropriately evaluate all Complaints, regardless of whether there is a concurrent Complaint with law enforcement. This procedure is an administrative process that is different from the criminal justice process. Per New York state law, it is required that NYFA's process run concurrently with a criminal justice investigation and proceeding, however, temporary delays are allowed as requested by external municipal entities while law enforcement gathers evidence. Temporary delays should not last more than ten days except when law enforcement specifically requests and justifies a longer delay.

Receipt & Outreach

Once an allegation has been reported or a Complaint has been made, the Title IX Coordinator will contact the Complainant via NYFA email or other reasonable means to extend an offer to meet in-person. The offer to meet will include reporting options, the Student Bill of Rights (if the Complainant is a student), resources on and off campus, and supportive measures. It is the responsibility of Parties to maintain and regularly check their NYFA 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, Campus Dean, Director of Human Resources, or an appropriate NYFA Administrator if it is determined that the behavior does not fall under this Policy.

Student Bill of Rights

During the process outlined within this Policy, student Complainants and student 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 NYFA's Title IX Sex Discrimination and Sexual Misconduct grievance proceedings 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 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 Complainant or Respondent throughout NYFA's Title IX Sex Discrimination and Sexual Misconduct grievance proceedings 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 NYFA's Title IX Sex Discrimination and Sexual Misconduct grievance proceedings.

Intake

Any individual who reports an allegation by a NYFA community member may make an appointment with the Title IX Coordinator by phone, email, or in person. This first meeting is called an Intake and serves to provide an opportunity for the Title IX Coordinator or designee 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 the Intake. The Complainant may also bring an Advisor to the Intake. Translation services are offered, if requested and reasonably available.

Initial Assessment

The Title IX Coordinator will determine if this Policy should apply to a 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 within ten (10) working days of the Title IX Coordinator becoming notified of the Complaint.

Dismissal of a Formal Complaint

The Title IX Coordinator or designee may dismiss a Complaint of Sex Discrimination or Sexual Misconduct for any of the following reasons at any time during the investigation:

1. The Title IX Coordinator or designee is unable to identify the Respondent, after taking reasonable steps to do so;
2. The Respondent is not participating in NYFA's education program or activity and is not employed by NYFA;
3. The Complainant voluntarily withdraws any or all of the allegations in the complaint, the Title IX Coordinator or designee declines to initiate a Complaint of these procedures, and The Title IX Coordinator or designee determines that, without the Complainant's withdrawn allegations, the conduct that remains alleged in the Complaint, if any, would not constitute Sex Discrimination or Sexual Misconduct, even if proven; or
4. The Title IX Coordinator or designee determines that the conduct alleged in the Complaint, even if proven, would not constitute Sex Discrimination or Sexual Misconduct.

The Title IX Coordinator or designee must make reasonable efforts to clarify the allegations with the Complainant before dismissing under this basis. Upon reaching a decision that the Complaint will be dismissed, The Title IX Coordinator or designee will promptly send written notice of the dismissal of the Complaint or any specific allegation within the Complaint, and the reason for the dismissal, simultaneously to the Parties through their NYFA email accounts, or other reasonable means.

Notice of Dismissal

If the dismissal of the Complaint occurs before a Notice of Allegations is issued to the Respondent, the Title IX Coordinator or designee does not need to Notice the Respondent at that time. However, if the Complainant appeals the dismissal, the Respondent will need to be noticed of the Complaint allegations and given an opportunity to respond to the dismissal. If the dismissal occurs after the Respondent has been notified of the allegations, then NYFA must notify the Respondent and Complainant of the dismissal and the basis for the dismissal simultaneously in writing.

Appeal rights must also be outlined in any notification of dismissal of a Complaint, as included below under Appeal of Dismissals.

Appeal of Dismissal

NYFA must notify the Complainant that a dismissal may be appealed and provide the Complainant with an opportunity to appeal the dismissal of a Complaint on the following grounds:

1. Procedural irregularity: procedural irregularity that affected the outcome of the matter (i.e. failure of NYFA to follow own policy to a degree that had material effect on the outcome of the matter);
2. New evidence: new evidence that would change the outcome and that was not reasonably available when the determination whether Sex Discrimination or Sexual Misconduct occurred when dismissal of the Complaint was made; and
3. The Title IX Coordinator, Investigator(s), or Decision-Maker(s) had a conflict of interest or bias for or against Complainants or Respondents generally or the individual Complainant or Respondent that would change the outcome of the matter.

If the dismissal occurs after the Respondent has been notified of the allegations, then NYFA must also notify the Respondent that the dismissal may be appealed on the grounds outlined above.

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

If a Party appeals, the institution will as soon as practicable 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 will be decided by the Appeals Decision-Panel, who will be free of conflict of interest and bias, and will not serve as an Investigator, Title IX Coordinator, or Decision-Maker in the same matter. The Appeals Decision-Panel may be made up of one or more trained individuals. Outcome of an appeal will be provided in writing simultaneously to both Parties, and include rationale for the decision.

Multi-Party Complaints

NYFA may consolidate Complaints alleging Sex Discrimination or 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 Sex Discrimination or Sexual Misconduct arise out of the same facts or circumstances.

NYFA can consider factors when making this fact-specific determination, which include, but are not limited to:

1. The facts and circumstances of the particular Complaints when deciding whether to consolidate, including the toll of separate proceedings on the Parties; and
2. Any risks to the fairness of the investigation or outcome.

Allegations Potentially Falling Under Two Policies

If the alleged conduct includes conduct that would constitute Sex Discrimination or Sexual Misconduct and conduct that would not constitute Sex Discrimination or Sexual Misconduct, the appropriate Policy and procedure will be applied to address the different types of allegations as appropriate and with NYFA's discretion.

Pending Criminal Investigation and/or Proceeding

NYFA is obligated to investigate any allegation of Sex Discrimination or Sexual Misconduct in a timely, equitable manner, even if a criminal complaint has been filed with law enforcement. The fact-finding portion of NYFA's investigation may be temporarily delayed for up to ten (10) days, at the request of a law enforcement agency.

Notice of Allegations

Upon initiating NYFA's Title IX grievance procedures, the Title IX Coordinator or designee shall provide a notice of allegations in writing to the Parties whose identities are known. Such notice will occur as soon as practicable after NYFA receives a complaint, 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.

Contents of Notice

The Notice of Allegations must include:

1. NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Policy and NYFA's Informal Resolution process;
2. The Student Bill of Rights;
3. Sufficient information available at the time of the issuance of the Notice of Allegations to allow the Parties to respond to the allegations, which includes the identities of the Parties involved in the incident(s), the conduct alleged to constitute Sex Discrimination or Sexual Misconduct, and the date(s) and location(s) of the alleged incident(s), to the extent that information is available to NYFA;
4. A statement that the Parties are entitled to an accurate description of the Relevant and not otherwise impermissible evidence, with an equal opportunity for the Parties to access the underlying Relevant and not otherwise impermissible evidence upon request of any Party;
5. A statement that the Respondent is presumed not responsible for the alleged Sex Discrimination or Sexual Misconduct until a determination is made at the conclusion of the proceedings and that prior to the determination;
6. Prior to the determination of responsibility, the Parties will have an opportunity to present relevant and not otherwise impermissible evidence to a trained, impartial Decision-Maker;
7. A statement that the Parties may have an Advisor of their choice, who may be, but is not required to be, an attorney;
8. Notice of the sanction or sanctions that may be imposed on the Respondent based upon the outcome of the proceedings.
9. A statement that knowingly making false statements or submitting false information during the Sexual Misconduct Policy proceedings is a violation of this Policy;
10. If, in the course of an investigation, NYFA decides to investigate additional allegations of Sex Discrimination or Sexual Misconduct by the Respondent toward the Complainant that are not included in the original written Notice of Allegations provided, NYFA is required to provide written notice of any additional allegations to the Parties whose identities are known.

Additional Note: To the extent that NYFA has reasonable concerns for the safety of any person as a result of providing written Notice of Allegations, the Title IX Coordinator or designee may reasonably delay providing the written Notice of Allegations in order to address the safety concern appropriately. Reasonable concerns must be based on specific and articulable facts which shall include a safety and risk analysis of the situation and not on mere speculation or stereotypes.

Notice of Meetings & Interviews

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

Role of an Advisor

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

An Advisor is an individual who may accompany a Party to any meeting or proceeding, including interviews and meetings related to the appeals process. There may only be one Advisor in a meeting or other proceeding for each Party; 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. NYFA cannot limit the choice of who that Advisor may be, excluding Witnesses of the alleged incident(s) in question.

An Advisor is prohibited from participating directly in any meeting or other proceeding, including contacting the Title IX Coordinator or designee and speaking on behalf of the individual they are supporting. The Title IX Coordinator or designee 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 & Postponement

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 unreasonably inconvenience other Parties.

For example, except under extraordinary circumstances, 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

NYFA is committed to fairly and impartially implementing this Policy. The Title IX Coordinator, Investigator, Facilitator, and/or Decision-Maker(s) shall disclose to the Parties any facts which may constitute a conflict of interest.

A Complainant or Respondent must identify in writing, to the Campus Dean, any real or perceived conflict of interest with the Title IX Coordinator within three (3) working days of receiving a Notice of Allegations. The Campus Dean may recuse the Title IX Coordinator and appoint a different trained individual to serve in the capacity of the Title IX Coordinator, or the Campus Dean may not recuse the Title IX Coordinator. If the Title IX Coordinator is not recused from their role, the Campus Dean will notify the Party who expressed concern, in writing, of the reasoning for not recusing the Title IX Coordinator.

A Complainant or Respondent must identify in writing, to the Title IX Coordinator, any real or perceived conflict of interest with the designated Investigator, Facilitator, and/or Decision-Maker(s) within three (3) working days of receiving notification of those designated individuals. The Title IX Coordinator may recuse the Investigator, Facilitator, and/or Decision-Maker(s) and appoint a different trained individual to serve in the role, or the Title IX Coordinator may not recuse the Investigator, Facilitator, and/or Decision-Maker(s). If the Investigator, Facilitator, and/or Decision-Maker(s) is/are not recused from their role, the Title IX Coordinator will notify the Party who expressed concern, in writing, of the reasoning for not recusing the Investigator, Facilitator, and/or Decision-Maker(s).

XI. Title IX Grievance Procedure - Informal Resolution

At any time prior to determining whether Sex Discrimination or Sexual Misconduct occurred under this grievance procedure, including prior to making a Complaint or during an investigation, Parties may instead seek NYFA's assistance to resolve allegations of Sex Discrimination or Sexual Misconduct, and may elect to enter the informal resolution process. Informal resolution is designed to address the reported behavior, prevent reoccurrence, and remedy the effects without completing a formal investigation.

The Parties may voluntarily elect to enter the informal resolution process at any time after the filing of a Complaint through 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.

Supportive Measures will be available, or continue to be available if already provided, during an informal resolution process, if elected to proceed. The Title IX Coordinator will also, to the extent necessary, take other appropriate prompt and effective steps to ensure that Sex Discrimination and Sexual Misconduct does not continue or recur within NYFA's Education Program or Activity.

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 an investigation at any time until the informal resolution has concluded. In participating in the informal resolution process, the Parties understand that the timeframes governing the investigation temporarily cease and only recommence upon reentry into the formal process.

Notice Prior to Entry Into Informal Resolution Process

Before the initiation of an informal resolution process, the Title IX Coordinator must provide to the Parties a written notice that explains:

1. The allegations;
2. The requirements of the informal resolution process;
3. That, prior to agreeing to a resolution, any Party has the right to withdraw from the informal resolution process and to initiate or resume NYFA's grievance procedures;
4. That the Parties' agreements to a resolution at the conclusion of the informal resolution process would preclude the Parties from initiating or resuming NYFA's grievance procedures arising from the same allegations;
5. The potential terms that may be requested or offered in an informal resolution agreement, including notice that an informal resolution agreement is binding only on the Parties; and
6. What information NYFA will maintain and whether and how NYFA could disclose such information for use in its Grievance Procedures if they are initiated or resumed.

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.

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.

If an informal resolution process is approved or denied, NYFA will provide the outcome in writing simultaneously to the Parties. If informal resolution is approved, the Title IX Coordinator shall also provide the information of the facilitator in writing to the Parties in a reasonable timeframe once the facilitator is assigned.

Role of the Facilitator

Informal resolution processes are managed by trained Facilitators. All Facilitators must not be the same person as the Investigator or the Decision-Maker(s) in NYFA's grievance procedures. Any person designated to facilitate informal resolutions must not have a conflict of interest or bias in favor of or against any Complainants or Respondents generally or an individual 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 specialized training required by law and regulation. Such training includes:

1. NYFA's obligation to address Sex Discrimination and Sexual Misconduct in its education program or activity;
2. The scope of conduct that constitutes Sex Discrimination and Sexual Misconduct, under this Policy;
3. All applicable notification and information requirements related to parental, family, or marital status, including pregnancy and related conditions, and NYFA's response to Sex Discrimination and Sexual Misconduct;
4. The rules and practices associated with NYFA's information resolution process; and
5. How to serve impartially, including by avoiding conflicts of interest and bias.

Contents of Informal Resolution Agreements

Potential terms that may be included in an informal resolution agreement between the Parties include but are not limited to:

1. Restrictions on contact; and
2. Restrictions on the Respondent's participation in one or more of NYFA's education program or activities or attendance at specific events, including restrictions NYFA could have imposed as Remedies or Disciplinary Sanctions had NYFA determined at the conclusion of the grievance procedures that Sex Discrimination or Sexual Misconduct occurred.

Breach of Informal Resolution Agreements

If a Party breaches the resolution or if NYFA has other compelling reasons, such as if it learns of any fraud by a Party entering into the agreement, NYFA may void the agreement and initiate or resume the grievance procedures.

Confidentiality

In entering the informal resolution process, the Parties agree that any testimony and evidence (including admissions of responsibility) they share or receive during the informal resolution process concerning the allegations of the complaint are confidential while the Parties participate 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 grievance procedures, provided that this information is disclosed and reviewed by the Parties under this Policy.

Informal Resolution Options

NYFA offers the following informal resolution procedures for addressing Complaints of Sex Discrimination and Sexual Misconduct under this Policy.

Administrative Resolution

Should the Parties mutually determine to enter the informal resolution process, and the Respondent elects to accept responsibility for some or all of the allegations of the Formal Complaint at any point during the informal resolution process, NYFA may administratively resolve the 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 Decision-Maker 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 in the Appeals portion of this Policy.

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 instructed not to contact one another during the process. The Title IX Coordinator or designee 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 Facilitator receives consent to mediate from both Parties, and will continue until concluded or terminated by either Party or the Facilitator. 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 and proceeding forward with grievance procedures.

During mediation, the 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 Coordinator or designee will monitor adherence to the proposed solution and close the matter when compliance is satisfactory.

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 Respondent. Additionally, all involved Parties must agree to and abide by measurable and timely actions within the scope of this Policy and directives. The Facilitator 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 Facilitator receives written agreements from all involved Parties. The RJ Conference will continue until the Conference is successfully concluded or until the Facilitator 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 Coordinator or designee will monitor the Parties' adherence to their proposed solution and reserves the right to close the matter when compliance is satisfactory.

XII. Title IX Grievance Procedure - Investigation

General Rules of Investigation

After issuing the Notice of Allegations, an Investigator designated by the Title IX Coordinator will perform an investigation under a reasonably prompt timeframe of the conduct alleged to constitute Sex Discrimination or Sexual Misconduct. The Title IX Coordinator may serve as the Investigator, however the individual serving as the Investigator may not be the same individual who serves as a Decision-Maker.

NYFA, and not the Parties, has the burden to conduct an investigation that gathers sufficient evidence to determine whether Sex Discrimination or Sexual Misconduct occurred under this grievance procedure. 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 the investigation. This does not shift the burden of proof away from NYFA, and does not indicate responsibility.

The Investigator will conduct live-questioning of Parties and Witnesses to adequately assess a Party's or Witness's credibility to the extent credibility is both in dispute and relevant to evaluating one or more allegations of Sex Discrimination or Sexual Misconduct. This will occur during individual meetings with a Party or Witness.

Each Party shall have the opportunity to propose questions that the Party wants asked of any Party or Witness and have those questions asked by the Investigator during one or more individual meetings, including follow-up meetings, with a Party or Witness, subject to the appropriate procedures outlined below. Each Party will be provided with an audio or audiovisual recording or transcript with enough time for the Party to have a reasonable opportunity to propose follow-up questions.

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.

NYFA will provide written notice of the date, time, location, participants, and purpose of all meetings or proceedings with sufficient time for the Party to prepare to participate, if a Party is invited or expected to participate in any such meeting or proceeding.

Fact-Finding

Each Party will have an equal opportunity to present fact witnesses and other inculpatory and exculpatory (tending to prove and disprove the allegations) relevant evidence that are Relevant and not otherwise impermissible to the Investigator.

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

The Investigator 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 Investigator will continue with the grievance procedure proceedings in their absence. Uncooperative Respondents are still subject to provisions under this grievance procedure.

The Investigator will review all evidence gathered through the investigation and determine what evidence is relevant and what evidence is impermissible, regardless of relevance, consistent with this grievance procedure.

Information Review

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

During the Information Review, the Complainant and Respondent each meet separately with the Investigator. 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 Investigator 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 Investigator. The Investigator may ask questions during the Information Review, including questions submitted by the other Party. The Investigator 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.

Each Party may submit new relevant or substantive information and/or materials up to one (1) time following the conclusion of the fact-finding process and preceding the issuance of the Investigative Report to the Parties. The Investigator shall share any new submitted information and/or materials with the other Party. The Investigator will schedule an additional Information Review meeting 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 Investigator may record Information Reviews through audio, audio-visual, or written notes. Any recordings will be the 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 shall 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 grievance procedure proceedings.

Evidence Considerations

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

1. Evidence that is relevant, even if that evidence does not end up being relied upon by the Decision-Maker 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.

Relevant Evidence

Evidence is Relevant when it is related to the allegations of the Complaint and which tends to prove or disprove any disputed fact or event under investigation as part of this grievance procedure.

Questions are Relevant when they seek evidence that may aid in showing whether the conduct alleged in the Complaint and prohibited by this Policy occurred, and evidence is Relevant when it may aid a Decision-Maker in determining whether the alleged conduct, which would constitute a violation of this Policy, occurred.

Impermissible Evidence

The following types of evidence are exceptions to the above rule. Any questions seeking such evidence is considered impermissible and must not be accessed or considered or used except by NYFA: Exceptions to the above include the following:

1. Evidence that is protected under a privilege as recognized by Federal or State law or evidence provided to a confidential employee, unless the person to whom the privilege or confidentiality is owed has voluntarily waived the privilege or confidentiality;
2. Any item protected by Family Educational Rights and Privacy Act Regulations (FERPA)
3. A Party or Witness's records that are made or maintained by a physician, psychologist, or other recognized professional or paraprofessional in connect with the provision of treatment to the Party or Witness, unless the recipient obtains that Party's or Witness's voluntary, written consent for use in NYFA's grievance procedures; and
4. Evidence that relates to the Complainant's sexual interests or prior sexual conduct, unless evidence about the Complainant's prior sexual conduct is offered to prove that someone other than the Respondent committed the alleged conduct or is evidence about specific incidents of the Complainant's prior sexual conduct with the Respondent that is offered to prove consent to the alleged Sex Discrimination or Sexual Misconduct. The fact of prior consensual sexual conduct between the Complainant and Respondent does not by itself demonstrate or imply the Complainant's consent to the alleged Sex Discrimination or Sexual Misconduct or preclude determination that Sex Discrimination or Sexual Misconduct occurred.

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.

Investigation Report

After Information Reviews have concluded, the Investigator will prepare an Investigation Report that fairly summarizes relevant evidence. Investigator will provide each Party and their Advisors with an equal opportunity to access and review an accurate description of the Relevant evidence collected throughout the investigation that is not otherwise impermissible in the form of an Investigative Report. 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 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.

The Parties and their Advisors will also have an equal opportunity to access and review the underlying Relevant and not otherwise impermissible evidence summarized in the Investigative Report upon the request of any Party. The Title IX Coordinator or Investigator will provide each Party and their Advisors with a reasonable opportunity to respond to the Investigative Report.

Determination Regarding Responsibility

Decision-Making

The Title IX Coordinator or Investigator will send the Investigation Report to a trained Decision-Maker for review of the gathered evidence and potentially sanctioning if a Respondent is found responsible for the alleged conduct in question. 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 is required to evaluate Relevant and not otherwise impermissible evidence for its persuasiveness. If the Decision-Maker is not persuaded under the applicable standard by the evidence that Sex Discrimination or Sexual Misconduct occurred, whatever the quantity of the evidence is, the Decision-Maker must not determine that Sex Discrimination or Sexual Misconduct occurred.

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 the Decision-Maker shall have the ability to observe live, either in-person or by other means, such as through a method like Zoom, the demeanor of those Parties and/or Witnesses in deciding which Parties and/or Witnesses are more credible.

The possible outcomes for an alleged violation are:

1. Responsible
2. Not responsible
3. Inconclusive

Presumption of Innocence

NYFA applies the presumption of innocence principle to all Respondents involved in a Title IX investigation under this Policy. Meaning, a Respondent is considered not responsible until determined responsible through a Title IX investigation grievance procedure.

Standard of Proof

NYFA uses the preponderance of the evidence standard for investigations and determinations regarding responsibility of 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

While the opportunity for information review is required in these grievance 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 or Investigator. 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*

The Decision-Maker 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.

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 Decision-Maker may draw an adverse inference as to that Party's or Witness's credibility.

2. Weight of Statements

The Decision-Maker 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

Parties may present "expert witnesses" as part of an investigation. While the expert witness will be allowed to submit information and will be subject to questioning, the Decision-Maker will 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 all Parties present experts as witnesses.

Determination Regarding Sanctioning

Mitigating & Aggravating Factors

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 status as an employee or student of NYFA.
5. The Respondent's past disciplinary record.
6. 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.
7. Use of force, weapons, foreign objects, coercion, intimidation, threats, humiliation.
8. Serious physical injury and/or intent to cause physical injury.
9. Premeditated behavior, planning, and/or predatory behavior.
10. Violation of disciplinary sanctions, including disciplinary probation, suspension, no contact directives, and/or interference with emergency protective measures.

Past findings of Domestic Violence, Dating Violence, Stalking, or Sexual Assault may be admissible in the disciplinary state that determines sanction. However, it is not admissible prior to determination of responsibility.

Sanctioning for Students

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

1. Disciplinary Sanctions

a. Warning

- i. 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.
- ii. A warning carries no transcript notation.

b. Disciplinary Probation

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

c. Deferred Suspension

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

d. Suspension

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

e. Deferred Expulsion

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

f. Expulsion

- i. 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.
- ii. 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.
- iii. Expulsion carries a permanent transcript notation.

g. Revocation of Awarding Degree or Certificate

- i. 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:
 1. The Title IX Coordinator will submit a recommendation of revocation of the degree or certificate to the Campus Dean.

2. 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.
3. 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.

2. 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

3. 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

4. Limits on Sanctions

- a. 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

For students found responsible for a conduct violation, a temporary transcript notation will appear for students on Disciplinary Probation, Deferred Suspension, or Suspension (for one academic term or less). For students found responsible for a conduct violation, a permanent transcript notation will appear for students on Suspension (for more than one academic term), Deferred Expulsion, or Expulsion.

Additionally, for crimes of violence, including, without limitation, sexual violence, defined as crimes that meet the reporting requirements pursuant to the Clery Act (20 U.S.C. 1092(f)(1)(F)(i)(I)-(VIII)) and NY Education Law Article 129B, NYFA is required to make a transcript notation for a student found responsible for Suspension or Expulsion.

For respondents that withdraw with conduct charges pending and decline to complete the disciplinary process, a transcript notation indicating "withdrew with conduct charges pending" may appear.

Sanctioning for Employees

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

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

Final Outcome

Written Determination

All determinations on whether Sex Discrimination or Sexual Misconduct occurred will be communicated to the Parties in writing, simultaneously. The written determination will include: 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. A description of the alleged Sex Discrimination or Sexual Misconduct;
2. Information about the policies and procedures that NYFA used to evaluate the allegations;
3. The Decision-Maker's evaluation of the relevant evidence and determination whether Sex Discrimination or Sexual Misconduct occurred;
4. Conclusions regarding which section of this Policy, if any, the Respondent has or has not violated;
5. Any Disciplinary Sanctions NYFA will impose on the Respondent, whether Remedies other than the imposition of Disciplinary Sanctions will be provided by NYFA to the Complainant, and to the extent appropriate, other students identified by NYFA to be experiencing the effects of the Sex Discrimination or Sexual Misconduct; and
6. NYFA's procedures for the Complainant and Respondent to appeal.
7. 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
 - d. Upon receiving the Final Outcome Letter, the Complainant and Respondent may request, in writing, a redacted copy of the Investigation Report.

Disclosures of Outcome by the Parties

The Complainant and Respondent have the right to choose whether to disclose or discuss the outcome of the grievance procedure related to Sex Discrimination or Sexual Misconduct.

The Complainant and the Respondent have the right to have all information obtained during the course of the grievance proceedings be protected from public release until the Appeals Decision-Panel makes a final determination unless otherwise required by law.

Finality of Determination

The determination regarding responsibility becomes final either on the date that NYFA provides the Parties with the written determination of the result of any appeal, or, if no Party appeals, the date on which an appeal would no longer be considered timely.

Appeals

Each Party may appeal:

1. The dismissal of a Complaint or any included allegations, and/or;
2. A determination regarding whether Sex Discrimination or Sexual Misconduct occurred 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 would change the outcome that was not reasonably available when the determination whether Sex Discrimination or Sexual Misconduct occurred or dismissal was made; and
3. The Title IX Coordinator, Investigator, or Decision-Maker had a conflict of interest or bias for or against an individual Party, or for or against Complainants or Respondents generally, that would change the outcome.
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 did not serve as Investigator, Title IX Coordinator, or Decision-Maker for the same matter. The Appeals Decision-Panel may be made up of one or more trained individuals.

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

XIII. Retaliation

When NYFA has information about conduct that reasonably may constitute Retaliation under Title IX or its grievance procedures, NYFA is obligated to initiate its grievance procedures or, as appropriate, NYFA's informal resolution process.

NYFA will keep the identity of any individual who has made a report or Complaint of Sex Discrimination or Sexual Misconduct confidential, including the identity of any individual who has made a report or filed a complaint of Sex Discrimination or Sexual Misconduct under this Policy, any Complainant, any individual who has been reported to be the perpetrator of Sex Discrimination or Sexual Misconduct, any Respondent, and any Witness, except as permitted by FERPA, or as required by law, or to carry out the purposes of this 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.

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 these grievance proceedings.

Any intimidation, threats, coercion, or discrimination, for the purpose of interfering with any right or privilege secured by Title IX or its implementing regulations constitutes Retaliation. This includes any charges filed against an individual for code of conduct violations that do not involve Sex Discrimination or Sexual Misconduct, but that arise from the same facts or circumstances as a report or Complaint of Sex Discrimination or a report or Complaint of Sexual Misconduct.

Complaints alleging Retaliation may be filed according to this Policy.

| DIVERSITY POLICY

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.

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

| DISCRIMINATION, HARASSMENT, & RETALIATION POLICY

| INTRODUCTION & PURPOSE

The New York Film Academy (NYFA) believes that all members of the NYFA community, including students, faculty, and staff, should pursue their work, education, and engagement in NYFA programs and activities in a safe environment, free from discrimination, harassment, or retaliation based on protected classes and characteristics.

NYFA's Discrimination, Harassment, and Retaliation (DHR) Policy establishes a standard of zero tolerance for discrimination, harassment, and retaliations in all its forms. NYFA will promptly respond via the Procedures established in this Policy in a fair and impartial manner to all allegations of discrimination, harassment, and retaliation, provide assistance and support to those affected, and take appropriate disciplinary action upon finding a violation of this Policy.

NYFA is committed to providing equal opportunity for persons of all backgrounds and a diverse, inclusive, equitable environment. NYFA is committed to providing a safe community where discrimination, harassment, and retaliation are universally recognized as intolerable, where those who are harmed are provided support and resolution options, and where a fair and impartial resolution process is provided to all parties.

NYFA's values, as stated in NYFA's Diversity Policy, as well as the beliefs, actions, and associated behaviors that support these values, contribute to a campus culture that prioritizes diversity, inclusivity, accessibility, integrity, respect, and accountability. NYFA is dedicated to upholding an atmosphere that promotes understanding, compassion, tolerance, and respect while defending the community members' right to free speech.

| POLICY APPLICATION

NYFA's Discrimination, Harassment, and Retaliation (DHR) Policy and Procedure covers discrimination, harassment, and retaliation based on protected classes and characteristics that fall outside the scope of NYFA's Title IX Grievance Policy and Procedure and/or NYFA's Sexual Misconduct Policy. The DHR Policy covers discrimination, harassment, and retaliation that would interfere with an individual's ability to equally access NYFA educational activities, programs, services, work activities, or opportunities.

This Policy also applies to third parties who report discrimination, harassment, and retaliation they have allegedly experienced by a member of NYFA's community, and for members of the NYFA community who have allegedly experienced discrimination, harassment, and retaliation by a third party. Although NYFA is at times limited in its control of third parties, the prohibited behaviors defined in this Policy describe the behavioral expectations NYFA holds for third parties.

This Policy applies to all conduct that occurs on or at NYFA educational activities, programs, or work activities, or that may have an impact on the NYFA community, regardless of where the conduct occurred.

NYFA also prohibits conduct, in addition to conduct described in this Policy, which may be covered in other NYFA policies, and is intended to work in conjunction with these policies:

- Title IX Sex Discrimination and Sexual Misconduct Grievance Procedure (2024)
- NYFA's Title IX Grievance Policy and Procedure (2020)
- NYFA's Sexual Misconduct Policy (2020)
- NYFA's Student Code of Conduct
- NYFA's Student Grievance Review & Resolution Process
- NYFA's Bias-Related and Hate Crime Prevention (NY)
- NYFA's Employee Prohibition Against Harassment, Discrimination & Retaliation
- NYFA's Employee Standards of Conduct
- NYFA's Employee Grievance Policy

| ACADEMIC FREEDOM & FREEDOM OF SPEECH

This Policy is consistent with NYFA's commitment to academic freedom and free speech, including but not limited to those set forth in NYFA's Academic Freedom Policy and NYFA's Freedom of Speech Policy. This commitment requires that NYFA protect students, faculty, and staff in their expression of ideas in their teaching, learning, discussions, and artistic works, including advocacy that may be controversial, provocative, or unpopular. This protection is not unlimited. Allegations of discrimination, harassment, or retaliation involving speech must be carefully reviewed and considered in light of academic freedom and freedom of speech. However, speech or expression that is unprotected, and/or individuals found responsible for violating NYFA's expectations related to speech or expression, are subject to disciplinary action per applicable NYFA policies.

| DEFINITIONS OF PROHIBITED CONDUCT

In determining whether reported conduct violates this Policy, NYFA will consider the totality of the facts and circumstances involved in the incident, including the nature of the reported conduct and the context in which it occurred. This Policy prohibits the following forms of conduct, including attempts to commit the Prohibited Conduct defined below.

Discrimination

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

Harassment

Harassment includes, but is not limited to, creating a hostile environment with unwelcome conduct that is sufficiently severe, persistent, and/or pervasive, whether or not intended, and is based on an individual's actual or perceived protected class or characteristic. The objectively offensive conduct could be considered by a reasonable person to limit a NYFA community member's ability to participate in or benefit from NYFA educational activities, programs, services, work activities or opportunities. Harassing conduct that creates a hostile environment could be verbal, non-verbal, written, digital, physical, or unauthorized use of hate symbols.

In evaluating whether a hostile environment exists, NYFA will evaluate the totality of known circumstances, including, but not limited to: the nature, frequency, intensity, location, context, and duration of the conduct; whether the conduct was physically threatening; the effect of the conduct on the Complainant's mental or emotional state; whether the conduct was directed at more than one individual; whether the conduct arose in the context of other discriminatory conduct; whether the conduct unreasonably interfered with the Complainant's ability to participate in or access NYFA educational activities, programs, services, work activities or opportunities; whether the conduct implicates academic freedom or protected speech; and other relevant factors that may arise from consideration of the reported facts and circumstances. Hostile environment harassment does not need to be directed at a specific person to be a violation of this Policy.

Harassment could also occur if there is "quid pro quo" behavior, when submission to or rejection of unwelcome conduct is used, explicitly or implicitly, as the basis for decisions affecting an individual's education (e.g., admission, academic standing, grades, assignment); employment (e.g., hiring, advancement, assignment); or ability to participate in or access NYFA educational activities, programs, services, work activities, or opportunities.

Retaliation

Retaliation includes, but is not limited to, threats, intimidation, reprisals, and/or adverse actions taken against a member of the NYFA community, for making a good faith report of Prohibited Conduct or participating in, or refusing to participate in, any proceeding under the Policy.

Retaliation further includes adverse action taken against a person for making a good faith report of Prohibited Conduct or participating in any proceeding under this Policy. Adverse action includes conduct that threatens, intimidates, harasses, coerces, or that seeks to discourage a reasonable person from engaging in activity protected under this Policy. Retaliation can be committed by or against any individual or group of individuals, not just a Complainant or Respondent. Retaliation does not include good faith actions lawfully pursued in response to a report of Prohibited Conduct.

Retaliation may be present even where there is a finding of “no responsibility” with respect to the allegations of Prohibited Conduct. An individual reporting Prohibited Conduct is entitled to protection from any form of retaliation following a report that is made in good faith, even if the report is later not proven.

| OTHER RELEVANT POLICY DEFINITIONS

Protected Class & Characteristics

NYFA prohibits discrimination, harassment, and retaliation on the basis of actual or perceived protected classes and characteristics. Protected classes and characteristics include: race, color, ethnicity, religion (including religious dress and grooming practices), creed, sex (including biological sex, pregnancy or related conditions, gender identity, sexual orientation, sex characteristics, and sex stereotypes), gender expression, age (40 years and over in the employment context), marital status, national origin, citizenship status, employment status, income status, shared ancestry and ethnic characteristics, partnership status, medical condition (including cancer and genetic characteristic), disability (physical or mental), political belief or affiliation, domestic violence victim status, military or veteran status, genetic information, body size, and any other class of individuals protected from discrimination under federal, state, or local law, regulation, or ordinance.

DHR Administrator

The Discrimination, Harassment, or Retaliation (DHR) Administrator is a trained campus-specific NYFA Administrator designated to carry out the DHR procedures in this Policy. The DHR Administrator is available to address any concerns, answer questions about this Policy, or receive a complaint of discrimination, harassment, or retaliation. The DHR Administrator will assess whether this Policy applies to reported allegations.

The DHR Administrator shall not have a conflict of interest or bias in favor of or against any Complainant or Respondent. If needed, the DHR Administrator may designate another trained campus-specific NYFA Administrator to fulfill the DHR Administrator role.

Complainant

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

Respondent

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

Privacy & Confidentiality

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 DHR Administrator to investigate, provide supportive measures, and/or seek a resolution.

Student

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

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

Advisor or Support Person

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

Student Group

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

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

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

| MAKING A REPORT

Reporting to NYFA

NYFA encourages the campus community to report all incidents of discrimination, harassment, or retaliation to NYFA through the DHR Administrator. The DHR Administrator is available to address any concerns, answer questions about this Policy, or receive a complaint of discrimination, harassment, or retaliation.

To make a report, a Complainant must provide the DHR Administrator a written complaint describing, in as much detail as possible, the facts of any incident(s) which give rise to the filing of the complaint. Complaints may be submitted through email and/or the filing of the DHR Incident Report Form accessible on The NYFA Hub.

Reporting allegations does not guarantee that a formal investigation will occur. The allegations will be assessed to determine whether this Policy applies, and/or if an Informal Resolution or a Formal Complaint may be appropriate through this Policy.

Any person may report discrimination, harassment, or retaliation, (whether or not the person reporting is the person alleged to be the victim of conduct that could constitute discrimination, harassment, or retaliation) in person, by mail, by telephone, or by electronic mail, using NYFA's online incident reporting forms, using the contact information listed, or by any other means that results in the DHR Administrator receiving the person's verbal or written report.

In compliance with Article 129 Section 6434 of New York Education Law, in the event of receiving a report of any hate crime occurring at or on NYFA New York campus premises, NYFA will notify the New York Police Department as soon as is practicable but in no case more than 24 hours after such a report. The New York Police Department, upon receiving a report from NYFA of any hate crime will investigate such a report in accordance with its procedures. NYFA will cooperate fully with the New York Police Department and will coordinate its own prompt investigation through the Dean of Students' Office with the New York Police Department.

Contact Information for the DHR Administrator

New York Campus and Online Programs

Elli Ventouras
Dean of Campus
17 Battery Place, 4th Floor, Room 400
New York, NY 10004
DHR.NY@nyfa.edu
212-674-4300

Los Angeles Campus

Susan Ashe, Ed.D.
Dean of Students
3300 Riverside Drive, Room 115
Burbank, CA 91505
DHR.LA@nyfa.edu
818-333-3578

Miami Campus

Maylen Dominguez
Dean of Campus
420 Lincoln Rd, Room 327
Miami Beach, FL 33139
DHR.Miami@nyfa.edu
305-534-6009

Request for Anonymity or Not to Proceed

A Complainant may request anonymity or ask that NYFA not pursue an investigation or take any other action. Such requests will be evaluated by the DHR Administrator. The DHR Administrator 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 NYFA'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 DHR Administrator determines that NYFA must proceed with an investigation despite the request of the Complainant, the DHR Administrator will notify the Complainant. The Complainant is not required to participate in the investigation, nor any subsequent actions taken by the institution.

Timeframe for Reporting

A complaint under this Policy may be filed at any time, regardless of the length of time between the alleged incident and the decision to come forward.

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

Documentation & Records Retention

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; 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 VII, the Clery Act, FERPA, and applicable state law regarding the privacy of personnel records.

| SUPPORTIVE & PROTECTIVE MEASURES

Supportive Measures

Complainants who report allegations that could constitute a violation under this Policy may be offered supportive measures from NYFA regardless of whether they desire to file a Formal Complaint. Students, faculty, and staff who are Complainants, Respondents, or Witnesses can make requests to the DHR Administrator, 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 discrimination or 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.

Emergency Protective Measures

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

| PROCEDURAL HOLD FOR STUDENT RESPONDENTS

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

If the DHR Administrator 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.
 - b. Should the Procedural Hold be vacated, that will have no bearing on the Grievance proceedings arising from the conduct which prompted the Procedural Hold.
2. Upon imposition of the Procedural Hold, the DHR Administrator 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 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 discrimination, harassment, or retaliation 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 DHR Administrator 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.
 - c. Should the Administrative Leave be vacated, that will have no bearing on the proceedings arising from the conduct which prompted the Administrative Leave.
2. Upon imposition of the Administrative Leave, the DHR Administrator 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.

| INTAKE MEETING

Once an allegation has been reported, the DHR Administrator will contact the Complainant to offer to have an Intake Meeting. At the Intake Meeting, the DHR Administrator can gather additional information about the reported allegations, can explain options, resources, and supportive measures. At the Intake Meeting, the DHR Administrator is available to address any concerns and answer questions about this Policy.

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).

Disability Accommodations

The Complainant and Respondent (Parties) and Witnesses may request reasonable accommodations for disclosed disabilities to the DHR Administrator at any point before or during the proceedings that do not fundamentally alter the process or procedures. The DHR Administrator 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. 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.

Initial Assessment

The DHR Administrator will determine if this Policy should apply to the reported allegations, and whether the Informal Resolution or Formal Complaint process may be appropriate for the allegations. The DHR Administrator may refer the report to an appropriate NYFA Administrator if it is determined that the behavior does not fall under this Policy.

| INFORMAL RESOLUTION

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

Informal Resolution options include, but are not limited to, Administrative Resolution, Mediation, or Restorative Justice.

The DHR Administrator may be responsible for facilitating an informal resolution or may designate another trained NYFA Administrator to facilitate the informal resolution.

| FORMAL COMPLAINT & FORMAL INVESTIGATION PROCESS

Fact-Finding

If it is determined by the DHR Administrator that a formal investigation is appropriate for the reported allegations, a Formal Complaint will be filed and an Investigator will be assigned to perform an investigation. The DHR Administrator may serve as the Investigator, however the individual serving as the Investigator may not be the same individual(s) who review the final Investigation Report or serve as the Decision-Maker. The Investigator shall not have a conflict of interest or bias in favor of or against any Complainant or Respondent.

The Investigator will provide an equal opportunity for the Parties to present 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 process will continue in their absence. Uncooperative Respondents are still subject to provisions under this Policy.

Investigation Report

At the conclusion of fact-finding, the Investigator will prepare an Investigation Report that fairly summarizes relevant evidence. The Investigation Report is not intended to catalog all evidence obtained, 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) will be referenced in the Investigation Report.

The Parties will have an equal opportunity to review and respond to the Investigation Report. The Parties will have ten (10) working days to provide a written response to the Investigation Report. The responses will be added in an Addendum to the Investigation Report for review by the Decision-Maker.

| DETERMINATION REGARDING RESPONSIBILITY

Decision-Making

The finalized Investigation Report, including responses from the Parties, will be forwarded to a Decision-Maker for review. The Decision-Maker has the discretion to include up to two other NYFA staff and/or outside experts in their decision-making process. The Decision-Maker shall not have a conflict of interest or bias in favor of or against any Complainant or Respondent.

The Decision-Maker will review the evidence gathered in the Investigation Report and will make a determination regarding the Respondent's responsibility for violations of the Policy and will make a determination about sanctioning.

In their review process, the Decision-Maker has the ability to meet with Parties and/or Witnesses, and/or gather additional information before making a determination of responsibility and/or sanctioning.

Standard of Proof

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.

Presumption of Innocence

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

Sanctioning for Students

One or more of the following sanctions or additional actions may be imposed on students for Policy violations. Descriptions of the following sanctions, and any applicable transcript notations, can be found in NYFA's Student Code of Conduct:

1. Warning
2. Disciplinary Probation
3. Deferred Suspension
4. Suspension
5. Deferred Expulsion
6. Expulsion
7. Revocation of Awarding Degree or Certificate
8. Rescind Acceptance or Deferral of Admission
9. Educational Sanctions

Sanctioning for Employees

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

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

| FINAL OUTCOME

The Decision-Maker will notify the Parties, in writing, of the finding(s), any imposed sanctions, and an opportunity to appeal the decision via a Final Outcome Letter. The Decision-Maker has discretion to include rationale for findings.

| APPEALS

Each Party may appeal 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. Appeals should be submitted electronically to the DHR Administrator, who will forward to the Appeals Decision-Panel.

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 severity of the sanctions is unfair compared to the severity of the conduct for which the Respondent was found responsible.

Appeals will be decided by an Appeals Decision-Panel, who will be free of conflict of interest and bias, and has not served as Investigator or 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.

| REPORTING TO EXTERNAL AGENCIES

In addition to reporting to NYFA, individuals may file formal complaints of discrimination, harassment, or retaliation with the following external governmental agencies. Individuals who wish to file complaints with these agencies should contact them directly to obtain further information about their processes and procedures:

U.S. Equal Employment Opportunity Commission
Telephone: +1-800-669-4000; TDD: +1-510-735-8909
Web: <https://www.eeoc.gov>

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: +1-646-428-3900; Fax: +1-646-428-3843; TDD: +1-800-877-8339
Email: OCR.NewYork@ed.gov

Office of College and University Evaluation
New York State Education Department
89 Washington Avenue, Room 960, EBA, Albany, NY, 12234
Telephone: +1-518-474 – 1151
Complaint Form: <https://www.nysed.gov/sites/default/files/complaint-form.pdf>

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: +1-415-486-5555; Fax: +1-415-486-5570; TDD: +1-800-877-8339
Email: OCR.SanFrancisco@ed.gov

Bureau for Private Postsecondary Education
1747 N. Market Blvd. Ste 225, Sacramento, CA, 95834
Telephone: +1-888-370-7589
Complaint Form: <http://www.bppe.ca.gov>

Students, faculty, and staff at the Miami campus may contact:

Office for Civil Rights U.S. Department of Education
61 Forsyth St. S.W., Suite 19T10, Atlanta, GA, 30303-8927
Telephone: +1-404-974-9406; Fax: +1-404-974-9471; TDD: +1-800-877-8339
Email: OCR.Atlanta@ed.gov

| STUDENT GRIEVANCE REVIEW & RESOLUTION PROCESS

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 a NYFA academic program; (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.

| INFORMAL & FORMAL GRIEVANCE PROCEDURES

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 Dean of Students 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 NYFA Student Hub: 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 Dean of Students 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 Dean of Students 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 Dean of Students 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 Dean of Students or designee will make the determination described above with regard to each individual issue. The Dean of Students or designee may investigate some issues and dismiss others pursuant to this review process.
- If a complaint is dismissed, the Dean of Students or designee 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. The request for appeal must articulate why the decision by the Dean of Students to dismiss the case was in error. The Campus Dean will respond in writing within ten (10) business days of receipt of the appeal. The Campus Dean will make this determination after reviewing documents provided by the Dean of Students or designee 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 Dean of Students or designee for investigation in accordance with the procedures outlined below.
- The Dean of Students or designee 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 Dean of Students or designee may then interview the complainant, respondent, or both.

- In some cases, the Dean of Students or designee may interview individuals other than the complainant and respondent, and may request additional documentation from any of the above parties. The Dean of Students or designee 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 in accordance with NYFA's Student Conduct Code. 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 or designee issued the findings. The Campus Dean or designee will consider the appeal in such cases. The Campus Dean or designee 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 Dean of Students or designee misinterpreted written, recorded, oral, or other evidence presented in the investigation and this misinterpretation of the evidence resulted in the adverse finding, or
- The Dean of Students or designee inappropriately or mistakenly applied NYFA policy or standards of conduct to the grievance and this misapplication of policy resulted in the adverse finding.

| IMPORTANT NOTES REGARDING STUDENT GRIEVANCES

- 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 Dean of Students or if NYFA determines the Dean of Students should be recused from a case for any other reason, the Campus Dean will take on the responsibilities of the Dean of Students, and the President will take on the responsibilities of the Campus Dean when appropriate. If a grievance is filed against the Campus Dean or if NYFA 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 allegations involving discrimination, harassment, retaliation, sexual misconduct, domestic and dating violence, and stalking, please see NYFA's Title IX Grievance Policy and Procedure (2020), NYFA's Sexual Misconduct Policy (2020), NYFA's Title IX Sex Discrimination and Sexual Misconduct Grievance Policy (2024), and/or NYFA's Discrimination, Harassment, and Retaliation Policy.

A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling (888) 370-7589 or by completing a complaint form, which can be obtained on the Bureau's internet website <http://www.bppe.ca.gov>.

NYFA ALCOHOL & OTHER DRUGS POLICY

New York Film Academy is committed to providing and sustaining for students, faculty and staff, a safe, healthy, and supportive environment conducive to optimum professional and personal growth and development.

In compliance with this objective and in accordance with United States Department of Education Drug Free Schools and Communities Act Amendment of 1989, Public Law 101-226, this document, distributed annually, informs students, faculty and staff of: 1) NYFA's institutional policies and standards of conduct related to alcohol and drugs, 2) the disciplinary sanctions under NYFA conduct policies for violations of standards of conduct related to use of alcohol and drugs, 3) legal sanctions and penalties related to the alcohol and drugs based on federal, state and local laws, 4) the health risks associated with alcohol and drug use, and 5) resources for help and treatment for the treatment of substance abuse and addiction.

NYFA STANDARDS OF CONDUCT RELATED TO ALCOHOL & DRUGS

The following is strictly prohibited on NYFA premises and NYFA affiliated facilities (i.e. residence halls operated by a contracted agency (EHS) and apartments leased by NYFA (SOBE apartments) and while attending in person and/or online 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, chemical inhalants, 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 and/or household and other products consumed through inhalation.
- 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, chemical inhalants, 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 and NYFA related in-person and online activities and events

*Although the states of New York and California have legalized the possession and use of marijuana for recreational and medicinal purposes, and although the state of Florida has legalized the possession and use of marijuana exclusively for medicinal purposes, the possession and use of cannabis in any form and for any purpose (including cannabis prescribed for medicinal purposes) remains a crime under federal laws and must remain prohibited on all NYFA campuses, in apartments leased by NYFA (SOBE apartments) and in residence halls operated by a contracted agency (EHS). According to the [Drug Free Schools and Communities Act](#) and the [Drug Free Workplace Act](#), colleges and universities receiving federal funds, despite conflicting state laws which may decriminalize the possession and use of marijuana for recreational or medicinal purposes in their states, must adhere fully and exclusively to federal law, and in doing so, must strictly prohibit the possession and use of cannabis for any reason. Also, in compliance with the Drug Free Schools and Communities Act and the Drug Free Workplace Act, students and employees violating federal laws governing the possession and use of cannabis must be subject to disciplinary action, per student and employee codes of conduct. Failure to comply with federal law may result in termination of all forms of federal financial assistance, including federal student financial aid grants.

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

Students violating NYFA institutional policies and codes of conduct related to alcohol and drugs will be subject to disciplinary action. Disciplinary actions(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, probation, suspension, and expulsion.

| MEDICAL AMNESTY POLICY

NYFA values, first and foremost, the health and safety of its students. Students in medical crises and students directly responsible for securing medical assistance to address a student's medical crisis resulting from alcohol and/or drug abuse or misuse may be granted medical amnesty. Amnesty may eliminate or significantly mitigate sanctions associated with violations of the NYFA student code of conduct in regard to drug use, sharing prescription medications, underage consumption of alcohol, and possession and distribution of alcoholic beverages.

| LEGAL SANCTIONS & PENALTIES

Federal Laws:

Alcohol: Federal law establishes 21 as the national minimum drinking age. Only persons of legal age (21 years or older) may possess or consume alcoholic beverages.

Drugs: Federal drug laws, including the Controlled Substances Act, regulate the possession, trafficking, and manufacturing of drugs. Even though states have their own laws on drugs, federal laws supersede drug laws- including those regarding the medical/recreational use of marijuana.

(Source: <https://www.campusdrugprevention.gov/sites/default/files/2021-11/Drugs%20of%20Abuse%202020-Web%20Version-508%20compliant.pdf>).

It is a criminal offense under Federal law to manufacture, distribute, dispense or possess with intent to manufacture, distribute or simply possess a controlled substance, including marijuana. The sanctions for violation of these laws depend upon the particular offense and aggravating factors, such as the type and quantity of drugs involved. Factors considered to determine both drug classifications (controlled substances are classified as schedule I to 5) and penalties include the drug's potential for abuse, psychological and/or physiological dependence, scientific evidence regarding the drug's pharmacologic effects, public health risks, reported incidence of widespread abuse. These sanctions include fines, assigned community service, loss of federal student financial aid eligibility and imprisonment. For a detailed description of federal trafficking penalties please refer to Appendix 1 (Source: https://www.campusdrugprevention.gov/sites/default/files/2022-07/Federal_Trafficking_Penalties_Chart_6-23-22.pdf.)

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 selling of 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 his/her prescribed medication, such as Xanax, with a daughter or son. Likewise, it is a criminal offense for a student to share (or sell) his/her/their 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 is cause for disciplinary action. Schedule 1 drugs include, but are not limited to: marijuana, MDMA, heroin, psilocybin, and GHB.

F1 International Students: An international student arrested for an alcohol or drug related crime risks having his/her/their 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 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 or sale of drugs, the student will be ineligible for a period of time determined by the nature and frequency of the offense. A student regains eligibility the day after the period of ineligibility ends, or when he/she/they successfully completes a qualified drug rehabilitation program that includes passing unannounced drug tests given by such a program. For additional and guidance, students are encouraged to consult directly with NYFA Financial Aid (financialaid@nyfa.edu)

State Law

New York: Alcohol

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, may be considered: Forgery in the 2nd degree D Felony (punishable by imprisonment up to 7 years and a fine of no higher than \$5,000); Possession of a Forged Instrument 2nd degree D Felony (punishable by imprisonment up to 7 years for first time offenders); Criminal Impersonation 2nd degree A Misdemeanor (punishable by imprisonment up to 1 year, 3 years probation); or False Personation B Misdemeanor Forgery in the 2nd degree D Felony faces (punishable by imprisonment up to 3 months and a fine no more than \$500 dollars).
- 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.

New York: Drugs

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 civil violation and 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	

New York State Inhalants Law Overview:

It is a violation of New York Public Health Law §3380 to use, possess, sell or distribute hazardous chemical inhalants identified as those containing at least one of the following chemical compounds: amyl nitrite, isoamyl nitrite, butyl nitrite, isobutyl nitrite, pentyl nitrite or any other alkyl nitrite compound that is either designed to be used or commonly used, as an inhalant. The unlawful use of hazardous chemical inhalants is a Class A misdemeanor when such use causes intoxication, inebriation, excitement, stupefaction, or the dulling of the brain or nervous system when intentionally smelling or inhaling the inhalant's fumes.

All other NYS laws regarding alcohol and other drugs can be viewed on the New York State Legislature website: <http://public.leginfo.state.ny.us/menugetf.cgi?COMMONQUERY=LAWS>

California: Alcohol:

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 law, 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

California: Drugs

California Drug Possession Laws Overview

Below you will find key provisions of California's drug possession laws.

Statutes	California Health and Safety Code Division 10, Chapter 6, Sections 11350-11651 et. seq. (Uniform Controlled Substances Act)
Penalties	<p>Possession of Controlled Substances, Not Marijuana After Prop 47, following crimes are punished as misdemeanors only, with penalties including up to one year in the county jail, not state prison:</p> <ul style="list-style-type: none"> • 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 <p>Possession of Marijuana</p> <ul style="list-style-type: none"> • 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) <p>Possession of Concentrated Cannabis</p> <ul style="list-style-type: none"> • 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

California Marijuana Laws Overview

The basics of California marijuana laws are highlighted in the table below.

<u>Statute(s)</u>	Business & Professions Code Sections 26000, et seq. Health & Safety Code Sections 11000, et seq.; 11357, et seq.; 11362.7, et seq.
<u>Possession</u>	<ul style="list-style-type: none">• Those 21 and over may possess up to 28.5 grams of cannabis, or up to 8 grams of concentrated cannabis. It's an infraction for those under 21.• 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.
<u>Sale</u>	<ul style="list-style-type: none">• 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.
<u>Additional Limitations</u>	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.

California Inhalants Law Overview:

Under CA Penal Code § 381:

(a) Any person who possesses toluene or any substance or material containing toluene, including, but not limited to, glue, cement, dope, paint thinner, paint and any combination of hydrocarbons, either alone or in combination with any substance or material including but not limited to paint, paint thinner, shellac thinner, and solvents, with the intent to breathe, inhale, or ingest for the purpose of causing a condition of intoxication, elation, euphoria, dizziness, stupefaction, or dulling of the senses or for the purpose of, in any manner, changing, distorting, or disturbing the audio, visual, or mental processes, or who knowingly and with the intent to do so is under the influence of toluene or any material containing toluene, or any combination of hydrocarbons is guilty of a misdemeanor.

(b) Any person who possesses any substance or material, which the State Department of Public Health has determined by regulations adopted pursuant to the Administrative Procedure Act (Chapter 3.5 (commencing with Section 11340) of Part 1 of Division 3 of Title 2 of the Government Code) has toxic qualities similar to toluene, with the intent to breathe, inhale, or ingest for the purpose of causing a condition of intoxication, elation, euphoria, dizziness, excitement, irrational behavior, exhilaration, satisfaction, stupefaction, or dulling of the senses or for the purpose of, in any manner, changing, distorting, or disturbing the audio, visual, or mental processes, or who is under the influence of such substance or material is guilty of a misdemeanor.

Florida: Alcohol

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.

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) years 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.

Here are the 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

Florida: Drugs

Florida Marijuana Laws Overview

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, Seizures, Glaucoma, Chronic nonmalignant pain (pain that is either caused by or originates from a qualifying medical illness), Terminal Illness (patients diagnosed with no more than 12 months to live)

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.

Patients who possess a physician's recommendation may legally obtain medical cannabis provided by state licensed dispensaries. Emergency rules issued by state health officials in August 2022 stipulate the following: "A qualified physician may not issue a physician certification for more than three 70-day supply limits of marijuana or more than six 35-day supply limits of marijuana in a form for smoking. A 35-day supply limit for marijuana in a form for smoking shall not exceed 2.5 ounces. ... The equivalent daily dose amount limit and 70-day supply limit for approved routes of administration of marijuana are as follows: edibles (no more than 60 mg of THC daily | no more than 4,200 mg of THC per 70-day supply), vaporized products (no more than 350 mg of THC daily | no more than 24,500 mg of THC per 70-day supply), oral capsules or tinctures (no more than 200 mg of THC daily | no more than 14,000 mg of THC per 70-day supply), sublingual tinctures (no more than 190 mg of THC daily | no more than 13,300 mg of THC per 70-day supply), suppositories (no more than 195 mg of THC daily | no more than 13,650 mg of THC per 70-day supply), topical creams (no more than 150 mg of THC daily | no more than 10,500 mg of THC per 70-day supply), marijuana in a form for smoking (no more than 2.025 grams daily)."

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.

Code Section	Florida Statute 893.13, et seq.
Possession	<ul style="list-style-type: none"> • 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)
Sale	<p>3rd degree felony, unless less than 20 g. for no consideration, then 1st degree misdemeanor: penalty as in §§775.082, 083, 084;</p> <p>Subsequent offense: 15 yrs.</p>
Trafficking	<p>All sentencing done pursuant to sentencing guidelines:</p> <p>25-2000 lbs.: mandatory \$25,000 and 3 yrs.;</p> <p>2000-10,000 lbs.: mandatory \$50,000 and 7 yrs.;</p> <p>Over 10,000 lbs.: 15 yrs. and mandatory \$200,000</p>

Florida State Inhalants Law Overview:

According to Florida Statute Title XLVI. Crimes § 877.11, it is unlawful for any person to inhale or ingest, or to possess with intent to breathe, inhale, or drink, any compound, liquid, or chemical containing toluol, hexane, trichloroethylene, acetone, toluene, ethyl acetate, methyl ethyl ketone, trichloroethane, isopropanol, methyl isobutyl ketone, ethylene glycol monomethyl ether acetate, cyclohexanone, nitrous oxide, diethyl ether, alkyl nitrites (butyl nitrite), or any similar substance for the purpose of inducing a condition of intoxication or which distorts or disturbs the auditory, visual, or mental processes.

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

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/alcohols-effects-health/alcohols-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 is 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>)

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 & 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.

Possible Health Effects 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.

Possible Health Effects 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.

Possible Health Effects 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.

Possible Health Effects 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 goosebumps ("cold turkey").

Possible Health Effects 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.

Possible Health Effects 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.

Possible Health Effects 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 goosebumps ("cold turkey"), leg movements.

Possible Health Effects 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.

Possible Health Effects 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.

Possible Health Effects 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.

Possible Health Effects of Designer Drugs

Designer drugs, such as Spice and Molly (ecstasy) are made in laboratories with chemical ingredients that vary from lab to lab. Most of the chemicals used are labeled “not for human consumption”. Often, the varying formulas used cause a different effect or reaction than what a person is expecting. For example, Spice is often marketed as “synthetic marijuana” but the chemical make up bears no resemblance to marijuana and causes an entirely different effect. Spice can increase heart rate and reduce blood flow to the heart, thus raising blood pressure. It has been linked to heart attacks and death. Individuals who use Spice may experience symptoms of withdrawal and addiction. Molly is dangerous as well due to its diverse array of toxic chemicals. It may cause a euphoric high, rapid heartbeat, high blood pressure, sweating, and irregular heartbeat. These drugs may cause panic attacks and psychosis; after they wear off they may cause deep depression.

| RESOURCES FOR GUIDANCE & TREATMENT

NYFA supports and encourages students, staff and faculty experiencing mild to severe problems related to misuse or abuse of alcohol and other drugs 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 healthily 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 LA, SOBE, & NY:

For Students in SOBE:

All students enrolled at NYFA South Beach are eligible to participate in free, confidential, time-limited counseling services. To schedule an appointment with SOBE Counseling Services, please email sobecounseling@nyfa.edu.

For Students in LA:

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 LA Counseling Services, please email counselingLA@nyfa.edu or click [here](#) to schedule an appointment.

For Students in NY:

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 NY Counseling Services, please email, counselingny@nyfa.edu or click [here](#) to schedule an appointment.

Off Campus Resources for Students, Faculty & 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://www.nyc.gov/site/doh/health/health-topics/alcohol-and-drug-use-services.page?gclid=CMif>

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	
Alcohol Anonymous	212-385-1960	
Alcoholics Anonymous Inter-Group	212-647-1680	
Alcoholism Council of New York	212-252-7001	
Cocaine Anonymous	800-347-8998	
Marijuana Anonymous (12-Step Program)	212-459-4423	
Nar-Anon	800-984-0066	
Narcotics Anonymous	212-929-6262	

Local Treatment Centers for Adults and/or Adolescents

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.

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.

NYC Quits offers information and a useful [Guide To Treatment Programs for Tobacco Use](#)

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>

Addiction Institute of Mount Sinai
Detox, Rehabilitation, Outpatient services
Multiple locations
<http://icahn.mssm.edu/research/addiction-institute/about>

The T'shuva Center
Individual Counseling, Drop-In Groups at no or low-cost for all individuals with addictions. Virtual and in-person
318 West 118th Street, NY, NYY
<https://www.phoenixhouse.org>

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

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)
www.samhsa.gov/find-help/national-helpline

Also known as, the Treatment Referral Routing Service, this Helpline provides 24-hour free and confidential treatment referral and information about mental and/or substance use disorders, prevention, and recovery in English and Spanish

Veterans Crisis Line
1-800-273-TALK (8255)
www.veteranscrisisline.net

Los Angeles:

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

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

Narcotics Anonymous
N.A. is a self-help fellowship of people who gather in meetings to offer mutual support to others who have problems with drug use/dependence.
To learn more, or to find a meeting:
<https://www.na.org/meetingsearch/index.php>

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

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

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/>

Veterans Resources

Veterans Alcohol and Drug Dependence Rehabilitation Program
<https://www.benefits.gov/benefit/307>
<https://www.mentalhealth.va.gov/substance-use/treatment.asp>

Miami/South Beach:

Miami Beach Holistic Addiction Treatment Center
309 23rd Street, Suite 200
Miami Beach, 33139
(888) 909-3123
mbhatc.com

Summer House Detox Center
13550 Memorial Highway
Miami, FL 33161
Open 24 Hours A Day, 7 Days a Week
Phone: 888-338-6908
info@summerhousedetox.com

Adaptive Center
1411 Coral Way
Miami, Florida 33145
(305) 400-9908
1888-4484467

Additional Resources:

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)
www.samhsa.gov/find-help/national-helpline

For Veterans:

Veteran Affairs Miami Medical Center
Outpatient Substance Abuse Clinic OSAC
1492 West Flagler street
Miami, FL 33135
305-541-5864

Miami VA Healthcare System
Bruce W. Carter VA Medical Center
1201 NW 16th St. Miami, FL 33125
305-575-3214
305-575-7000 Ext. 3903

Telephone Resources/24 Hour Hotlines:

Switchboard of Miami 305-358-4357

Federal Trafficking Penalties

DRUG/SCHEDULE	QUANTITY	PENALTIES	QUANTITY	PENALTIES
Cocaine (Schedule II)	500 - 4999 gms mixture	First Offense: Not less than 5 yrs, and not more than 40 yrs. If death or serious injury, not less than 20 or more than life. Fine of not more than \$2 million if an individual, \$5 million if not an individual. Second Offense: Not less than 10 yrs, and not more than life. If death or serious injury, life imprisonment. Fine of not more than \$4 million if an individual, \$10 million if not an individual.	5 kgs or more mixture	First Offense: Not less than 10 yrs, and not more than life. If death or serious injury, not less than 20 or more than life. Fine of not more than \$4 million if an individual, \$10 million if not an individual. Second Offense: Not less than 20 yrs, and not more than life. If death or serious injury, life imprisonment. Fine of not more than \$8 million if an individual, \$20 million if not an individual. 2 or More Prior Offenses: Life imprisonment
Cocaine Base (Schedule II)	5-49 gms mixture		50 gms or more mixture	
Fentanyl (Schedule II)	40 - 399 gms mixture		400 gms or more mixture	
Fentanyl Analogue (Schedule I)	10 - 99 gms mixture		100 gms or more mixture	
Heroin (Schedule I)	100 - 999 gms mixture		1 kg or more mixture	
LSD (Schedule I)	1 - 9 gms mixture		10 gms or more mixture	
Methamphetamine (Schedule II)	5 - 49 gms pure or 50 - 499 gms mixture		50 gms or more pure or 500 gms or more mixture	
PCP (Schedule II)	10 - 99 gms pure or 100 - 999 gms mixture	100 gm or more pure or 1 kg or more mixture		
PENALTIES				
Other Schedule I & II drugs (and any drug product containing Gamma Hydroxybutyric Acid)	Any amount	First Offense: Not more than 20 yrs. If death or serious injury, not less than 20 yrs, or more than Life. Fine \$1 million if an individual, \$5 million if not an individual. Second Offense: Not more than 30 yrs. If death or serious injury, not less than life. Fine \$2 million if an individual, \$10 million if not an individual		
Flunitrazepam (Schedule IV)	1 gm or more			
Other Schedule III drugs	Any amount	First Offense: Not more than 5 years. Fine not more than \$250,000 if an individual, \$1 million if not an individual. Second Offense: Not more than 10 yrs. Fine not more than \$500,000 if an individual, \$2 million if not an individual		
Flunitrazepam (Schedule IV)	30 to 999 mgs			
All other Schedule IV drugs	Any amount	First Offense: Not more than 3 years. Fine not more than \$250,000 if an individual, \$1 million if not an individual. Second Offense: Not more than 6 yrs. Fine not more than \$500,000 if an individual, \$2 million if not an individual.		
Flunitrazepam (Schedule IV)	Less than 30 mgs			
All Schedule V drugs	Any amount	First Offense: Not more than 1 yr. Fine not more than \$100,000 if an individual, \$250,000 if not an individual. Second Offense: Not more than 2 yrs. Fine not more than \$200,000 if an individual, \$500,000 if not an individual.		

Federal Trafficking Penalties - Marijuana

DRUG	QUANTITY	1 st OFFENSE	2 nd OFFENSE
Marijuana	1,000 kg or more mixture; or 1,000 or more plants	<ul style="list-style-type: none"> Not less than 10 years, not more than life If death or serious injury, not less than 20 years, not more than life Fine not more than \$4 million if an individual, \$10 million if other than an individual 	<ul style="list-style-type: none"> Not less than 20 years, not more than life If death or serious injury, mandatory life Fine not more than \$8 million if an individual, \$20 million if other than an individual
Marijuana	100 kg to 999 kg mixture; or 100 to 999 plants	<ul style="list-style-type: none"> Not less than 5 years, not more than 40 years If death or serious injury, not less than 20 years, not more than life Fine not more than \$2 million if an individual, \$5 million if other than an individual 	<ul style="list-style-type: none"> Not less than 10 years, not more than life If death or serious injury, mandatory life Fine not more than \$4 million if an individual, \$10 million if other than an individual
Marijuana	more than 10 kgs hashish; 50 to 99 kg mixture more than 1 kg of hashish oil; 50 to 99 plants	<ul style="list-style-type: none"> Not more than 20 years If death or serious injury, not less than 20 years, not more than life Fine \$1 million if an individual, \$5 million if other than an individual 	<ul style="list-style-type: none"> Not more than 30 years If death or serious injury, mandatory life Fine \$2 million if an individual, \$10 million if other than individual
Marijuana	1 to 49 plants; less than 50 kg mixture	<ul style="list-style-type: none"> Not more than 5 years Fine not more than \$250,000, \$1 million other than individual 	<ul style="list-style-type: none"> Not more than 10 years Fine \$500,000 if an individual, \$2 million if other than individual
Hashish	10 kg or less		
Hashish Oil	1 kg or less		

Source: <http://www.usdoj.gov/dea/agency/penalties.htm>

INVOLUNTARY MEDICAL WITHDRAWAL

OVERVIEW

NYFA considers the safety and welfare of its students, faculty, and staff a top priority. NYFA recognizes that students may experience medical situations that significantly limit their ability to function successfully and safely in their roles as students. The NYFA Involuntary Medical Withdrawal Policy is initiated in response to those rare circumstances when there is a perceived, direct and significant threat to a student's own health and/or safety, a direct threat to the health and/or safety of others, or a direct threat to the orderly operation of the institution and when such threats are believed to be related to a student's medical situation.

The Involuntary Medical Withdrawal Policy is not a disciplinary code, policy, or process and it is not intended to apply to situations in which a student engages in behavior that violates NYFA's rules of conduct. There may be situations in which both the Involuntary Withdrawal Policy and the NYFA Student Code of Conduct apply. In all cases, the Dean of Students (New York and Los Angeles), Dean of Campus (Miami) or designee shall have final authority regarding the initiation, enactment, enforcement, and management of the involuntary medical withdrawal of a student.

POLICY DETAILS

Criteria

A student may be mandated to withdraw 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 in behaviors which directly and substantially interfere with the educational process and the orderly operations of the New York Film Academy.

The initiation and execution of an involuntary medical withdrawal is rare and is instituted when other reasonable and available options have been considered and the student declines, verbally or through inaction, to take a voluntary medical leave of absence.

PROCEDURE

The Dean of Students (NY, LA), Dean of Campus (Miami) or designee has the authority to initiate an involuntary medical withdrawal in the following circumstances:

- Current knowledge about the individual's medical condition and/or the best available objective evidence indicates that a student poses a significant risk to the health or safety of a member of the NYFA community.
- The student is unable or unwilling to carry out substantial self-care obligations and poses a significant risk to their own safety not based on mere speculation, stereotypes or generalizations.
- A student's behavior severely disrupts the learning environment and/or impedes the orderly operations of NYFA.
- One or more of the above is true and the student is unwilling to request a voluntary medical leave of absence.

In determining whether or not to initiate the Involuntary Medical Withdrawal Policy, the Dean of Students (NY, LA), Dean of Campus (Miami) or designee will conduct an individualized assessment, consulting when necessary, and in strict adherence of all relevant privacy laws, with: Student Accessibility Services, Academic Advisors, Faculty, Counseling Services, Housing, International Services and Veteran's Services.

When the Dean of Students (NY, LA), Dean of Campus (Miami) or designee, at the conclusion of the individualized assessment and 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 an involuntary medical withdrawal, the Dean of Students (NY, LA), Dean of Campus (Miami) or designee will notify the student in writing that a mandatory medical withdrawal is under consideration. The communication to the student must offer the student the reason (s) for this action and one or more of the above stated conditions must be noted as justification. The letter must also include an invitation for a mandatory meeting. The Dean of Students (NY, LA), Dean of Campus (Miami) or designee will meet 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 take a voluntary medical leave and (4) discuss the implications of both a voluntary medical leave and an involuntary medical withdrawal in regard to process and reentry. If the student agrees to leave voluntarily from NYFA and waives any right to any further procedures available under this policy, the student will be directed to follow all policies and procedures as described in the NYFA Voluntary Medical Leave Policy. If the student refuses to leave voluntarily from NYFA,

and the Dean of Students (NY, LA), Dean of Campus (Miami) or designee continues to have reasonable cause to believe the student meets one or more of the criteria for an involuntary medical withdrawal, the Dean of Students (NY, LA), Dean of Campus (Miami) or designee may proceed with the involuntary medical withdrawal process and require the student to be evaluated by an appropriate mental health professional.

If the student does not respond to the invitation for a mandatory meeting or refuses to attend the mandatory meeting, the Dean of Students (NY, LA), Dean of Campus (Miami) or designee will base decisions pertaining to the implementation of the Involuntary Medical Withdrawal Policy exclusively on the information available. If the Dean of Students (NY, LA), Dean of Campus (Miami) or designee decides to initiate the Involuntary Medical Withdrawal Policy, the Dean of Students (NY, LA), Dean of Campus (Miami) or designee will send a letter to the student to inform the student of this decision, of the student's right to an informal hearing, of the student's right to appeal the decision, and of any conditions necessary for program re-entry.

| EVALUATION

The Dean of Students (NY, LA), Dean of Campus (Miami) 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 (Miami) 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 (Miami) 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 may 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 (Miami) 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 or the educational processes and orderly operations of NYFA, the probability that a potentially threatening injury will actually occur, and whether reasonable modifications of policies, practices, or procedures will sufficiently mitigate all relevant risk. The medical professional will, with appropriate authorization, share recommendations with the Dean of Students (NY, LA), Dean of Campus (Miami) or designee who will take this recommendation into consideration in determining whether the student should be mandated to withdraw 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 mandate the student's withdrawal.

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 the educational processes and/or orderly operations of the school, the student may be mandated to withdraw 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 mandatory 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 program re-entry.

If the evaluation results in the determination that all relevant risk can be significantly mitigated with reasonable modifications of policies, practices or procedures, the Dean of Students (NY, LA) or Dean of Campus (Miami) or designee, will place the student on a deferred mandatory medical withdrawal and consult with the student, evaluating clinician and relevant NYFA offices, to determine and execute the adjustments recommended to significantly mitigate all relevant risk. If significant risk persists, based on available and timely information, and one or more conditions for implementing the Involuntary Medical Withdrawal Policy are either sustained or emerge, the Dean of Students (NY, LA) or Dean of Campus (Miami) or designee has the authority to and may mandate a medical withdrawal with immediacy and without the need for a repeated medical assessment. The Dean of Students (NY, LA) or Dean of Campus (Miami) or designee may remove a student from a deferred involuntary medical withdrawal status when risks for harm to self or other or risks to the the educational processes or orderly operation of the institution are successfully mitigated, as determined by the absence and/or clear and gradual eradication of the behaviors that triggered the initiation of the Involuntary Medical Withdrawal Policy. Prior to releasing the student from a deferred involuntary medical withdrawal, the Dean of Students (NY, LA) or Dean of Campus (Miami) or designee, may request from the student's personal health care provider, when necessary, medical documentation substantiating that the student no longer presents risk or harm to self or other. Any student who is under a deferred involuntary medical withdrawal will be asked to sign a release of limited information to authorize communication between the treatment provider and the Dean of Students (NY, LA) or the Dean of Campus (Miami) regarding, exclusively, the student's attendance, basic compliance with the recommended course of treatment, and an assessment of student's risk status, which is needed to release a student from the mandated medical withdrawal. The student may decline to provide NYFA authorization for release of medical information. If the students declines to provide consent for the sharing of medical information, the Dean of Students (NY, LA) or Dean of Campus (Miami) or designee will rely on the information available to determine whether or not to rescind or affirm the mandatory medical withdrawal.

Students mandated to medically withdraw from NYFA will be given a grade of W for all courses for which grades remain pending at the time of withdrawal.

Students placed on involuntary medical withdrawal are subject to conditions and procedures as described in the NYFA Leave of Absence Policy, and are advised to contact Bursar, Registrar, and, as needed, International Services, Financial Aid, and/or Veteran's Services for information on leave of absence procedures and how a leave from NYFA may impact their general financial status, visa status, federal financial aid, and/or veteran benefits.

Students enrolled in the NYFA Student Health Insurance Plan (NYFASHIP) will retain their health insurance coverage until the end of the current term. Students wishing to extend their NYFASHIP coverage for up to three terms beyond their health insurance coverage termination date can do so by contacting Aetna Customer Service.

Students mandated to medically withdraw from NYFA will be afforded tuition reimbursements as noted in the program's Tuition Refund Policy.

Students placed on Involuntary Medical Withdrawal will remain withdrawn from NYFA for at least one semester beyond the semester from which the student's Involuntary Medical Withdrawal was initiated. Students placed on Involuntary Medical Withdrawal are permitted to re enter their programs, provided all conditions of reentry are satisfied, and approval for program reentry is granted by the Dean of Students (NY and LA), Dean of Campus (Miami) or designee, for up to six semesters beyond the semester their mandatory medical withdrawal was initiated. Students who do not reenter NYFA within this time period will need to apply to re enter their programs according to the process outlined in the Materials Required for Readmission Policy.

At any time during the involuntary medical withdrawal process, the Dean of Students (NY, LA) or Dean of Campus (Miami) or designee may notify a student's parent, legal guardian, emergency contact, or other individual, consistent with the law, if notification is deemed appropriate.

| INFORMAL HEARING

A student for whom an involuntary medical withdrawal process has been initiated 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 initiation of involuntary medical withdrawal process. A hearing will be set as soon as possible. The student shall remain engaged in the involuntary medical withdrawal process 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 proceed with the involuntary medical withdrawal process, or whether to reconsider, and the student shall be provided written notice of the hearing officer's decision as soon as possible.

| APPEAL TO THE DEAN OF CAMPUS (NY, LA) OR SENIOR EXECUTIVE VP (MIAMI)

The student may appeal the hearing officer's decision by submitting a letter to the Campus Dean (NY, LA) or Senior Executive Vice President (Miami) 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 (Miami) shall review the appeal letter and all information presented. Minimally, the Dean of Campus (NY, LA) or the Senior Executive Vice President (Miami) will review:

1. Whether the proper facts and criteria were brought to bear on the decision;
2. Whether there is any new information not previously available to the student that may change the outcome of the decision-making process;
3. Whether any procedural irregularities materially affected the outcome of the matter to the detriment of the appellant; and
4. Whether the decision was reasonable given the proper facts, criteria, and procedure.

After reviewing the matter fully, the Dean of Campus (NY, LA) or the Senior Executive Vice President (Miami) will issue a written decision to affirm, modify, or reverse the decision to place the student on involuntary medical leave of absence. This decision is final and no other appeal or grievance process is available.

| EMERGENCY PROCEDURAL HOLD

NYFA may take emergency action to place a student on a procedural hold pending a final decision on whether the student will be mandated to withdraw from NYFA, 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 (Miami) or designee, (d) the student refuses to complete the mandatory medical/psychological evaluation, or (e) the Dean of Students (NY, LA), Dean of Campus (Miami) or designee determines such other exceptional circumstances exist that a procedural hold is warranted. In the event emergency action is taken to place the student on a procedural hold, the student shall be given notice of the procedural hold and an initial opportunity to address the circumstances on which the procedural hold is based. A procedural hold prevents the student from attending any NYFA-related event, including classes, and may prevent the student from being on NYFA premises.

| CONDITIONS FOR PROGRAM RE-ENTRY

Students who have been mandated to withdraw from NYFA under this policy are welcome to re-enter their programs once their conditions are improved and once they are able to safely and fully participate in their NYFA programs.

Any student who is mandated to withdraw from NYFA under this Involuntary Medical Withdrawal Policy must submit a letter to the Dean of Students (NY, LA), Dean of Campus (Miami) or designee to request program re-entry no later than 75 days prior to the intended semester start date.

In general, students who have been mandated to withdraw from their NYFA under this Involuntary Medical Withdrawal Policy will be required to submit to the Dean of Students (NY, LA), Dean of Campus (Miami) or designee, medical documentation, submitted by the healthcare provider primarily responsible for their care and treatment, noting the nature and course of treatment, goals achieved during course of treatment, the student's readiness to safely and healthily participate fully in their NYFA program, and, if warranted, recommendations for continued treatment and/or academic adjustments to sustain gains achieved.

All documents submitted to the Dean of Students (NY, LA), Dean of Campus (Miami) or designee may be reviewed by a NYFA Counseling Services licensed mental health clinician and/or the Associate Vice President of Student Health and Wellness. In the event that clarification is needed regarding the nature and course of treatment prescribed and completed by the student, or the student's fitness to resume the rigors their NYFA program, the NYFA Counseling Services clinician and/or the Associate Vice President of Student Health and Wellness may require either a consultation with the student's medical provider via Zoom or telephone, or a meeting with the student directly, via Zoom or telephone, as a necessary and final step of the reentry process. The Dean of Students (NY, LA), Dean of Campus (Miami) or designee will determine, based on the clinical report received and, possibly in consultation with the NYFA Associate Vice President of Student Health and Wellness and/or NYFA Counseling Services, whether or not there is ample evidence to support that the student has significantly reduced risks for harming self, harming others, significantly disrupting the educational processes and/or threatening the orderly operation of the institution.

Because this Involuntary Medical Withdrawal Policy was implemented in response to clear and significant concerns for the health and safety of the student, the health and safety of the community and/or the orderly operation of the institution, the Dean of Students (NY, LA), Dean of Campus (SB) or designee may require a student who has been mandated to withdraw from NYFA under this Policy to be re-evaluated by a licensed and qualified healthcare provider, designated or approved by NYFA, before a request for readmission is granted. Upon obtaining the appropriate authorization for release of specific and limited healthcare information, the healthcare provider performing the evaluation will present to the Dean of Students (NY, LA), Dean of Campus (Miami) or designee a comprehensive report summarizing the extent to which the student has complied with the recommended treatment plan and addressed the conditions and/or behaviors that posed threats to the health and safety of the student, the community, and/or the orderly operation of the institution. The report must also identify recommendations for continued treatment, as needed, to increase the likelihood for the student to maintain goals achieved during the course of treatment and decrease the likelihood of relapse and decline in health and functioning. The student will be responsible for all medical expenses and fees associated with the medical/psychological evaluation and report deemed necessary to support a return to NYFA. If the Dean of Students (NY, LA), Campus Dean (SB) or designee is not satisfied that the student is ready to return and resume their NYFA program, the student will be notified in writing of the decision and the reason for the decision, within a reasonable time (not to exceed 10 working days) after the student has submitted the request for return and the required documentation. A student not permitted to return to NYFA may appeal the decision to the Campus Dean (NY, LA) or the Senior Executive Vice President (SB).

NYFA students who were mandated to withdraw from NYFA in response to the implementation of the NYFA Involuntary Medical Withdrawal Policy must remain withdrawn from NYFA for at least one full semester, not including the semester in which the withdrawal occurred. The duration of medical withdrawal can, however, vary based on individual circumstances. The mandated medical withdrawal is intended to allow students to achieve the level of sustained stability needed to support their successful return to campus. Students are encouraged to take their time to re-enter their programs and request re-entry only when they feel ready and prepared to healthily and safely participate in their NYFA programs.

If and when the student is approved for reentry, The Dean of Students (NY, LA), Dean of Campus (Miami) or designee will notify Registrar, Financial Aid, Bursar, the Academic Department Chair (s), the Academic Advisor, and if applicable, International Services, Financial Aid, and Veterans Services, that the student has met all conditions for reentry as noted in this Involuntary Medical Withdrawal Policy.

If the student's program is not scheduled to offer the semester's course of study at the time the student is seeking program reentry, the student will be informed and offered the opportunity to enroll in their program for the next available start date for the semester the student is authorized to repeat.

Students granted approval for re-entry post an Involuntary Medical Withdrawal are not required to resubmit new portfolios or perform new auditions, but are required to complete new application and registration forms, without fees, strictly for administrative purposes.

Students who have been on an involuntary medical withdrawal for 12 months or longer will be required to participate in a retention evaluation meeting conducted by their Department Chair. If the student returning from an extended medical withdrawal does not demonstrate that they have retained the knowledge needed to fully participate in their program and restart the semester requested, the student's schedule may be adjusted to provide the instruction necessary to prepare the student for academic success and fluid program completion or the student will be required to repeat one or more courses to demonstrate proficiency in the subject matter or skills required to progress to the subsequent semester.

Students who were mandated to withdraw from NYFA through the implementation of the Involuntary Medical Withdrawal Policy and who want to restart their NYFA program on a campus other than the campus in which they had been enrolled will be required to submit a transfer request to the same or similar program offered on an alternative campus and meet the re-entry conditions required of all students applying to re-enter their programs after a program withdrawal, as noted in the Materials Required for Student Readmission Policy.

| PSYCHOLOGICAL ASSESSMENT

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; moderate to 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 treatments. 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.

| REQUIRING THE ASSESSMENT

The Dean of Students (New York and Los Angeles) or Dean of Campus (Miami) will meet with the student 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.

| FOLLOW-UP TO THE PSYCHOLOGICAL ASSESSMENT

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 or safety, or behaviors that significantly disrupt students' learning, the Dean of Students or Dean of Campus will meet with the student to discuss the behaviors of concern witnessed and 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 and/or the NYFA community, the Dean of Students or Dean of Campus may initiate the Involuntary Medical Withdrawal Policy.

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

| NON-COMPLIANCE WITH THE PSYCHOLOGICAL ASSESSMENT POLICY

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, violation of the NYFA Student Code of Conduct, and/or the Involuntary Withdrawal Policy may be initiated. Alleged violations of the NYFA Student Code of Conduct will be processed through the NYFA Student Code of Conduct Policy.

Students have the right to appeal any sanctions imposed as a result of noncompliance with the Psychological Assessment policy, as per the NYFA Student Code of Conduct. In the event a NYFA Voluntary Medical Withdrawal is initiated, students have a right to an informal hearing and/or an appeal of the implementation of the Involuntary Medical Withdrawal as per the NYFA Involuntary Medical Withdrawal Policy.

| POLICY FOR RESUMING CLASSES POST HOSPITALIZATION

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 counselingny@nyfa.edu (New York), counselingla@nyfa.edu (Los Angeles) or counselingsb@nyfa.edu (Miami) 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 (Miami) or designee.

| STUDENT HEALTH INSURANCE POLICY

Healthcare in the U.S. is exceptionally costly. Having health insurance offers one protection from undue financial burden related to the expense of pharmaceuticals, and routine and emergency medical and mental health care.

Workshop/ Short Term Students

NYFA **strongly recommends** that all short term workshop students purchase health insurance coverage for the time they are residing in the US and attending their NYFA programs. In the U.S. access to low-cost or public health care is very limited. Without adequate health insurance coverage, medical and mental health emergencies can be financially devastating. Having adequate health insurance offers protection from significant financial loss and hardship.

NYFA advises students to carefully read the benefits summaries for the short-term health insurance plans they are considering for purchase and attend closely to each plan's exclusions for coverage. Many travel insurance plans are very affordable, yet they do not, for example, cover expenses related to pre-existing conditions. Travel insurance plans also typically do not cover expenses related to the treatment of mental health conditions or any medical services needed if injured while engaging in risky behaviors, as defined by the health insurance carrier. Students are advised to purchase the health insurance plan that is not only affordable, but best aligned with their lifestyle, their tolerance of risk, and most importantly, their medical and mental health needs.

Degree & Conservatory/Long-Term Students

NYFA requires all students attending Conservatory (One Year, Two Year) and Degree (AFA, BA, BFA, MA, MFA) programs to maintain comprehensive health insurance coverage for the duration of their time attending NYFA programs.

To ensure compliance with NYFA's policy of mandated health insurance coverage, NYFA automatically enrolls and bills all 1-Year, 2-Year, AFA, BA, BFA, MA, and MFA students in the NYFA Student Health Insurance Plan (NYFASHIP). For all students attending long term programs, costs for student health insurance coverage will be billed to students' accounts at the start of each term enrollment period.

Students who prefer to have and maintain alternative and comparable health insurance coverage may disenroll from NYFASHIP. To dis-enroll from NYFASHIP, students must submit proof of comparable health insurance coverage by participating in the online waiver application process. d extended leave) and for the subsequent terms in which they remain enrolled in their academic programs.

Continuing students who want to remain disenrolled from NYFASHIP for consecutive academic years are required to submit waiver applications through the online waiver portal during each Fall NYFASHIP enrollment period (July-Oct) for as long as they are enrolled in their NYFA programs.

| WAIVER APPLICATION PROCESS

Students who have comparable health insurance coverage and want to disenroll from the NYFA Student Health Insurance Plan can apply to waive enrollment for the upcoming academic year by participating in the online waiver application process and submitting, through the online waiver portal, proof of comparable and active health insurance coverage.

Waiver applications must be submitted during the specified time frame for when the waiver portal is open. Waiver applications submitted when the waiver portal is closed will not be accepted. Waivers are granted for the duration of one academic year (August to August). Deadline dates for online waiver application submissions are posted and updated on the NYFA Health Requirements/NYFASHIP website.

Degree and Conservatory students wanting to disenroll from NYFASHIP must 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. Hence continuing students must submit waiver applications prior to each Fall semester should they want to disenroll from NYFASHIP for the upcoming academic year.

When a waiver application is approved, health insurance fees are removed from the student's account, or refunded, and the student is waived from automatic enrollment in NYFASHIP from the time of program registration until the subsequent Fall (August) semester. All waivers that are approved expire at the end of each academic year.

All Degree and Conservatory Students who have not submitted waiver applications or whose waiver applications have been denied will be automatically enrolled in NYFASHIP for the duration of the upcoming academic year (August through August) and will be responsible for the payment of health insurance fees for each term of coverage throughout the academic year (or for as long as they remain enrolled in their academic programs).

For Students Beginning Degree or Conservatory Productions in Fall Term:

Students beginning long-term programs in the Fall Term who do not want to enroll in NYFASHIP are required to submit an online waiver application at the time of their first semester registration and at the time of each subsequent Fall semester registration period for as long as they remain enrolled in 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 after the published deadline, and students whose waiver applications are denied will be enrolled in NYFASHIP until the end of the current academic year and hence responsible for the payment of health insurance fees for fall, spring and summer terms.

All students beginning long-term programs in Fall will be automatically enrolled in NYFASHIP every Fall Term and for each upcoming academic year. All waivers granted expire at the end of each academic year. Hence, for students beginning long-term programs in Fall/August, waiver applications must be submitted and approved during each Fall NYFASHIP enrollment period (July-Oct) for as long as the student remains enrolled in a NYFA program in order to successfully dis-enroll from NYFASHIP for each upcoming academic year.

Continuing students who do not submit a waiver application for each new academic year, continuing students who submit waiver applications after the published deadline, and continuing students whose waiver applications are denied will be enrolled in NYFASHIP for the duration of the upcoming academic year and hence responsible for the payment of health insurance fees for the subsequent fall, spring and summer terms.

For Students Beginning Degree or Conservatory Programs in the Spring Term:

Students beginning long-term programs in the Spring Term who do not want to enroll in NYFASHIP are required to submit an online waiver 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 after the published deadline date, and students who whose waiver applications are denied (at the time of program registration and every upcoming Fall Term) will be enrolled in NYFASHIP until Fall (August) of the current academic year and hence responsible for the payment of health insurance fees for spring and summer terms.

All waivers granted expire at the end of each academic year. Hence, all students beginning long-term programs in Spring (January) will be automatically enrolled in NYFASHIP for the subsequent academic year and for each subsequent academic year they remain enrolled in their NYFA programs. Waiver applications must be submitted and approved each year and at each Fall NYFASHIP term enrollment period (July- Oct).

Continuing students who do not submit a waiver application for each new academic year, continuing students who submit waiver applications after the published deadline, and continuing students whose waiver applications are denied will be enrolled in NYFASHIP for the duration of the upcoming academic year and hence responsible for the payment of health insurance fees for the subsequent fall, spring and summer terms.

For Students Beginning Degree or Conservatory Programs in Summer Term:

Students beginning long-term programs in the Summer Term who do not want to enroll in NYFASHIP are required to submit an online waiver application at the time of their first semester (Summer/May) registration, and during every Fall health insurance period (July-Oct), 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 deadline date, and students whose waiver applications are denied will be enrolled in NYFASHIP through the Summer term of the current academic year and hence responsible for payment of health insurance fees for the summer term.

All waivers granted expire at the end of each academic year. Hence, students beginning long-term programs in Summer will also be automatically enrolled in NYFASHIP for each subsequent academic year, for as long as they remain enrolled in their NYFA programs. For students beginning long-term programs in Summer, waiver applications must continue to be submitted and approved each year and during each Fall NYFASHIP enrollment period (July - Oct) for which the student remains enrolled in a NYFA program in order to successfully dis-enroll from NYFASHIP for each upcoming academic year.

Continuing students who do not submit a waiver application for each new academic year, continuing students who submit waiver applications after the published deadline, and continuing students whose waiver applications are denied will be enrolled in NYFASHIP for the duration of the upcoming academic year and hence responsible for the payment of health insurance fees for the subsequent fall, spring and summer terms.

For Students Re-Entering Their Degree or Conservatory Programs After an Extended Leave:

Students who requested extended leaves from their long-term programs, re-enter their programs, and do not want to enroll in NYFASHIP are required to submit an online waiver application at a time of prior to their program reentry and during each Fall NYFASHIP enrollment period (July-Oct), for as long as they remain enrolled in their NYFA program. Students returning from extended leave who do not submit a waiver application, or students who submit waiver applications after the published deadline, and students whose waiver applications are denied will be enrolled in NYFASHIP until the end of the current academic year and responsible for payment of health insurance fees for the all terms of the current academic year.

All waivers granted expire at the end of each academic year. Hence, students who are returning to their programs after an extended leave and continuing participation in their programs beyond the current academic year will be automatically enrolled in NYFASHIP for the upcoming academic year and each subsequent academic year for as long as they remain enrolled in their NYFA programs. For students returning from an extended leave, waiver applications must continue to be submitted and approved for each new academic year and during each Fall NYFASHIP enrollment period (July - Oct) in order to successfully disenroll from NYFASHIP.

Continuing students who do not submit a waiver application for each new academic year, continuing students who submit waiver applications after the published deadline, and continuing students whose waiver applications are denied will be enrolled in NYFASHIP for the duration of the upcoming academic year and hence responsible for the payment of health insurance fees for the subsequent fall, spring and summer terms.

| WAIVER APPLICATION DECISIONS

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.

Alternative health insurance plans will be considered comparable if they meet the following criteria:

1. The plan is active and continuous (no break or termination) for the academic year or until you graduate from your program prior to the end of the current academic year.
2. The plan is compliant with the Affordable Care Act (ACA)
3. The health insurance carrier sponsoring the plan is headquartered in the U.S., operates in the U.S., and has a U.S. claims address and a U.S. customer service telephone number.
4. The health insurance plan covers the treatment of pre-existing conditions (with no waiting periods and no exclusions).
5. The health insurance plan covers inpatient and outpatient medical care within a 25 mile radius of your campus region. Coverage limited to emergency care does not satisfy this requirement.
6. The health insurance plan covers inpatient and outpatient mental health and substance abuse care within a 25 mile radius of the campus region). Coverage limited to emergency care does not satisfy this requirement.
7. The health insurance plan has no yearly or lifetime coverage maximums for [essential health benefits](#).

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.

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 for the current academic year. All charges for insurance premium costs and administrative fees billed to students' accounts will be removed or fully refunded.

All Degree and Conservatory students, regardless of any prior waivers granted, will be automatically enrolled and billed for NYFASHIP coverage for each upcoming academic year, for as long as they remain enrolled NYFA students. Action is required of each student, each year, during the Fall NYFASHIP enrollment period (July-Oct) to effectively disenroll from NYFASHIP for the upcoming academic year, as all waivers granted in any previously granted expire at the end of the current academic year, which is equivalent to the end of each summer term.

Continuing students who do not submit a waiver application for each new academic year, continuing students who submit waiver application after the published deadline, and continuing students whose waiver applications are denied will be enrolled in NYFASHIP for the duration of the upcoming academic year and hence responsible for the payment of health insurance fees for the subsequent fall, spring and summer terms for as long as they remain enrolled in their programs.

| NYFASHIP TERMS OF ENROLLMENT

Students enrolled in NYFASHIP will receive health insurance coverage through NYFASHIP from the start of their first semester and throughout the current academic year. Health insurance coverage will be automatically renewed, if the student remains enrolled in a NYFA program, at the beginning of each subsequent academic year. Fees for insurance coverage per each term enrollment period 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 the current academic year will be automatically enrolled and billed for NYFASHIP for the subsequent academic year (August- August) unless they dis-enroll from NYFASHIP for the coming year(s), through successful and yearly participation in the waiver application process.

| NYFASHIP TERMS OF TERMINATION OF COVERAGE

Enrollment in NYFASHIP will be terminated if and only if: 1) a student's waiver 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 a Voluntary Medical Leave of Absence 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 are suspended, expelled, or withdrawn from their programs for reasons unrelated to a documented illness are not eligible to renew NYFASHIP enrollment for subsequent terms.

| COSTS

New Students and Students Returning After an Extended Leave

Annual (8/18/2024-8/30/2025)	Fall (8/31/2024-1/04/2025)	Spring (1/05/2025-5/03/2025)	Summer (5/04/2025-8/30/2025)
\$2668.34	\$980.82	\$843.76	\$843.76

*Rates DO NOT include the NYFA administrative fee (\$105/per academic year or \$35 per term.)

Continuing Students

Annual (8/31/2024-8/30/2025)	Fall (8/31/2024-1/04/2025)	Spring (1/05/2025-5/03/2025)	Summer (5/04/2025-8/30/2025)
\$2588.00	\$900.48	\$843.76	\$843.76

*Rates DO NOT include the NYFA administrative fee (\$105/per academic year or \$35 per term).

| IMMUNIZATION POLICY

| STANDARD REQUIREMENTS

In compliance with applicable state laws and public health recommendations (New York State Laws (Public Health Law Section 2165 and Public Health Law Section 2167), Florida State Law (Education Code 1006.29), California Department of Public Health, Center for Disease Control), and to protect the health of our community, NYFA requires students enrolled in One-Year, Two-Year, AFA, BA, BFA, MA and MFA programs (For the NY campus, this is also a requirement for students attending 8 WK Acting for Film, 8 WK Photography, and 8WK Producing.) to submit 30 days prior to the first day of New Student Orientation the following:

- o Proof of immunity to Measles, Mumps and Rubella
- o 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 Disease and Hepatitis Information Sheets - two documents included in each student's acceptance packet.

| REQUIREMENTS IN RESPONSE TO PUBLIC HEALTH EMERGENCY

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

All students born on or after January 1, 1957 must submit proof of immunity for measles, demonstrated by meeting one of the following three requirements:

- A. Two doses of live measles vaccine. The first dose must have been received no more than 4 days prior to the first birthday and the second dose received at least 28 days after the first dose, OR
- B. Physician's diagnosis of disease, OR
- C. Serologic evidence of immunity (blood test results confirming immunity)

| MUMPS

All students born on or after January 1, 1957 must submit proof of immunity for mumps, demonstrated by meeting one of the following three requirements:

- A. One dose of live mumps vaccine received no more than 4 days prior to the first birthday, OR
- B. Physician diagnosis of disease, OR
- C. Serologic evidence of immunity (blood test results confirming immunity)

| RUBELLA

All students born on or after January 1, 1957 must submit proof of immunity for rubella, demonstrated by meeting one of the following two requirements. Please note: Clinical diagnosis of rubella disease is not acceptable proof of immunity.

- A. One dose of live rubella vaccine received no more than 4 days prior to the first birthday, OR
- B. Serologic evidence of immunity (blood test results confirming immunity)

| MENINGITIS

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

- A. A verified immunization record and no response form. The verified immunization record must indicate at least 1 dose of meningococcal ACWY vaccine within the last 5 years OR a complete 2- or 3- dose series of MenB.
 - Bexsero - 2 dose series
 - Trumenba - 2 dose series (separated by at least 6 months) or a 3- dose series (3 doses given over the course of at least 6 months)
- B. A signed Meningococcal Response Vaccination Form and an Immunization Record, as above
- C. A signed Meningococcal Vaccination Response Form indicating that the student will obtain meningococcal vaccine within 30 days
- D. A signed Meningococcal Response Vaccination Form indicating that the student will not obtain immunization against meningococcal disease

If the student has not received the meningococcal vaccine within the past 5 years, a signed response form must be submitted.

For students under age 18, the Meningococcal Response Form must be completed and signed by a parent or legal guardian.

| HEPATITIS B

All students are required to read the Hepatitis Information Sheet provided in each student's acceptance packet. For students under 18, the Hepatitis Information Sheet must be shared with and read by a student's parent or legal guardian.

| HOW TO COMPLY WITH THE NYFA IMMUNIZATION POLICY

All incoming students are required to submit, 30 days prior to program registration, the following:

1. **NYFA Student Immunization Record Form** verified, signed, and stamped by a healthcare provider (for students born on or after January 1, 1957), and
2. **NYFA Meningococcal Vaccination 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.

The required and completed NYFA Student Immunization Record Forms and the NYFA Meningococcal Vaccination Response Forms are to be uploaded to the privacy-secured Student Applicant Portal.

Instead of uploading a signed and verified NYFA Student Immunization Record Form, students may choose to submit and upload any of the following documents to demonstrate their compliance with the NYFA Immunization Policy:

- a certificate of immunization signed by a physician;
- a copy of the immunization section of the cumulative health record from a prior school;
- a migrant health record;
- a community plan health record;
- a military immunization record
- the immunization portion of a passport;
- an immunization record signed by a physician, physician assistant or nurse practitioner, or an immunization registry record

Submitting any of these documents instead of the NYFA Student Immunization Record Form may lead to minor delays in registration, should such documents not clearly indicate the specific vaccinations received and their dates of administration.

| EXEMPTIONS FROM IMMUNIZATIONS FOR MEASLES, MUMPS, RUBELLA

Medical Exemptions: If a licensed physician or nurse practitioner, or licensed midwife caring for a pregnant student certifies in writing that the student has a health condition which is a valid contraindication to receiving a specific vaccine, then a permanent or temporary (for resolvable conditions such as pregnancy) exemption may be granted.

Religious Exemptions: A student may be exempt from vaccination if, in the opinion of the institution, the student and/or the student's parent or legal guardian (for students younger than 18 years of age) holds genuine and sincere religious beliefs which are contrary to the practice of immunization. Requests for religious exemptions must be written and signed by the student or, for students under the age of 18, by the student's parent or legal guardian.

Requests for Medical and Religious Exemptions must be submitted no later than 30 days prior to the first day of New Student Orientation.

Letters requesting medical or religious exemptions are to be sent to: immunizationsLA@nyfa.edu

Requests for exemptions will be reviewed by the Immunization Exemption Review Committee. Students will be notified if their exemption is approved or denied within 2 weeks of submitting their exemption application.

| MILITARY WAIVER/EXTENSION

Students honorably discharged from the military within 10 years from the date of application to this institution may attend classes pending the receipt of immunization records from the armed services. The proof of honorable discharge from the armed services shall qualify as a certificate enabling a student to attend NYFA classes until immunization records are received.

| WHERE TO GO TO GET IMMUNIZED

Students may be vaccinated at no cost for Mumps, Measles and Rubella at no cost at multiple locations within LA County. Los Angeles Public Health provides a list of immunization clinics, several of which are in close proximity to the NYFA LA campus.

<http://publichealth.lacounty.gov/media/docs/MeaslesVacClinics.pdf>

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

| CONSEQUENCES OF NONCOMPLIANCE WITH THE NYFA IMMUNIZATION POLICY

Students not eligible for exemptions or waivers are strongly encouraged to fulfill all requirements of the NYFA Immunization Policy, fully described above, 30 days prior to the first day of New Student Orientation.

New students who are not residing in NYFA Student Housing and have not satisfied the NYFA immunization requirements prior to the first day of New Student Orientation 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 will 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 & NYFA PARENT/GUARDIAN NOTIFICATION POLICY

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.

| EDUCATION RECORDS

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

Not all records are considered education records under FERPA. For example: records that are kept in the sole possession of the maker and not shared with others, certain medical treatment records, law enforcement unit records, and certain employment records. Also, records created or received after an individual is no longer a student, and which are not directly related to the individual's attendance as a student, are not considered education records under FERPA.

| DIRECTORY INFORMATION

In accordance with FERPA, NYFA may disclose Directory Information without a student's consent and without a record being made of these disclosures. NYFA acknowledges that some Directory Information may be considered more sensitive to some community members and therefore, will make reasonable efforts to only share Directory Information with those who have a legitimate need to obtain such information.

NYFA defines Directory Information as follows:

- Name
- E-mail address
- 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.

| DISCLOSURE OF EDUCATION RECORDS

In general, NYFA may not disclose personally-identifiable information from a student's education records without the student's prior consent. Students may grant permission to access FERPA-protected records to individuals such as a parent, relative, spouse/partner etc. by indicating the individual(s) name(s) and relationship to the student in the NYFA FERPA Authorization Form.

However, FERPA allows NYFA to disclose such information under the following conditions, among others:

- School officials with legitimate educational interest
- Other schools to which a student is transferring
- Specified officials for audit or evaluation purposes
- Appropriate parties in connection with financial aid to a student
- Organizations conducting certain studies for or on behalf of the school
- Accrediting organizations
- To comply with a judicial order or lawfully issued subpoena
- Appropriate officials in cases of health and safety emergencies
- Custodial parents or guardians if a student, under the age of 21 at the time of notification, commits a disciplinary violation involving alcohol or a controlled substance
- To parents of an eligible student if the student is a dependent for IRS tax purposes

| INSPECTION OF EDUCATION RECORDS

NYFA Students have the right to inspect and review their education records. Requests to inspect records can be submitted to the Registrar's Office. NYFA does not maintain education records in any one central office but the Registrar's Office will provide contact details of the appropriate official in each office to the requesting student. Requests for access will receive a response within forty-five days and the student will be notified of the time and place where the records may be inspected.

NYFA students do not have the right to access certain records, such as:

- Confidential letters of recommendation if the student has waived the right to access in writing
- Records of NYFA faculty and staff members that are made for, and restricted to, their personal use
- Custodial parents' or guardians' financial records
- Records that also contain information on other students. Unless otherwise permitted or required by law, students may only inspect, review, or be informed of information directly related to themselves

| AMENDING EDUCATION RECORDS

NYFA students have the right to have their education records maintained accurately and may request amendments of records that they believe are inaccurate, misleading, or in violation of their rights under FERPA. A student may also ask that additional material be inserted in the education record. Requests for an amendment to an education record, or the addition of material, should be submitted at the conclusion of the record review.

The reasons for the amendment request should clearly identify the part of the education record the student wants changed and specify why it is inaccurate or misleading. There is no obligation on the part of NYFA to grant such a request.

The process of amending a student's education record applies only to information that has been recorded inaccurately, incorrectly, or that violates the student's rights under FERPA. It is not a process to appeal grades or other subjective judgments with which a student disagrees but that have been recorded correctly.

| COMPLAINTS PROCEDURE

NYFA students have the right to file a complaint with the Family Policy Compliance Office of the U.S. Department of Education concerning alleged failures by NYFA to comply with the requirements of FERPA. Complaints must be submitted within 180 days of the date of the alleged violation or of the date that the student knew or reasonably should have known of the alleged violation and must contain specific factual allegations giving reasonable cause to believe that a violation of FERPA has occurred. Complaints may be sent to:

Family Policy Compliance Office
U.S. Department of Education
400 Maryland Avenue, SW
Washington, DC
20202-4605

Any questions regarding this policy should be directed to the Registrar's Office.

| NEW YORK FILM ACADEMY PARENT/GUARDIAN NOTIFICATION POLICY

The purpose of this policy is to clarify rare and specific circumstances by which the New York Film Academy will disclose information to a parent or legal guardian about a student without the student's expressed and prior consent. Such communication pursuant to this policy is motivated by the determined need of the institution to promote the student's safety and/or welfare and/or to ally with the parent/legal guardian in providing the student urgent and needed care, support and assistance.

| LAWS REGULATING ACCESS TO STUDENT COUNSELING RECORDS

NYFA observes and is guided by all federal and state laws and regulations governing disclosures of information about students by an institution of higher learning. Nothing in this parental notification policy supersedes provisions of federal and state laws governing such disclosures, 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.

| CIRCUMSTANCES WHEN PARENTAL/LEGAL GUARDIAN NOTIFICATION MAY OCCUR

To prevent harm and promote student health and safety, NYFA reserves the right to disclose information from the student's educational record to a student's parent or legal guardian without the student's expressed consent 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.

| PROCESS OF PARENT/LEGAL GUARDIAN NOTIFICATION

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.

| PROHIBITION OF ON-CAMPUS CREDIT CARD MARKETING FOR STUDENTS

The on-campus advertising, marketing or merchandising of credit cards directed at New York Film Academy (NYFA) students is prohibited.

| REASONS FOR THIS POLICY

NYFA Campus facilities should not be used to support credit card marketing tactics that are directed at the new student population, especially undergraduate students. Credit card selection should be based on the consumer's review of credit card terms, not based on marketing promotions by NYFA.

| WHO IS GOVERNED BY THIS POLICY

All NYFA employees, students and commercial visitors are governed by this Policy.

| WHO SHOULD KNOW THIS POLICY

Anyone conducting NYFA business with banks, credit card companies or financial services vendors, Student Services and Student Affairs administrators, Facilities Operations personnel, and all members of the NYFA community who are responsible for managing space or overseeing events within academic and administrative buildings or on campus should know this Policy.

| RESPONSIBILITIES

Commercial entities that are found to be in intentional and material violation of this Policy may be denied access to the NYFA campus for a specified period, depending on the nature and extent of the violation(s). Any person who intentionally violates this Policy will receive a warning, and violations that are found to be material may result in disciplinary action.

| ACADEMIC POLICIES

| ACADEMIC POLICIES

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

| SATISFACTORY ACADEMIC PROGRESS (SAP)

SAP Defined

Satisfactory Academic Progress (SAP) is calculated programmatically 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 must meet a quantitative requirement by completing 66.67% of their attempted classes. Students must also maintain a qualitative requirement by maintaining a minimum cumulative Grade Point Average (GPA).

Students in the Certificate or BFA programs with a cumulative GPA (Grade Point Average) less than 2.0 or students that have completed less than 66.67% 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" or "NC" are considered attempted but not completed.

SAP Warning Status

Students who have not met the minimum SAP requirements in the previous semester will be automatically placed on SAP warning status and be notified via their NYFA email from the Academic Advising Department. Students on SAP warning may be offered additional support services to improve their grades and GPA. Students on SAP warning status who are receiving Federal Student Aid will remain eligible for federal student aid funding for the SAP Warning semester, but will also be notified by the FSA department of their Warning status.

If a student on SAP Warning succeeds to meet the minimum SAP requirements at the completion of the "warning" semester, they will be returned to satisfactory academic status the next semester. 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. These students who fail to meet the minimum SAP requirements at the completion of the "warning" semester will be given the opportunity to petition to stay enrolled in their program.

SAP Probation Status

Students who have not met the minimum SAP requirements for two consecutive semesters (regardless of a break in attendance) are subject to dismissal from NYFA. These students will be notified via their NYFA email from the Academic Advising Department.

Students wishing to continue will be required to submit a petition to the Campus Dean (NY, Miami) within 48 hours of receiving notification. This petition should outline the reasons for the student's academic difficulties including any supporting documentation, 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 notify the student of a decision within 48 hours. If the petition is accepted, the student will be allowed to continue on SAP Probation.

A student allowed to continue on SAP Probation must meet with Academic Advising or Department Chair (conservatory students) to review their academic plan and formalize the additional steps they will take to succeed in their probation semester.

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 the student 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 receiving Federal Student Aid who fail to meet the minimum SAP requirements for two consecutive semesters will be placed in SAP Termination status and are considered ineligible for federal student aid funding at NYFA. These students will need to complete an additional SAP appeal form for the FSA Office. 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.

| GRADING POLICIES

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

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
I	Incomplete
P/F	Pass/Fail
AU	Audit
CR/NC	Credit/No Credit

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

| CREDIT / NO CREDIT (FOR AFA, BFA, BA STUDENTS ONLY)

In certain undergraduate degree courses, Department Chairs can approve the option for students to obtain credit for the course without receiving a letter grade. If students decide to take this option, they will receive "Credit (CR)" instead of A, B, C, or D and will receive "No Credit (NC)" instead of F.

Students may consult with the Registrar Office to confirm if a course is eligible for CR/NC, or may refer to the course syllabus. Department Chairs are required to provide a list of eligible courses to the Registrar Office and must ensure the course syllabus is updated accordingly.

Students requesting CR/NC must satisfy all requirements regarding attendance, assignments, and examinations set by the instructor. Course requirements and standards are the same as in the letter grading system, but CR/NC grades are not counted when a student's GPA is calculated by NYFA. A course taken for a CR/NC grade will still count as an attempt to complete that course requirement.

Students who believe they will fail a course can opt for a NC grade in order to maintain good standing and meet SAP minimum GPA requirements. An NC grade will count as an attempt and operate much the same as a W. The student will be required to complete the course in a subsequent semester and will be charged per credit like any other retake.

Students who are concerned about their GPA (ie. on SAP Warning or SAP Probation) and believe they may not pass a class with a high enough grade, may opt for CR grade to ensure their GPA is not negatively affected.

Students may choose whether they want to take an eligible course for a letter grade or CR/NC, but should be aware that certain restrictions apply.

Restrictions for Credit/No Credit (CR/NC) Grades:

1. Opting to use the 'NC' grade may affect a student's current academic status. International students and students receiving GI Bill ® Benefits, and/or Financial Aid must consult with appropriate departments to ensure full-time enrollment before opting for a 'NC' grade. Opting for an 'NC' may impact student aid funding and visa status.
2. Students may only use the option of CR/NC for courses that list it as an option on their course syllabus. Students should reach out to their Instructor to confirm if CR/NC is an option for a specific course. It is at the Department's discretion whether or not CR/NC is a grade option for a course. Some Departments may prohibit the use of CR/NC grades.
3. A maximum of four (4) courses taken at NYFA may be assigned a CR/NC grade.
4. Students may only use the CR/NC grade option once (1) a semester.
5. CR/NC grades can only be used once (1) for any one class. CR/NC grades are not allowed for students retaking courses they have previously withdrawn from or failed regardless if it is listed on the course syllabus as a grade option.
6. Students in their final semester may not use CR/NC regardless if it is listed on the course syllabus as a grade option.
7. If a CR/NC grade is given by mistake for a course that does not allow for the CR/NC grade option according to existing departmental policies, it will be converted by the Registrar's office to the underlying grade entered by the instructor.
8. Other colleges, graduate and professional schools, services, and employers may not favor CR/NC grades. They may convert "Credit" to "D" and "No Credit" to "F" for their purposes. Such decisions are made by other institutions. Before opting for CR/NC grades, students should consult with their Academic Advisors, Department Chairs, and, if applicable, the Financial Aid Department, Veterans Department or International Department.

How To Opt For Credit /No Credit

In order to select CR/NC for a course, a student must email a request to the Registrar Office specifying which course they would like to opt to use CR or NC before the second to last class meeting of the specified course. Students may not elect the CR/NC grading option after this deadline. There are no appeals allowed for late elections.

The Registrar will then confirm that a student is eligible to receive a CR or NC for the specified course.

The Registrar will then initiate an electronic PandaDoc Approval Form that will be sent to all applicable departments for their approval. These departments include:

- The Program Department Chair
- The Course Instructor
- Academic Affairs
- and if applicable the International Department, Student Financial Aid Department, Veteran Services

The Registrar will notify the student if their request has been approved or not approved via the student's NYFA Email. If the request has been approved, the Registrar will enter the appropriate grade option (CR / NC) for the class.

Please note, once a student chooses a CR/NC grade for a course, that choice is final and irrevocable. The form is not valid if the student's election of the CR/NC grading option violates college-wide, departmental, or program-specific restrictions.

| ATTENDANCE

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.

| FAILED COURSES

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.

Generally, students may not move forward with their program if they fail one or more prerequisites. In rare circumstances, a student may move forward after failing a prerequisite, but only with the Department Chair's approval and only if the student demonstrates the requisite understanding of the course's content. The student will be required to successfully complete the course at another time to earn their certificate or degree.

Students who have not met the minimum requirements for Satisfactory Academic Progress (SAP) and/or have failed three or more prerequisite courses may be required to take a make-up semester or repeat the entire semester.

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.

Once a student successfully completes a course they previously failed, the prior F will remain on their transcript but will no longer be part of their GPA calculation.

One-Year or Two-Year Conservatory Courses Taught on Clock-Hours

If a student fails one (1) course in a Conservatory One-Year or Two-Year 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.

Short-term Workshop

In rare circumstances, workshop students may have the opportunity to restore their grade in one failed class by completing assigned work within a period no longer than 150% of the published length of the educational program measured in clock hours completed. If failure is due to attendance, students cannot restore their grades through assigned work.

| ADD/DROP/ CHANGE

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, Academic Affairs, and the Financial Aid Office, before adding or dropping a course. Add/Drop/Change forms are available at the Registrar's Office.

No transfer credits for the current semester will be processed after the Add/Drop deadline.

Students Paying Flat-Fee Tuition:

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:

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.

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

Withdrawing from all courses constitutes as a withdrawal from the student's current academic program. International students and students on the GI Bill® and Financial Aid must consult with appropriate departments to ensure full-time enrollment before dropping a course. Students that reduce their units may be impacted by a reduction in student aid funding.

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/gjbill>.

| COURSE WITHDRAWAL

Typically, 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.

Non-attendance does not automatically withdraw a student from a course. To officially withdraw from a course after the Add/Drop period has ended, the student must complete an Add/Drop form in the Registrar's Office which would need to be approved by the department chair and other applicable departments.

Withdrawing from a course constitutes an attempt at completing the course past the Add/Drop Period. The course remains listed on the transcript and the student receives a "W" grade. All units in "W" status will be considered attempted but not completed in the student's calculation of Satisfactory Academic Progress. International, Veteran, and Financial Aid students should contact the applicable department before withdrawing from a course.

In a full- semester course, students may not withdraw past 12 weeks into the course without incurring an academic penalty. Upon course withdrawal after the 12th week, students will receive the grades earned.

In an 8-week course within a semester based program, students may not withdraw past 2 weeks into the course without incurring an academic penalty. Upon course withdrawal of 8-week courses after the 2 weeks, students will receive the grades earned.

If students withdraw up to 5 weeks into the course, they will not be required to pay to retake the course in a future semester. Students who withdraw after week 5 will pay the full price to retake the course when scheduled.

| LEAVE OF ABSENCE

Students who wish to take a leave of absence must consult their Department Chair and request a Leave of Absence Petition Form from the Registrar's Office.

In addition to speaking with their Department Chair, students must be sure to speak with the appropriate departments PRIOR to submitting a Leave of Absence Petition to the Registrar's Office. This includes but is not limited to: the International Student Office, Veteran Affairs Office, Financial Aid Office, and the Academic Affairs Office.

Students are permitted to take a general leave of absence for such reasons as but not limited to:

- Personal emergencies that require a break from full-time study
- Financial issues which affect student's ability to continue to matriculate

Students who are seeking a leave of absence due to medical illness must meet with the Dean of Students (NY, LA) or Campus Dean (Miami) to determine the leave policy - this policy or the [Voluntary Medical Leave Policy](#) - the student needs to pursue.

NYFA students may be granted a general leave of absence of up to one (1) year (365 days), before they are asked to withdraw and reapply to the program. Should a Leave of Absence be granted while a student is in progress, the Registrar Office will replace any IP grades with W grades for that semester.

NYFA reserves the right to deny any student a leave of absence for not being in good standing (i.e. having a hold on their NYFA student account; being part of an on-going Student Code of Conduct investigation; not making satisfactory academic progress toward the completion of their degree or certificate program.) Each student's request is evaluated by the Department Chair, Registrar, and any other applicable department or office. Students should note that supporting documentation may be required as part of their Leave of Absence Petition.

NYFA students will be denied a leave of absence if they cannot show reasonable expectation of returning to NYFA within or by 365 days from the day the LOA is requested or if there is not a scheduled semester for them to return within 365 days.

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](#). 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 from the semester from which they left.

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.

International students must also obtain a signature from the International Student Office, students receiving GI Bill® Benefits or otherwise considered a Veteran must obtain a signature from the Department of Veterans Services, and Federal Student Aid recipients must obtain a signature from 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. Any deviation from the original program of study (or length of study) requires students to consult the International Student Office.

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. These international students who need time off due to a documented medical condition should also meet with the Dean of Students (NY, LA) or Campus Dean (Miami) to determine the leave policy - this policy or the [Voluntary Medical Leave Policy](#) - the student needs to pursue.

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.

Students enrolled in NYFASHIP who are approved for a Leave of Absence may request to extend their NYFASHIP coverage by contacting Aetna directly and applying for additional terms of coverage.

Failure to Return

Failure to return to school on the return date listed on your approved Leave of Absence Petition or within 365 calendar days,, will result in your withdrawal from your program. Students should understand that this could have implications to their visa status, their access to veteran's benefits, and the terms of your loan repayment and financial aid.

Additionally a Retention Evaluation will be required if a student wishes to return to a program after taking a break longer than 365 calendar days.

It is your responsibility to notify any applicable departments of your return, ie. the Registrar's Office, the International Student Office, the Housing Office, the Division of Veterans Services, the Financial Aid Office, etc.

Institutional & Scheduled Breaks

NYFA students pursuing BFA Degrees may opt to complete their programs on a traditional 4 year schedule with summer semesters off (April-Aug) instead of an accelerated 3 year schedule.

Except for BFA and Conservatory Musical Theatre students, all NYFA students are automatically enrolled in the accelerated schedule of their respective programs. Students must inform the Office of Admission or the Office of Academic Affairs if they wish to be enrolled in the traditional 4 year schedule 30 days before the first day of classes. Once confirmed, these students will be on scheduled breaks each summer.

Students may be asked to take a break in their studies by NYFA due to course availability. If this is the case the student will be placed on an Institutional Break.

Students receiving GI Bill® Benefits and/or Federal Student Aid will receive no benefits over their Scheduled Breaks or Institutional Breaks.

| VOLUNTARY MEDICAL LEAVE OF ABSENCE

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 leave policy designed to accommodate a wide range of medical issues that may arise or escalate during a student's course of study.

Students granted a voluntary medical leave will be subject to certain conditions and procedures as described in the NYFA Leave of Absence Policy. Students requesting a voluntary medical leave are hence advised to contact the Bursar's Office, the Registrar's Office, and, as needed, International Services, Financial Aid, and/or Veteran's Services for information on leave of absence procedures and how a leave from NYFA for any reason may impact their general financial status, visa status, federal financial aid, and/or veteran benefits. A voluntary medical leave of absence however, affords a student greater flexibility in regard to the duration of their necessary leave from their program.

Students denied a Leave of Absence due to their academic standing are eligible to request a Voluntary Medical Leave of Absence.

The Benefits of Requesting a Voluntary Medical Leave

The Voluntary Medical Leave 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 Leave after the Course Withdrawal 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 currently enrolled. Grades assigned and recorded for courses already completed before the voluntary medical leave is requested will remain noted in students academic transcript.

Students granted a voluntary medical leave will receive a tuition fee credit for the first semester of program re-entry, based on the tuition fees retained for their final attended semester (students will not be credited for health insurance, equipment, or application fees paid for their final semester attended) as long as the student is approved for reentry within the two year duration of the voluntary medical leave period.

Students granted a voluntary medical leave may remain on leave from their programs for up to two years. Students granted a general leave of absence are required to restart their programs within 365 days of the day their general leave of absence was requested.

Students granted a voluntary medical leave are permitted to re-enter their programs at the time they are perceived ready to safely and healthily resume full participation in their programs, as substantiated by medical documentation, and when all conditions as noted in their Voluntary Medical Leave Agreement are met, as determined by the Dean of Students (NY and LA), the Dean of Campus (Miami) or designee.

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

The Exit Process

Students requesting a medical leave 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 (Miami) or designee to schedule an initial meeting and announce the need for medical leave. In the event the student is incapacitated, a parent or legal guardian may contact the Dean of Students (NY, LA), Dean of Campus (Miami) or designee on the student's behalf. During a meeting or conversation, the Dean of Students (NY, LA), Dean of Campus (Miami) or designee will inform the student or the parent/guardian of the exit and return process for the voluntary medical leave. Only parents/guardians granted FERPA permissions will be able to initiate a medical leave on behalf of an incapacitated student.

Students may request a voluntary medical leave on or before the last day of scheduled classes for any given semester. Students granted a Voluntary Medical Leave 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 leave.

Students may request no more than one voluntary medical leave during the course of their short term or one-year conservatory programs, no more than two medical leaves during the course of their two-year conservatory, AA or MA programs, and no more than three medical leaves during the course of their BFA programs.

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

1. The student's health care provider submits documentation to the Dean of Students or Dean of Campus verifying illness, substantiating the medical leave as medically necessary, and providing treatment recommendations (probable duration and course of treatment needed) to promote progress toward recovery and readiness to return.
2. The student completes, signs, and submits the Voluntary Medical Leave Agreement, created by the Dean of Students (NY, LA) or Dean of Campus (Miami) or designee in collaboration with the student, and individualized according to the medical documentation received.
3. The student completes, signs, and submits the Leave of Absence Request Form.

Only the Dean of Students (NY, LA), Dean of Campus (Miami) or designee can grant medical leave requests. Requests are considered once the required medical documentation is submitted to the Dean of Students (NY, LA), Dean of Campus (Miami) 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 leave is medically necessary.

The exit process must proceed as quickly as possible allowing the student a prompt exit in order to access the medical and social support needed to appropriately address the identified illness. When clearly needed and unavoidable, both the Leave of Absence Request Form and the medical documentation can be submitted after the student has already left the program to access a therapeutic milieu, medical care, and/or needed social support. The needed documentation to initiate the medical leave can be submitted no later than 6 weeks after the student's last day attending class or 2 weeks after the final day of classes for the semester, whichever comes first.

The Dean of Students (NY, LA), Dean of Campus (Miami) 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 or communication with the Dean of Students (NY, LA) or Dean of Campus (Miami) 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 (Miami) 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 (Miami) or designee specific and limited personal health information.

Following the receipt of appropriate medical documentation, the Dean of Students (NY, LA), Dean of Campus (Miami) or designee will prepare a Voluntary Medical Leave Agreement detailing the student's terms for program reentry, based on consideration of the student's individual needs and the recommendations offered by the student's healthcare provider(s). Terms for program reentry 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 leave period, and additional documentation from healthcare providers recommending ADA accommodations and/or continuing care needed to ensure safety and academic success.

Students enrolled in the NYFA Student Health Insurance Plan (NYFASHIP) will retain their health insurance coverage until the end of the current term. Students wishing to extend their NYFASHIP coverage for up to three terms beyond their health insurance coverage termination date can do so by contacting Aetna Customer Service.

The Voluntary Medical Leave Policy is individualized and flexible. Because students and illnesses differ, the recommended length of medical leave will be determined on a case-by-case basis. Students are granted a voluntary medical leave 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 Leave policy encourages students to follow medical recommendations, take the time needed to heal, and return to NYFA when they are fully recovered and ready to endure the rigorous NYFA educational experience and achieve their academic goals.

The Return Process

Students returning from a Voluntary Medical Leave will need to comply with the terms of program re-entry, as stated in the Voluntary Medical Leave 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 (Miami) or designee by the deadline noted on the Voluntary Medical Leave Agreement. Deadlines for submission of all requested re-entry materials is 60 days 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 (Miami) 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 (Miami) 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 (Miami) 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 (Miami) 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 (Miami) or designee will provide students the rationale for the clarification or additional information needed.

The Dean of Students (NY, LA), Dean of Campus (Miami) or designee will review all materials received and determine whether the conditions for program re-entry, as defined in the Voluntary Medical Leave Agreement, are fully and adequately met. The Dean of Students (NY, LA), Dean of Campus (Miami) or designee will inform students via email of re-entry decisions. If and when the student is approved for reentry, The Dean of Students (NY, LA), Dean of Campus (Miami) or designee will notify Registrar, Financial Aid, Bursar, the Academic Department Chair(s), the Academic Advisor, and if applicable, International Services, Financial Aid, and Veterans Services, that the student has met all conditions of the Voluntary Medical Leave Agreement and is approved for reentry.

If the Dean of Students (NY, LA), Dean of Campus (Miami) or designee concludes, based on review of materials provided, that the student is not ready for program re-entry, the Dean of Students, Dean of Campus (Miami) 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.

If the student's program is not scheduled to offer the semester's course of study at the time the student is seeking program reentry, the student will be informed and offered the opportunity to enroll in their program for the next available start date for the semester the student is authorized to repeat. If the student's program is no longer offered, the student will have the opportunity to apply to another program on any NYFA campus.

Students who have been on leave for longer than 12 months will be required to participate in a retention evaluation meeting conducted by their Department Chair. If the student returning from an extended medical leave does not demonstrate that they have retained the knowledge needed to fully participate in their program and restart the semester requested, the student's schedule may be adjusted to provide the instruction necessary to prepare the student for academic success and fluid program completion or the student will be required to repeat one or more courses to demonstrate proficiency in the subject matter or skills required to progress to the subsequent semester.

The Appeal Process

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 (Miami) 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 (Miami) 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.

| THESIS & FINAL PROJECTS

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

| GRADE APPEAL

Students are able to appeal final grades. To initiate a grade appeal, students must complete the Grade Appeal Form, which is available through the student's Academic Advisor. To initiate a Grade Appeal, the student must adhere to the following process:

STEP 1

The student submits a completed Grade Appeal Form to the Academic Advisor no later than the Friday before the first week of classes in the subsequent semester following the receipt of the disputed fail 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 discusses the reasons for the Grade Appeal with the Department Chair.

After reviewing the Grade Appeal and any supplemental information submitted by the student, the Department Chair will consult with the instructor, pending the instructor's availability, and will gather any relevant supplemental information to make a determination. Grade appeals may be denied.

Students should be aware that decisions may not come before the start of the subsequent semester. Students are expected to continue attending all courses on their schedule including scheduled retakes of courses that they may have a grade appeal in process for. While a student may request to attend the course they believe they have passed into, they may do so only pending schedule availability, and never in lieu of the course on their schedule.

The Academic Advisor will inform the student of the Grade Appeal decision on or before the end of the Add/Drop period of the subsequent semester.

The Academic Advisor will also submit the Grade Appeal Form to the Registrar, to be placed in the student file.

| INTERNSHIP

<u>Course</u>		<u>Units</u>
INTE400	Internship	1

INTE400 "Internship" is an elective that undergraduate (BA, BFA) and graduate (MFA, MA) students may opt to enroll in, to receive credit for an internship and to complement their study at NYFA. This course is not offered to students enrolled in short-term, certificate or AFA programs, or to alumni who have already completed their degree requirements.

In order to qualify, students must have successfully completed at least 50% 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 this course until any outstanding issues or overdue fees are resolved and their account is brought to good standing.

To enroll in this course, students must obtain a copy of the Internship Form from the Registrar's Office and submit all completed, signed paperwork within the Add/Drop period each semester. Department Chairs must sign off on the internship and will assign a faculty member to oversee the internship. 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, in order 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 in order 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 in order to enroll in this course.

| GRADUATION

In order to graduate, all students must:

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

Furthermore, undergraduate students must:

- Maintain a cumulative GPA of a "C" (2.0) or higher
- Complete and receive a passing grade on their capstone project by the established deadline and in accordance with all guidelines

Graduate students must:

- Maintain a cumulative GPA of a "B" (3.0) or higher
- Complete and receive a passing grade on their graduate Thesis by the established deadline and in accordance with all guidelines

Students who achieve a high cumulative grade point average (GPA) will be recognized with Latin honors designations on their transcripts. BFA and AFA undergraduates will be honored with the traditional designations of *cum laude* (3.6-3.69 GPA), *magna cum laude* (3.7-3.79 GPA), and *summa cum laude* (3.8+ GPA). MFA and MA graduate students will be honored with the same designations of *cum laude* (3.8-3.89 GPA), *magna cum laude* (3.9-3.94 GPA), and *summa cum laude* (3.95+ GPA).

| DEANS' LIST

Degree students who earn semester grade point averages of 3.8 or higher (for MFA/MA students) and 3.6 or higher (for BFA/AFA students) will be recognized at the conclusion of the semester as a member of the Deans' List. Deans' List students may be invited to special events created solely for Deans' List students, and/or be emailed first for marquee NYFA events. They will also earn priority early registration, and the ability to choose LAS or departmental electives first, if applicable.

| CREATIVE FREEDOM

| ACADEMIC FREEDOM

NYFA believes in the free pursuit of intellectual and artistic inquiry, as well as the exchange of ideas between instructors and students. Controversial subjects may be explored without fear of censure, retribution or reprisal, so long as the work occurs within the scope of the NYFA education and is consistent with 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

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.

| FREEDOM OF SPEECH

NYFA is an open, artistic environment that embraces an artist's right to free speech and expression. NYFA is committed to fostering an environment that promotes safety, respect and inclusivity for all members of our community. Only within a safe, respectful and inclusive environment can students and employees thrive and actualize their full creative potential.

As stated in NYFA's Academic Freedom Policy, 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 NYFA's 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. NYFA seeks to achieve a balance between protecting the safety and well-being of its students and protecting freedom of speech and constitutional rights of those same students.

Speech or expression that is severe, or persistent, or objectively or historically offensive, which may be, but need not be, directed toward an individual or group based upon a protected class or characteristic, is not acceptable in the NYFA community and can form the basis of a violation of NYFA policies, especially when coupled with prohibited behaviors.

Other instances of speech that are unacceptable in the NYFA community include speech which is endangering or threatening, inciting violence, using "fighting words" directed at an individual or group that provokes violence, defamation, obscenity, coercive disruption including a "heckler's veto" that prevents NYFA-approved speakers from being heard, and expression that has a discriminatory effect such that it limits or denies someone's access to NYFA educational activities, programs, services, work activities, or opportunities.

The time, place, and manner of exercising the right of free speech are subject to NYFA's policies and practice. NYFA may impose reasonable restrictions on the exercise of the right of free speech to preserve the safe and orderly operation of the campus, to provide for non-interference with NYFA functions, and to offer reasonable protection to persons against practices that would make them involuntary audiences or place them in reasonable fear for their personal safety, as determined by NYFA.

Indoor events and activities are not assigned fixed limits as to time of day or day of the week, but NYFA's building hours and scheduling protocols must be followed to facilitate coordination with other events and among potential campus service providers.

- Los Angeles campus: Contact NYFA's Campus Event and Activities Committee at ceac.la@nyfa.edu
- New York campus: Contact NYFA's Associate VP of Operations and Facilities, Michael Caputo, at caputo@nyfa.edu
- Miami campus: Contact NYFA's Director of Operations, Dylan Rastrick at dylan.rastrick@nyfa.edu

NYFA does not own or operate outdoor spaces, therefore, if outdoor spaces are used as public gathering spaces for events and/or activities, municipal and city ordinances for the space must be followed.

NYFA community members are encouraged to promptly report conduct of NYFA students, NYFA employees, or third parties that may be in violation of NYFA's Freedom of Speech policy to the Campus Dean. Individuals found responsible for violating NYFA's expectations related to speech or expression are subject to disciplinary action per applicable NYFA policies. NYFA's Freedom of Speech policy is written to be consistent with the [California Education Code, in a statute known as the Leonard Law](#), (California Education Code, Section 94367) which prohibits private colleges from making or enforcing a rule that subjects an enrolled student to disciplinary sanctions solely on the basis of speech protected by the First Amendment.

| COPYRIGHT INFRINGEMENT POLICY

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

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

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

| INTELLECTUAL PROPERTY

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

Students must adhere to industry standards and institutional policies regarding copyright laws, with respect to material they wish to produce. For 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

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.

| STUDENT RESOURCES

| STUDENT ACCESSIBILITY SERVICES

| MISSION & VISION

NYFA LA 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

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 Student Accessibility Services Department. 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 a review of required/ submitted documentation and collaborative discussions regarding the student's needs and our programs' specific academic expectations and activities. The non-traditional nature of our programs requires, 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 a student's disabilities, not to dilute academic or artistic requirements. Students with disabilities are expected to produce the same quantity and quality of work as those students without disabilities.

| REGISTERING FOR ACCESSIBILITY SERVICES

To initiate the accommodation request process, please send an email to the Student Accessibility Services Department (sas@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, as accommodations are not retroactive and will be in effect from the date they are sent out.

| REQUESTING ACCOMMODATIONS

To be eligible for accommodations, a student must:

- Complete and submit the Accommodation Request Form to the Student Accessibility Services (sas@nyfa.edu)
- Submit substantiating medical documentation and/or the Disabilities Documentation Form completed by a health care provider to the Accessibility Services Department (sas@nyfa.edu)
- Schedule and attend an intake appointment with a member of the Accessibility Services Department
A member of Student Accessibility Services 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 impairs 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 five 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 healthcare providers or specialists to complete, sign and submit the form to the Member of Student Accessibility Services.

| REASONABLE ACCOMMODATION(S)

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, caretakers, and typing services.

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

- Extended time for assignments and/or exams
- Materials in an alternate format
- Reduced distraction location for test taking
- Authorized use of electronic devices in the classroom to record lectures
- Additional Break(s) During Class
- Reduced Course Load

| IMPLEMENTATION OF ACCOMMODATION(S)

At the conclusion of the evaluation process, the member of Student Accessibility Services will present their individualized accommodation letters to students, noting with specificity their approved accommodations. Once approved, the member of the Accessibility Services Department will send the letter to all the instructors. The student is informed that during each semester, they are required to authorize the release of their letter to the next set of teachers and that it is not automatic.

We encourage students and instructors to discuss how accommodations will be applied in their classes. If the accommodations as written cannot be implemented in a particular course, both parties are informed that they can reach out to the Accessibility Services Department. We will work together to find an amicable solution that works for everyone involved.

| GRIEVANCE PROCEDURE

Students who have disabilities have rights to initiate grievances when it is believed that the New York Film Academy or a NYFA administrator or faculty member is either not complying with NYFA's policy for students with disabilities or is not following the applicable laws on disability. Please refer to the Student Grievance & Resolution Process, described in the NYFA Catalog, for information on how to file a discrimination complaint.

| SERVICE & EMOTIONAL SUPPORT ANIMALS

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 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, emotional support animal is not covered by the same laws protecting service animals and does not have the same access to the campus.

What should you do if you have a Service Animal or Emotional Support Animal?

It is strongly recommended that individuals with disabilities who intend to bring a Service Animal into campus buildings notify the school of the need for a Service Animal's presence in advance of bringing the Service Animal to campus allowing the school to provide the individual relevant information about the campus and any potential challenges. The individual with the disability may be asked whether the Service Animal is needed because of a disability and what work or task the Service Animal has been trained to perform. The appropriate campus unit(s) may work with the individual with the disability to ensure that the individual has the proper information to provide care for the Service Animal, such as identification of relief areas, storage, and emergency care plans.

Students assisted by Emotional Support Animals are not granted the same access to the campus the ESAs are not covered under the ADA. For students with ESAs, the Student Accessibility Services Office can provide alternative accommodations with appropriate paperwork. Please contact the office.

When can Service Animals be excluded?

Service animals cannot be excluded from any NYFA facility. Service 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. For example, allergies and fear of dogs are not valid reasons for denying access or refusing service to people using Service Animals. When a person 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 rooms in the facility. Buildings not wholly controlled by NYFA may have rules that supersede NYFA's policies with regard to Emotional Support Animals. Service Animals will always have access to buildings not controlled by NYFA.

| STUDENT RESOURCES

| ACADEMIC ADVISING

Students in degree programs, as well as one-year and two-year certificate programs, are advised on their academic progress through the Office of Academic Advising. Every student is assigned an academic adviser, who is 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, advisers 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 Dean of Students office, Veteran Affairs, International, Counseling, Financial Aid, Accessibility Services, etc. Faculty also utilizes the academic advisers, by notifying advisers when students need academic guidance, or collaborating with advisers to coordinate specialized pathways for students to achieve academic success.

| HEAD LIBRARIAN, LEARNING RESOURCES DIRECTOR

The Head Librarian, Learning Resources Director as well as the Library staff are available to the students for assistance in locating physical and electronic resources. These resources include the Library physical collection and the electronic academic journal and e-book databases. The Head Librarian, Learning Resources Director 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.

| LIBRARY RESOURCES

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 9:00 AM–6:00 PM
- Library materials may not be taken off NYFA premises without proper checkout. DVDs/Blu-rays may be viewed anytime during school hours at the viewing stations in the Reading Room or on a school computer
- Library patrons must present their NYFA ID badge or driver's license/passport when checking out library materials
- Students may check out DVDs/Blu-rays for a three-day period, screenplays for a seven-day period and books for two weeks. Items may be renewed via email at library@nyfa.edu
- 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.

| LIBRARY FINE POLICY

All Library rentals must be returned on time. If a student has an unpaid fine or overdue item, a Hold will be placed on 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.

| EDITING RESOURCES

Editing Rooms are open to students when class is not in session. Students need to sign up for editing shifts with the Post-Production Office 24 hours prior to each requested editing slot. A Post-Production TA will be on hand to assist students when needed.

| PRODUCTION RESOURCES

On Production Workshop days, equipment is made available to filmmaking students so they may film exercises under the supervision of their instructors. For the course assigned checkouts, the assigned equipment is made available to students strictly as outlined in their course schedules. Equipment is not available to students for non-class assigned projects.

| INTERNATIONAL STUDENT OFFICE

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

The NYFA International Student Office is available to help 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, 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 LAinternational@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 LAinternational@nyfa.edu or call and ask to speak to an International Student Advisor.

| CAREER DEVELOPMENT & INDUSTRY OUTREACH

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.

| HOUSING INFORMATION

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

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

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

For more information on how to find a roommate or to view a list of available nearby accommodations please visit the HUB at housing.nyfa.edu or contact the NYFA LA Housing office directly by phone, 818-333-3558, or email LAHousing@nyfa.edu.

| COUNSELING SERVICES

Mission & Purpose

NYFA Counseling Services strives to provide all enrolled NYFA students no-cost, confidential, accessible, culturally responsive, caring, ethical, and evidence-driven counseling services. Services offered to students include short-term individual counseling services (up to 8 sessions per academic year), psycho-education, consultations, outreach programming designed to educate and promote mental health and wellness, referral services for psychiatry and long-term psychotherapy triage. Counseling Services works with the CARE team for crisis intervention and postvention. 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 promote early detection and compassionate support of mental health concerns, to remove barriers for students needing access to help and support, to help students increase resiliency and coping in regard to a myriad of challenges, and to help empower students toward achieving their academic and personal goals.

Services Provided

Services offered include: solution-focused and time-limited individual counseling, group counseling, walk-in appointments to assist students in crisis, referral services to psychiatry, and long-term and/or specialty care, crisis intervention, psychoeducational workshops and outreach wellness programs. All services provided to students are free and confidential. Students may request a counseling appointment by sending an email to counselingla@nyfa.edu.

Los Angeles Counseling Services also provides training for faculty and staff in suicide prevention, recognizing signs of student distress, and best practice for facilitating referrals to counseling.

For more information regarding Counseling Services protocols and practice and for all information regarding after hours emergency assistance and other important community mental health resources please consult the [NYFA Los Angeles Counseling Services Hub](#).

Counseling Staff, Location, & Hours

Los Angeles Counseling Services is staffed by one full time Licensed Clinical Psychologist and one full-time Licensed Master Social Worker (LMSW). The counselors' offices are located at 3300 Riverside Drive, Rooms 401 and 402. Individual sessions are offered in person and via Zoom. The Counseling Services office is open Monday through Friday, 9:00am - 5:30pm. Students are directed to national, state or local 24/7 hotlines and resources for after-hours emergencies and urgently needed care.

| VETERAN SERVICES

NYFA's Division of Veterans Services (DVS) assists veterans in their transition from their military service to civilian, education and campus life. Additionally, the DVS supports spouses and dependents of members of the service in their quest for a visual and performing arts education. These services include:

- Simplifying VA educational benefits
- Assisting with post-deployment transition issues
- Aiding in choosing the program that best suits individuals' personal and professional goals
- 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.

| ALUMNI AFFAIRS

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 fellow alumni and friends from around the world.

| DISTANCE EDUCATION INFORMATION

In accordance with the learning objectives of NYFA, certain 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.

In compliance with BPPE and WASC education regulations, a student will not attend more than forty-nine percent of their degree or certificate program online.

NYFA courses taught online will employ the Zoom and Google Classroom platforms.

| NYFA COURSES THROUGH DISTANCE EDUCATION

Below is a description of how departments will deliver their 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 & 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 & 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 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.

The table below illustrates several of the teaching techniques used in NYFA courses taught online.

Student engagement and teaching strategies used:

<p>Student Engagement Goal (The instructor would like to...)</p>	<p>Remote Teaching Strategies</p>
<p>Encourage students to ask questions</p>	<p>1. For live lectures in Zoom:</p> <ul style="list-style-type: none"> ▪ Ask students to use the “raise hand” feature. ▪ Ask students to type questions into the chat box. <p>2. In Google Classroom: Ask students to submit questions to a discussion forum.</p> <p>3. For office hours: Schedule a recurring meeting in Zoom for office hours.</p>
<p>Write on whiteboard</p>	<p>1. For live Zoom lectures:</p> <ul style="list-style-type: none"> ▪ Use Zoom’s embedded whiteboard. ▪ Screen share a blank document or slide and type live notes. ▪ Connect an iPad or tablet to their computer and then share it as a secondary screen in Zoom <p>2. For recorded (supplementary) lectures in Zoom:</p> <ul style="list-style-type: none"> ▪ Use Zoom’s embedded whiteboard. ▪ Screen share a blank document or slide and type live notes. ▪ Connect an iPad or tablet to their computer and then share it as a secondary screen in Zoom. ▪ Write by hand on paper. Take photographs (of completed work or stages) and incorporate them into slides for Zoom recording. <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>
<p>Use polling tools</p>	<p>1. In Zoom:</p> <ul style="list-style-type: none"> ▪ Use Zoom’s embedded poll feature (multiple choice questions only; can be used for attendance/participation if Zoom meetings are scheduled through Google Hangouts). <p>2. In Google Classroom:</p> <ul style="list-style-type: none"> ▪ Use Google Forms for exams, quizzes, and surveys.

<p>Use think-pair-share or other small group activities</p>	<p>1. In Zoom:</p> <ul style="list-style-type: none"> ▪ Use breakout rooms 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. <p>2. In Google Classroom:</p> <ul style="list-style-type: none"> ▪ Use discussion forums to divide larger classes for smaller group discussion. <p>3. Zoom and Google Classroom:</p> <ul style="list-style-type: none"> ▪ Use Google Docs/Sheets and ask students to respond to a prompt first, and then comment on or discuss the response of peers. ▪ 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).
<p>Engage in collaborative writing or peer review of student generated documents</p>	<p>1. In Zoom: 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. In Google Classroom:</p> <ul style="list-style-type: none"> ▪ Same as above but embed the Google Doc/Sheet/Slide URL. Google Classroom can also accommodate more in-depth peer review using Google Forms (includes rubrics).
<p>Do collaborative annotation of documents (course readings or student work)</p>	<p>1. In Zoom:</p> <ul style="list-style-type: none"> ▪ 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. <p>2. In Google Classroom:</p> <ul style="list-style-type: none"> ▪ 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.

<p>Have students give presentations or share creative work</p>	<p>1. Using Zoom:</p> <ul style="list-style-type: none"> ▪ For live sessions, the instructor/host can use Zoom's spotlight feature to focus attention on a particular student during their presentation / performance. ▪ For asynchronous: ask students to record 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.
<p>Share handwritten work with each other or with the instructor (for example, freewriting activities in a composition class, in-class math work)</p>	<ol style="list-style-type: none"> 1. In Zoom: Students can point a webcam or smartphone at their work to share with the instructor or with peers. 2. Google Classroom: Students can scan (using a free app on their phones) or photograph their work and upload images as assignments in Google Classroom. 3. For peer review: 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.

| ZOOM EDUCATION SETUP

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.

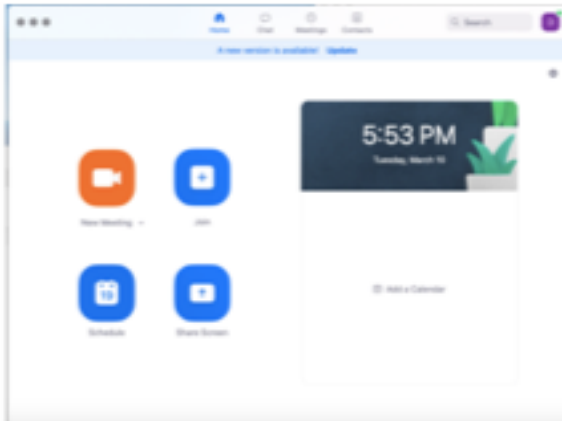
Step 1:

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.
2. You will receive a notification via email from Zoom. Click "Activate" to activate your Zoom account.
3. You will click on "Sign In With Google", and use your nyfa.edu email and password. **YOU MUST USE YOUR nyfa.edu ACCOUNT.**
4. Click on "Create Account" This will open a window to the Zoom homepage.
5. Click on "Resources" on the top right of the window, a drop-down menu will appear.
6. Click on "Download Zoom Client."
7. Click "Download" under "Zoom Client for Meetings."
8. 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 email and password. You should now be on the Zoom classroom home screen.



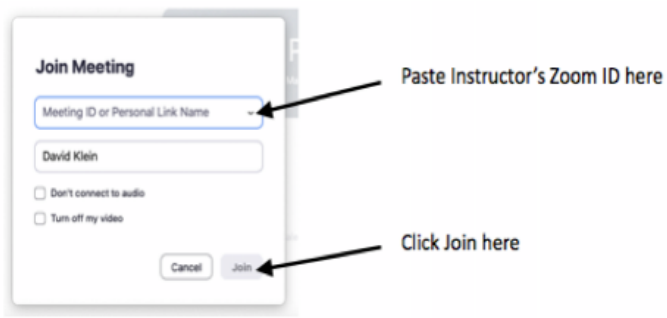
Zoom Classroom Home Screen. You are now ready to join a class.

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 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):





3. A window may appear that asks you to confirm your audio and video access.

4. 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.

| NYFA ZOOM TECHNICAL SUPPORT

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

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 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.

| FACILITIES & EQUIPMENT

| FACILITIES & EQUIPMENT

The New York Film Academy has access to several rotating backlot locations and standing sets in Los Angeles. Facilities and equipment available to students include:

| CLASSROOMS

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

| DANCE STUDIOS

Acting for Film students have access to five dance studios equipped with ballet barres, and mirrors. Students will need to bring their own yoga mats and pads.

| SOUND STAGES

Students have access to four open-space stages to film scenes for projects totaling nearly 7000 square feet.

| PROPERTY, WARDROBE, & SET DRESSING

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

| AUTOMATED DIALOG REPLACEMENT

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

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

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

| POST-PRODUCTION & COMPUTING

Students have access to 150+ Macintosh computers and over 9 labs with industry-standard software including: Avid Media Composer, Adobe Premiere, Avid Pro Tools, Movie Magic Scheduling and Budgeting, etc. Our computers are equipped with everything needed during your time at NYFA and are available any time the Post-Production department is open.

| COMPUTER AREAS

Final Draft, Avid Media Composer, Avid Pro Tools, EP Movie Magic Budgeting and Scheduling, Creative Cloud: Photoshop, Lightroom, InDesign, Premier Pro, After Effects, Audition, Encore, Speedgrade, Media Encoder, Bridge, Acrobat Pro), Microsoft Office

| PHOTOGRAPHY STUDIO & LAB

Each photo production lab has Apple computers, a color profiler, flatbed scanners, and a light box for evaluating negatives. We also have large format and small format professional printers.

The photo studio is equipped with professional studio strobe systems with wireless strobe triggers, LED panels, hot lights, grip hardware, and a variety of colored 9' seamless. A large variety of analog and digital cameras and lenses are also available.

| LIBRARY RESOURCES

The Library includes the following resources:

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

Below are the Library's circulation guidelines:

- Library materials are available to students and staff Monday–Friday from 8:45 AM–8:00 PM and on Saturday from 9:00 AM–5:00 PM
- Library materials may not be taken off NYFA premises without proper checkout. DVDs/Blu-rays may be viewed anytime during school hours at the viewing stations in the Reading Room or on a school computer
- Library patrons must present their NYFA ID badge or driver's license/passport when checking out library materials
- Students may check out DVDs/Blu-rays for a three-day period, screenplays for a seven-day period and books for two weeks. Items may be renewed via email at library@nyfa.edu.
- 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.

| EQUIPMENT ROOM

Equipment is provided and assigned to our students based on to their respective projects. The cameras that may be assigned include, but are not limited to: Arri-S (16mm), Panasonic HMC150, Canon 5DmkIII, Sony FS5mkII, Canon C300, Arri SR (16mm), RED Scarlet-X, RED Epic Dragon, RED Helium, and Arriflex 535B (35mm).

These cameras have appropriate accessory packages that correspond with their respective projects, which may include, but is not limited to: lenses, director's monitor, assistant camera kits, shoulder rigs, dollies, and jibs.

There are several grip & electric packages that are provided and assigned based on their respective projects ranging from Arri three-point lighting kits to complete 3-ton Grip and Electric packages.

Audio options range from Zoom Field Recorders to Roland Mixers, as well as various shotgun and lavalier microphones.

| RECORD RETENTION

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

Rules for the Maintenance of Public Order

New York Film Academy (NYFA) Board of Directors hereby adopts the following rules for the maintenance of public order on NYFA campus premises and other NYFA property used for educational purposes and a program for the enforcement of these rules, and do hereby authorize the President of NYFA to file a copy with the Regents and the Commissioner of Education as provided in Article 129A section 6430 of the New York Education Law.

I. Rules of Conduct

- A. All members of the NYFA community—students, faculty members, and members of the staff—shall comply with city, state, and federal laws and ordinances affecting the maintenance of order on NYFA premises.
1. Conduct that is violative of such laws and ordinances occurring on NYFA premises or when there is a nexus to the campus may be subject to both NYFA discipline and public sanctions as circumstances may warrant or dictate.
 2. Conduct that is violative of such laws and ordinances that are not governed by Section I.A.01 above will ordinarily not be subject to NYFA discipline, unless such conduct
 - seriously affects the interests of NYFA or the position of member within the NYFA community, or
 - occurs in close proximity to NYFA premises and is connected to violative conduct on NYFA premises.
- B. All members of the NYFA community are prohibited from engaging in conduct leading to or resulting in any of the following:
1. Interference with or disruption of the regular operations and activities of the NYFA.
 2. Denial of, or unreasonable interference with, the rights of others—including persons not members of the NYFA community who are present as invitees or licensees— on NYFA premises. These rights include the right of academic freedom as well as constitutionally protected rights.
 3. Injury to NYFA property, real or personal.
 4. Unauthorized access to or occupation of nonpublic areas on NYFA premises but not limited to classrooms, seminar rooms, laboratories, libraries, faculty and administrative offices, auditoriums, and recreational facilities.
 5. Unauthorized access to or use of personal property, including files and records.
 6. Recklessly or intentionally endangering mental or physical health or forcing consumption of liquor or drugs for the purpose of initiation into or affiliation with any organization.
- C. Visitors, including invitees and licensees, shall at all times conduct themselves in a manner that is consistent with the maintenance of order on NYFA premises, and their privilege to remain on NYFA property shall automatically terminate upon breach of this regulation. NYFA, in addition, reserves the right in its discretion to withdraw at any time the privilege of an invitee or licensee to be on NYFA premises. A trespasser has no privilege of any kind to be on NYFA property but is nevertheless subject to these regulations governing the maintenance of order.
- D. Authorized Members of the NYFA Community, after properly identifying themselves, may in the course of performing their duties, request identification from members of the NYFA community. Refusal to identify oneself shall be considered prima facie evidence of non-NYFA status.
1. “Authorized Members of the NYFA Community” shall include
 - NYFA Faculty, Staff, Student Staff
 - NYFA Security Officers where situated
- E. Nothing contained in these rules is intended, nor shall it be construed, to limit or restrict the freedom of speech or peaceful assembly.

II. Program of Enforcement

- A. Visitors (Invitees, Licensees, and Trespassers)
1. When Authorized Members of the NYFA Community in their discretion determine that the privilege of an invitee or licensee to be on NYFA premises should be withdrawn, they shall ask the invitee or licensee to leave the premises, and the invitation or license shall thereby be terminated. If any person, whether initially a trespasser, licensee, or invitee, fails to leave NYFA premises promptly upon request, NYFA will use all reasonable means, including calling for the assistance of the police, to effect the individual's removal.

- B. Procedural Hold of Members of the NYFA Community
1. Penalties for violation of NYFA rules shall not be imposed upon members of the NYFA community except after compliance with the disciplinary procedures applicable to students or faculty members, or members of NYFA staff (administrative and other employees).
 - However, a Procedural Hold pending disciplinary proceedings may be imposed upon students in accordance with the Student Code of Conduct, or upon faculty members in accordance with Faculty and/or Employee Code of Conduct.
- C. Disciplinary Action. A member of the NYFA community found responsible for a violation of NYFA rules set forth in Section I above shall be subject to appropriate disciplinary action as follows:
1. Students
 - Discipline shall be governed by the policies and procedures of the NYFA Student Code of Conduct Policy and other applicable and relevant policies.
 2. Faculty Members
 - Discipline shall be governed by the policies and procedures of the NYFA Faculty and/or Employee Code of Conduct Policies and other applicable and relevant policies.
 3. NYFA Staff, Administration
 - Discipline shall be governed by the policies and procedures of the NYFA Employee Code of Conduct Policies and other applicable and relevant policies.
 4. Organizations
 - Any organization which authorizes conduct prohibited under Section I.B.06. shall be subject to having its permission to use the facilities of NYFA and to operate as a NYFA organization rescinded, and shall be subject to any additional penalties pursuant to the penal law or any other applicable provision of law.
- D. Penalties. Penalties for violation of NYFA rules that may be imposed upon members of the NYFA community include, but are not limited to, the following:
1. Warning
 2. Disciplinary Probation
 3. Removal of privileges
 4. Deferred Suspension or Suspension
 5. Dismissal or Expulsion

| FINANCIAL RESOURCES

FINANCIAL AID

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

| FINANCIAL NEED

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

| HOW TO APPLY

1. Complete the FAFSA by going online to <https://studentaid.gov/>
2. Submit requested verification documentation in a timely manner. Selected applicants may be asked to submit signed copies of their Federal Income Tax forms 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/>
4. Continuing students who want to reapply for Direct Loans need to file the FAFSA annually.
5. Additional financial options: other loan options include the Parent PLUS Loan for Undergraduate Students (PLUS), and Graduate PLUS Loan for Graduate Students. PLUS Loan MPN and Credit Check forms can be completed at www.studentloans.gov.

| FEDERAL EDUCATION LOANS

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

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

| FEDERAL DIRECT LOAN PROGRAM

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

| SUBSIDIZED STAFFORD LOANS

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

| UNSUBSIDIZED STAFFORD LOANS

An Unsubsidized Stafford Loan is awarded regardless of need. You are charged interest on the amount disbursed from the date of disbursement and you may either make or defer interest payments while you are in school and during the six-month grace period. If you defer your interest payments, the accumulated interest will be capitalized, or added, to the principal of your loan when you enter repayment. All future interest charges are then based on the new, higher principal amount. The interest rate for the 2020-21 federal fiscal year is 2.75 % for undergraduate borrowers and 4.30 % for students enrolled in a graduate program.

To apply for a Federal Direct Stafford Loan:

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

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

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

To remain eligible for a Federal Direct Stafford Loan:

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

| PLUS LOANS

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

Interest Rate:

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

Loan Fee:

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

| PARENT (PLUS) FOR PARENTS OF DEPENDENT UNDERGRADUATE STUDENTS

Parents or Step-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/>.

| GRADUATE PLUS LOAN FOR GRADUATE STUDENTS

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

Unlike the Stafford Loan, there is no grace period for the Graduate PLUS Loan, you will enter repayment immediately after you graduate, withdraw or drop to less than half- time enrollment.

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

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

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

| OTHER TYPES OF FINANCIAL ASSISTANCE

Private Scholarship Sources:

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

Veterans Educational Benefits:

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

| NYFA INSTITUTIONAL ASSISTANCE

Students can apply for NYFA scholarships, which are another form of institutional financial aid. Scholarships are directly applied to tuition cost and do not need to be repaid. NYFA scholarships are provided by community groups, corporate donors, or government entities; each with its own requirements and application process. They are an excellent resource for students seeking help with the cost of their education and can help reduce the dependence on loans to cover educational costs.

To apply for tuition assistance, students must already be accepted into NYFA. All applications, essays, and financial documents should be submitted as a single PDF to financialaid@nyfa.edu.

NYFA Need-Based Tuition Discount:

Many qualified applicants to the New York Film Academy do not have the financial resources to afford the cost of attendance. While many of these programs are eligible for Federal Aid, this is often not sufficient to make our programs affordable to all students who would benefit from the education we provide. In order to address this hardship, the New York Film Academy offers a Need-Based Tuition 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.

General Application

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

Tuition Assistance Criteria

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.

NYFA Talent-Based Tuition Discount:

The Talent Based Award Scholarship is designed to identify applicants with exceptional aptitude for their program of study. Talent Based Awards are based on an applicant's audition or creative portfolio and determined by the NYFA scholarship award committee during the admissions process. Domestic and international applicants to our 1 and 2 Year Certificate programs, AFA, BA, BFA, MA and MFA programs may apply for this award. For more information, students may email: financialaid@nyfa.edu

Diversity, Equity, and Inclusion Bridge Grant:

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 & Determination:

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

Matthew Modine Masters Scholarship (MFA Program Only):

The Matthew Modine Scholarship is based on the applicant's exhibition of exemplary purpose, creativity, and commitment to community and is awarded to NYFA's top graduate applicants. This prestigious scholarship is awarded based on information provided during the admissions process including the applicant's audition/portfolio, undergraduate academic performance, professional experience, narrative statement, letters of recommendation, admissions interview as well as evidence of leadership, community service and arts participation. Domestic and international applicants to our MFA Programs may apply for this scholarship. For more information, students may email: financialaid@nyfa.edu

Merit Based Tuition Award:

The New York Film Academy's Merit Based Tuition Award provides financial assistance to qualified candidates of the college's Bachelor of Arts and Bachelor of Fine Arts Programs. Recipients must demonstrate a history of academic achievement in addition to leadership, community service and a commitment to the arts. Applicants are evaluated based upon information provided in the admissions process including high school GPA and documentation of leadership roles, awards, community service or arts involvement. Domestic and International applicants to our BFA and BA programs may apply for this scholarship. *International Students who wish to be considered for a Merit Based Tuition Award must have academic transcripts converted by WES into a U.S. equivalent GPA.* For more information, students may email: financialaid@nyfa.edu

Partial Scholarship Opportunity (Short-Term in-Person Workshops):

NYFA is offering a scholarship opportunity of up to 30% off tuition cost for our in-person short-term workshops to all applicants. For more information, students may email: financialaid@nyfa.edu

| FINANCIAL AID SATISFACTORY ACADEMIC PROGRESS (SAP)

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 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

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

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.

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

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.

| FINANCIAL AID POLICIES

Disbursement of Financial Aid:

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

Financial Aid Refund Policy:

In accordance with the 1998 Code of Federal Regulations (CFR) 668.22, the Office of Financial Aid is required by federal regulation to determine how much federal financial aid was earned by students who 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.

| TUITION & COSTS

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

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

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

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

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.

| VA PENDING PAYMENT COMPLIANCE

In accordance with Title 38 US Code § 3679 subsection (e), this school adopts the following additional provisions for any students using U.S. Department of Veterans Affairs (VA) Post 9/11 G.I. Bill® (Ch. 33) or Vocational Rehabilitation & Employment (Ch. 31) benefits, while payment to the institution is pending from the VA. This school will not:

- Prevent the student's enrollment;
- Assess a late penalty fee to the student;
- Require the student to secure alternative or additional funding;
- Deny the student access to any resources (access to classes, libraries, or other institutional facilities) available to other students who have satisfied their tuition and fee bills to the institution.

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

TUITION & COSTS - FALL 2024

MASTER OF FINE ARTS

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Filmmaking	MFA	1 st Semester	\$16252	\$1749	\$100	
		2 nd Semester	\$16252	\$1749	\$100	
		3 rd Semester	\$16252	\$1749	\$100	
		4 th Semester	\$16805	\$1807	\$100	
		5 th Semester	\$16805	\$1807	\$100	
		6 th Semester (Thesis Option A)	\$16805	\$1807	\$100	
		7 th Semester (Thesis Option B)	\$17377	\$1867	\$100	\$129,783

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Acting for Film	MFA	1 st Semester	\$19316	\$40	\$100	
		2 nd Semester	\$19316	\$40	\$100	
		3 rd Semester	\$19316	\$40	\$100	
		4 th Semester	\$19973	\$40	\$100	
		5 th Semester	\$19973	\$40	\$100	\$98,594

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Screenwriting	MFA	1 st Semester	\$17626	\$40	\$100	
		2 nd Semester	\$17626	\$40	\$100	
		3 rd Semester	\$17626	\$40	\$100	
		4 th Semester	\$18225	\$40	\$100	
		5 th Semester	\$18225	\$40	\$100	\$90,028

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Producing	MFA	1 st Semester	\$21350	\$1338	\$100	
		2 nd Semester	\$21350	\$1338	\$100	
		3 rd Semester	\$21350	\$1338	\$100	
		4 th Semester	\$22076	\$1382	\$100	
		5 th Semester (Thesis Option A&B)	\$22076	\$1382	\$100	\$115,480
		6 th Semester (Thesis Option C)	\$22076	\$1382	\$100	\$139,038

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Photography	MFA	1 st Semester	\$24379	\$1321	\$100	
		2 nd Semester	\$24379	\$1321	\$100	
		3 rd Semester	\$24379	\$1321	\$100	
		4 th Semester	\$25208	\$1365	\$100	\$104,073

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Cinematography	MFA	1 st Semester	\$21350	\$2127	\$100	
		2 nd Semester	\$21350	\$2127	\$100	
		3 rd Semester	\$21350	\$2127	\$100	
		4 th Semester	\$22076	\$2198	\$100	
		5 th Semester	\$22076	\$2198	\$100	\$119,479

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Documentary Filmmaking	MFA	1 st Semester	\$16252	\$1749	\$100	
		2 nd Semester	\$16252	\$1749	\$100	
		3 rd Semester	\$16252	\$1749	\$100	
		4 th Semester	\$16805	\$1807	\$100	
		5 th Semester	\$16805	\$1807	\$100	
		6 th Semester	\$16805	\$1807	\$100	\$110,439

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Game Design	MFA	1 st Semester	\$19246	\$1321	\$100	
		2 nd Semester	\$19246	\$1321	\$100	
		3 rd Semester	\$19246	\$1321	\$100	
		4 th Semester	\$19900	\$1365	\$100	\$83,366

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
3-D Animation & Visual Effects	MFA	1 st Semester	\$19361	\$1321	\$100	
		2 nd Semester	\$19361	\$1321	\$100	
		3 rd Semester	\$19361	\$1321	\$100	
		4 th Semester	\$20019	\$1365	\$100	\$83,830

MASTER OF ARTS

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Film & Media Production	MA	1 st Semester	\$16251	\$1693	\$100	
		2 nd Semester	\$16251	\$1693	\$100	
		3 rd Semester	\$16251	\$1693	\$100	\$54,132

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Producing	MA	1 st Semester	\$24380	\$1693	\$100	
		2 nd Semester	\$24380	\$1693	\$100	

Department	Program	Semester	Tuition	Equipment Fee	Activity Fee	Total Tuition
Entrepreneurial Producing & Innovation	MA	1 st Semester	\$14993	\$517		
		2 nd Semester	\$14993			
		3 rd Semester	\$14993			\$45,496

BACHELOR OF FINE ARTS

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Filmmaking	BFA	1 st Semester	\$16770	\$1776	\$100	
		2 nd Semester	\$16770	\$1776	\$100	
		3 rd Semester	\$16770	\$1776	\$100	
		4 th Semester	\$17340	\$1835	\$100	
		5 th Semester	\$17340	\$1835	\$100	
		6 th Semester	\$17340	\$1835	\$100	
		7 th Semester	\$17930	\$1896	\$100	
		8 th Semester	\$17930	\$1896	\$100	
		9 th Semester	\$17930	\$1896	\$100	\$173,541

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Acting for Film	BFA	1 st Semester	\$16125	\$40	\$100	
		2 nd Semester	\$16125	\$40	\$100	
		3 rd Semester	\$16125	\$40	\$100	
		4 th Semester	\$16931	\$40	\$100	
		5 th Semester	\$16931	\$40	\$100	
		6 th Semester	\$16931	\$40	\$100	
		7 th Semester	\$17778	\$40	\$100	
		8 th Semester	\$17778	\$40	\$100	\$135,844

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Screenwriting	BFA	1 st Semester	\$14169	\$40	\$100	
		2 nd Semester	\$14169	\$40	\$100	
		3 rd Semester	\$14169	\$40	\$100	
		4 th Semester	\$14878	\$40	\$100	
		5 th Semester	\$14878	\$40	\$100	
		6 th Semester	\$14878	\$40	\$100	
		7 th Semester	\$15622	\$40	\$100	
		8 th Semester	\$15622	\$40	\$100	\$119,505

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Producing	BFA	1 st Semester	\$17329	\$950	\$100	
		2 nd Semester	\$17329	\$950	\$100	
		3 rd Semester	\$17329	\$950	\$100	
		4 th Semester	\$18196	\$995	\$100	
		5 th Semester	\$18196	\$995	\$100	
		6 th Semester	\$18196	\$995	\$100	
		7 th Semester	\$19106	\$1043	\$100	
		8 th Semester	\$19106	\$1043	\$100	\$153,508

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
3-D Animation & Visual Effects	BFA	1 st Semester	\$15248	\$1048	\$100	
		2 nd Semester	\$15248	\$1048	\$100	
		3 rd Semester	\$15248	\$1048	\$100	
		4 th Semester	\$16010	\$1098	\$100	
		5 th Semester	\$16010	\$1098	\$100	
		6 th Semester	\$16010	\$1098	\$100	
		7 th Semester	\$16811	\$1151	\$100	
		8 th Semester	\$16811	\$1151	\$100	\$136,936

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Photography	BFA	1 st Semester	\$17528	\$731	\$100	
		2 nd Semester	\$17528	\$731	\$100	
		3 rd Semester	\$17528	\$731	\$100	
		4 th Semester	\$18404	\$766	\$100	
		5 th Semester	\$18404	\$766	\$100	
		6 th Semester	\$18404	\$766	\$100	
		7 th Semester	\$19324	\$802	\$100	
		8 th Semester	\$19324	\$802	\$100	\$153,339

BACHELOR OF ARTS

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Media Studies	BA	1 st Semester	\$14500	\$937	\$100	
		2 nd Semester	\$14500	\$937	\$100	
		3 rd Semester	\$14500	\$937	\$100	
		4 th Semester	\$14993	\$967	\$100	
		5 th Semester	\$14993	\$967	\$100	
		6 th Semester	\$14993	\$967	\$100	
		7 th Semester	\$15503	\$999	\$100	
		8 th Semester	\$15503	\$999	\$100	\$127,995

MASTER OF FINE ARTS & MASTER OF ARTS PATHWAY TRACK

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Pathway	MFA/MA	1 st Semester	\$8000	\$40	\$100	\$16,280
		2 nd Semester	\$8000	\$40	\$100	

BACHELOR OF FINE ARTS PATHWAY TRACK

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Pathway	BFA	1 st Semester	\$8000	\$40	\$100	\$16,280
		2 nd Semester	\$8000	\$40	\$100	

ASSOCIATE OF FINE ARTS

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Filmmaking	AFA	1 st Semester	\$16252	\$1749	\$100	
		2 nd Semester	\$16252	\$1749	\$100	
		3 rd Semester	\$16252	\$1749	\$100	
		4 th Semester	\$16805	\$1807	\$100	
		5 th Semester	\$16805	\$1807	\$100	
		6 th Semester	\$16805	\$1807	\$100	\$110,439

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Acting for Film	AFA	1 st Semester	\$20208	\$40	\$100	
		2 nd Semester	\$20208	\$40	\$100	
		3 rd Semester	\$20208	\$40	\$100	
		4 th Semester	\$20895	\$40	\$100	\$82,079

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Screenwriting	AFA	1 st Semester	\$17964	\$40	\$100	
		2 nd Semester	\$17964	\$40	\$100	
		3 rd Semester	\$17964	\$40	\$100	
		4 th Semester	\$18575	\$40	\$100	\$73,027

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Game Design	AFA	1 st Semester	\$19246	\$1321	\$100	
		2 nd Semester	\$19246	\$1321	\$100	
		3 rd Semester	\$19246	\$1321	\$100	
		4 th Semester	\$19900	\$1365	\$100	\$83,366

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Producing	AFA	1 st Semester	\$24379	\$1321	\$100	
		2 nd Semester	\$24379	\$1321	\$100	
		3 rd Semester	\$24379	\$1321	\$100	
		4 th Semester	\$25208	\$1365	\$100	\$104,073

CERTIFICATE PROGRAMS

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Photography	Two-Year	1 st Semester	\$23218	\$1260	\$100	
		2 nd Semester	\$23218	\$1260	\$100	
		3 rd Semester	\$23218	\$1260	\$100	
		4 th Semester	\$24007	\$1301	\$100	\$99,142

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Filmmaking	One-Year	1 st Semester	\$16251	\$1749	\$100	
		2 nd Semester	\$16251	\$1749	\$100	
		3 rd Semester	\$16251	\$1749	\$100	\$54,300

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Acting for Film	One-Year	1 st Semester	\$20208	\$40	\$100	
		2 nd Semester	\$20208	\$40	\$100	

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Screenwriting	One-Year	1 st Semester	\$17964	\$40	\$100	
		2 nd Semester	\$17964	\$40	\$100	

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Producing	One-Year	1 st Semester	\$23218	\$1260	\$100	
		2 nd Semester	\$23218	\$1260	\$100	

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Documentary	One-Year	1 st Semester	\$12831	\$894	\$100	
		2 nd Semester	\$12831	\$894	\$100	
		3 rd Semester	\$12831	\$894	\$100	\$41,475

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Photography	One-Year	1 st Semester	\$23218	\$1260	\$100	
		2 nd Semester	\$23218	\$1260	\$100	

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Cinematography	One-Year	1 st Semester	\$23218	\$2483	\$100	
		2 nd Semester	\$23218	\$2483	\$100	

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Game Design	One-Year	1 st Semester	\$19246	\$1321	\$100	
		2 nd Semester	\$19246	\$1321	\$100	

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
3-D Animation & Visual Effects	One-Year	1 st Semester	\$15397	\$1321	\$100	
		2 nd Semester	\$15397	\$1321	\$100	
		3 rd Semester	\$15397	\$1321	\$100	\$50,454

TUITION & COSTS - SPRING 2025

MASTER OF FINE ARTS

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Filmmaking	MFA	1 st Semester	\$16251	\$1749	\$100	
		2 nd Semester	\$16251	\$1749	\$100	
		3 rd Semester	\$16804	\$1807	\$100	
		4 th Semester	\$16804	\$1807	\$100	
		5 th Semester	\$16804	\$1807	\$100	
		6 th Semester (Thesis Option A)	\$17375	\$1867	\$100	\$111,675
		7 th Semester (Thesis Option B)	\$17375	\$1867	\$100	\$131,017

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Acting for Film	MFA	1 st Semester	\$19316	\$40	\$100	
		2 nd Semester	\$19316	\$40	\$100	
		3 rd Semester	\$19973	\$40	\$100	
		4 th Semester	\$19973	\$40	\$100	
		5 th Semester	\$19973	\$40	\$100	\$99,251

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Screenwriting	MFA	1 st Semester	\$17626	\$40	\$100	
		2 nd Semester	\$17626	\$40	\$100	
		3 rd Semester	\$18225	\$40	\$100	
		4 th Semester	\$18225	\$40	\$100	
		5 th Semester	\$18225	\$40	\$100	\$90,627

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Producing	MFA	1 st Semester	\$21350	\$1339	\$100	
		2 nd Semester	\$21350	\$1339	\$100	
		3 rd Semester	\$22076	\$1383	\$100	
		4 th Semester	\$22076	\$1383	\$100	
		5 th Semester (Thesis Option A&B)	\$22076	\$1383	\$100	\$116,255
		6 th Semester (Thesis Option C)	\$22827	\$1429	\$100	\$140,611

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Photography	MFA	1 st Semester	\$24379	\$1321	\$100	
		2 nd Semester	\$24379	\$1321	\$100	
		3 rd Semester	\$25208	\$1365	\$100	
		4 th Semester	\$25208	\$1365	\$100	\$104,946

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Cinematography	MFA	1 st Semester	\$21350	\$2127	\$100	
		2 nd Semester	\$21350	\$2127	\$100	
		3 rd Semester	\$22076	\$2198	\$100	
		4 th Semester	\$22076	\$2198	\$100	
		5 th Semester	\$22076	\$2198	\$100	\$120,276

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Documentary Filmmaking	MFA	1 st Semester	\$16251	\$1749	\$100	
		2 nd Semester	\$16251	\$1749	\$100	
		3 rd Semester	\$16804	\$1807	\$100	
		4 th Semester	\$16804	\$1807	\$100	
		5 th Semester	\$16804	\$1807	\$100	
		6 th Semester	\$17375	\$1867	\$100	\$111,675

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Game Design	MFA	1 st Semester	\$19246	\$1321	\$100	
		2 nd Semester	\$19246	\$1321	\$100	
		3 rd Semester	\$19900	\$1365	\$100	
		4 th Semester	\$19900	\$1365	\$100	\$84,064

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
3-D Animation & Visual Effects	MFA	1 st Semester	\$19361	\$1321	\$100	
		2 nd Semester	\$19361	\$1321	\$100	
		3 rd Semester	\$20019	\$1365	\$100	
		4 th Semester	\$20019	\$1365	\$100	\$84,532

MASTER OF ARTS

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Film & Media Production	MA	1 st Semester	\$16251	\$1693	\$100	
		2 nd Semester	\$16251	\$1693	\$100	
		3 rd Semester	\$16804	\$1749	\$100	\$54,741

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Producing	MA	1 st Semester	\$24379	\$1693	\$100	
		2 nd Semester	\$24379	\$1693	\$100	

Department	Program	Semester	Tuition	Equipment Fee	Activity Fee	Total Tuition
Entrepreneurial Producing & Innovation	MA	1 st Semester	\$14993	\$517		
		2 nd Semester	\$14993			
		3 rd Semester	\$15503			\$46,006

BACHELOR OF FINE ARTS

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Filmmaking	BFA	1 st Semester	\$16770	\$1776	\$100	
		2 nd Semester	\$16770	\$1776	\$100	
		3 rd Semester	\$17340	\$1835	\$100	
		4 th Semester	\$17340	\$1835	\$100	
		5 th Semester	\$17340	\$1835	\$100	
		6 th Semester	\$17930	\$1896	\$100	
		7 th Semester	\$17930	\$1896	\$100	
		8 th Semester	\$17930	\$1896	\$100	
		9 th Semester	\$18540	\$1959	\$100	\$175,494

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Acting for Film	BFA	1 st Semester	\$16125	\$40	\$100	
		2 nd Semester	\$16125	\$40	\$100	
		3 rd Semester	\$16931	\$40	\$100	
		4 th Semester	\$16931	\$40	\$100	
		5 th Semester	\$16931	\$40	\$100	
		6 th Semester	\$17778	\$40	\$100	
		7 th Semester	\$17778	\$40	\$100	
		8 th Semester	\$17778	\$40	\$100	\$137,497

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Screenwriting	BFA	1 st Semester	\$14170	\$40	\$100	
		2 nd Semester	\$14170	\$40	\$100	
		3 rd Semester	\$14879	\$40	\$100	
		4 th Semester	\$14879	\$40	\$100	
		5 th Semester	\$14879	\$40	\$100	
		6 th Semester	\$15623	\$40	\$100	
		7 th Semester	\$15623	\$40	\$100	
		8 th Semester	\$15623	\$40	\$100	\$120,966

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Producing	BFA	1 st Semester	\$17329	\$950	\$100	
		2 nd Semester	\$17329	\$950	\$100	
		3 rd Semester	\$18195	\$996	\$100	
		4 th Semester	\$18195	\$996	\$100	
		5 th Semester	\$18195	\$996	\$100	
		6 th Semester	\$19105	\$1044	\$100	
		7 th Semester	\$19105	\$1044	\$100	
		8 th Semester	\$19105	\$1044	\$100	\$155,378

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
3-D Animation & Visual Effects	BFA	1 st Semester	\$15248	\$1048	\$100	
		2 nd Semester	\$15248	\$1048	\$100	
		3 rd Semester	\$16010	\$1098	\$100	
		4 th Semester	\$16010	\$1098	\$100	
		5 th Semester	\$16010	\$1098	\$100	
		6 th Semester	\$16811	\$1151	\$100	
		7 th Semester	\$16811	\$1151	\$100	
		8 th Semester	\$16811	\$1151	\$100	\$138,602

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Photography	BFA	1 st Semester	\$17528	\$731	\$100	
		2 nd Semester	\$17528	\$731	\$100	
		3 rd Semester	\$18404	\$766	\$100	
		4 th Semester	\$18404	\$766	\$100	
		5 th Semester	\$18404	\$766	\$100	
		6 th Semester	\$19324	\$802	\$100	
		7 th Semester	\$19324	\$802	\$100	
		8 th Semester	\$19324	\$802	\$100	\$155,206

BACHELOR OF ARTS

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Media Studies	BA	1 st Semester	\$14500	\$936	\$100	
		2 nd Semester	\$14500	\$936	\$100	
		3 rd Semester	\$14993	\$966	\$100	
		4 th Semester	\$14993	\$966	\$100	
		5 th Semester	\$14993	\$966	\$100	
		6 th Semester	\$15503	\$997	\$100	
		7 th Semester	\$15503	\$997	\$100	
		8 th Semester	\$15503	\$997	\$100	\$129,049

MASTER OF FINE ARTS & MASTER OF ARTS PATHWAY TRACK

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Pathway	MFA/MA	1 st Semester	\$8000	\$40	\$100	\$16,280
		2 nd Semester	\$8000	\$40	\$100	

BACHELOR OF FINE ARTS PATHWAY TRACK

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Pathway	BFA	1 st Semester	\$8000	\$40	\$100	\$16,280
		2 nd Semester	\$8000	\$40	\$100	

ASSOCIATE OF FINE ARTS

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Filmmaking	AFA	1 st Semester	\$16251	\$1749	\$100	
		2 nd Semester	\$16251	\$1749	\$100	
		3 rd Semester	\$16804	\$1807	\$100	
		4 th Semester	\$16804	\$1807	\$100	
		5 th Semester	\$16804	\$1807	\$100	
		6 th Semester	\$17375	\$1867	\$100	\$111,675

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Acting for Film	AFA	1 st Semester	\$20208	\$40	\$100	
		2 nd Semester	\$20208	\$40	\$100	
		3 rd Semester	\$20895	\$40	\$100	
		4 th Semester	\$20895	\$40	\$100	\$82,766

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Screenwriting	AFA	1 st Semester	\$17964	\$40	\$100	
		2 nd Semester	\$17964	\$40	\$100	
		3 rd Semester	\$18575	\$40	\$100	
		4 th Semester	\$18575	\$40	\$100	\$73,638

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Game Design	AFA	1 st Semester	\$19246	\$1321	\$100	
		2 nd Semester	\$19246	\$1321	\$100	
		3 rd Semester	\$19900	\$1365	\$100	
		4 th Semester	\$19900	\$1365	\$100	\$84,064

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Producing	AFA	1 st Semester	\$24379	\$1321	\$100	
		2 nd Semester	\$24379	\$1321	\$100	
		3 rd Semester	\$25208	\$1365	\$100	
		4 th Semester	\$25208	\$1365	\$100	\$104,946

CERTIFICATE PROGRAMS

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Photography	Two-Year	1 st Semester	\$23218	\$1260	\$100	
		2 nd Semester	\$23218	\$1260	\$100	
		3 rd Semester	\$24007	\$1301	\$100	
		4 th Semester	\$24007	\$1301	\$100	\$99,972

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Filmmaking	One-Year	1 st Semester	\$16251	\$1749	\$100	
		2 nd Semester	\$16251	\$1749	\$100	
		3 rd Semester	\$16804	\$1807	\$100	\$54,911

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Acting for Film	One-Year	1 st Semester	\$20208	\$40	\$100	
		2 nd Semester	\$20208	\$40	\$100	

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Screenwriting	One-Year	1 st Semester	\$17964	\$40	\$100	
		2 nd Semester	\$17964	\$40	\$100	

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Producing	One-Year	1 st Semester	\$23218	\$1260	\$100	
		2 nd Semester	\$23218	\$1260	\$100	

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Documentary	One-Year	1 st Semester	\$12831	\$894	\$100	
		2 nd Semester	\$12831	\$894	\$100	
		3 rd Semester	\$13267	\$923	\$100	\$41,940

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Photography	One-Year	1 st Semester	\$23218	\$1260	\$100	\$49,156
		2 nd Semester	\$23218	\$1260	\$100	

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Cinematography	One-Year	1 st Semester	\$23218	\$2483	\$100	\$51,602
		2 nd Semester	\$23218	\$2483	\$100	

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Game Design	One-Year	1 st Semester	\$19246	\$1321	\$100	\$41,334
		2 nd Semester	\$19246	\$1321	\$100	

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
3-D Animation & Visual Effects	One-Year	1 st Semester	\$15397	\$1321	\$100	
		2 nd Semester	\$15397	\$1321	\$100	
		3 rd Semester	\$15920	\$1365	\$100	\$51,021

| TUITION & COSTS - SUMMER 2025

| MASTER OF FINE ARTS

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Filmmaking	MFA	1 st Semester	\$16251	\$1749	\$100	
		2 nd Semester	\$16804	\$1807	\$100	
		3 rd Semester	\$16804	\$1807	\$100	
		4 th Semester	\$16804	\$1807	\$100	
		5 th Semester	\$17375	\$1867	\$100	
		6 th Semester (Thesis Option A)	\$17375	\$1867	\$100	
		7 th Semester (Thesis Option B)	\$17375	\$1867	\$100	\$132,259

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Acting for Film	MFA	1 st Semester	\$19316	\$40	\$100	
		2 nd Semester	\$19973	\$40	\$100	
		3 rd Semester	\$19973	\$40	\$100	
		4 th Semester	\$19973	\$40	\$100	
		5 th Semester	\$20652	\$40	\$100	\$100,587

| MASTER OF ARTS

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Film & Media Production	MA	1 st Semester	\$16251	\$1693	\$100	
		2 nd Semester	\$16804	\$1749	\$100	
		3 rd Semester	\$16804	\$1749	\$100	\$55,350

Department	Program	Semester	Tuition	Equipment Fee	Activity Fee	Total Tuition
Entrepreneurial Producing & Innovation	MA	1 st Semester	\$14993	\$517		
		2 nd Semester	\$15503			
		3 rd Semester	\$15503			\$46,516

BACHELOR OF FINE ARTS

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Filmmaking	BFA	1 st Semester	\$16770	\$1776	\$100	
		2 nd Semester	\$17340	\$1835	\$100	
		3 rd Semester	\$17340	\$1835	\$100	
		4 th Semester	\$17340	\$1835	\$100	
		5 th Semester	\$17930	\$1896	\$100	
		6 th Semester	\$17930	\$1896	\$100	
		7 th Semester	\$17930	\$1896	\$100	
		8 th Semester	\$18540	\$1959	\$100	
		9 th Semester	\$18540	\$1959	\$100	\$177,447

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Acting for Film	BFA	1 st Semester	\$16125	\$40	\$100	
		2 nd Semester	\$16931	\$40	\$100	
		3 rd Semester	\$16931	\$40	\$100	
		4 th Semester	\$16931	\$40	\$100	
		5 th Semester	\$17778	\$40	\$100	
		6 th Semester	\$17778	\$40	\$100	
		7 th Semester	\$17778	\$40	\$100	
		8 th Semester	\$18667	\$40	\$100	\$140,039

BACHELOR OF ARTS

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Media Studies	BA	1 st Semester	\$14500	\$936	\$100	
		2 nd Semester	\$14993	\$966	\$100	
		3 rd Semester	\$14993	\$966	\$100	
		4 th Semester	\$14993	\$966	\$100	
		5 th Semester	\$15503	\$997	\$100	
		6 th Semester	\$15503	\$997	\$100	
		7 th Semester	\$15503	\$997	\$100	
		8 th Semester	\$16030	\$1030	\$100	\$130,673

MASTER OF FINE ARTS & MASTER OF ARTS PATHWAY TRACK

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Pathway	MFA/MA	1 st Semester	\$8000	\$40	\$100	\$16,280
		2 nd Semester	\$8000	\$40	\$100	

BACHELOR OF FINE ARTS PATHWAY TRACK

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Pathway	BFA	1 st Semester	\$8000	\$40	\$100	\$16,280
		2 nd Semester	\$8000	\$40	\$100	

ASSOCIATE OF FINE ARTS

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Filmmaking	AFA	1 st Semester	\$16251	\$1749	\$100	
		2 nd Semester	\$16804	\$1807	\$100	
		3 rd Semester	\$16804	\$1807	\$100	
		4 th Semester	\$16804	\$1807	\$100	
		5 th Semester	\$17375	\$1867	\$100	
		6 th Semester	\$17375	\$1867	\$100	\$112,917

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Acting for Film	AFA	1 st Semester	\$20208	\$40	\$100	
		2 nd Semester	\$20895	\$40	\$100	
		3 rd Semester	\$20895	\$40	\$100	
		4 th Semester	\$20895	\$40	\$100	\$83,453

CERTIFICATE PROGRAMS

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Filmmaking	One-Year	1 st Semester	\$16251	\$1749	\$100	
		2 nd Semester	\$16804	\$1807	\$100	
		3 rd Semester	\$16804	\$1807	\$100	\$55,522

Department	Program	Semester	Tuition	Equipment & Technology Fee	Activity Fee	Total Tuition
Acting for Film	One-Year	1 st Semester	\$20208	\$40	\$100	
		2 nd Semester	\$20895	\$40	\$100	\$41,383

TUITION & COSTS - FALL 2024 - SUMMER 2025

COMMUNITY EDUCATION

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Evening Filmmaking	12-Week	\$3899	\$629	\$4,528

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Evening Digital Editing	12-Week	\$4313	\$40	\$4,353

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Evening Acting for Film	12-Week	\$3899	\$40	\$3,939

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Evening Feature Screenwriting	12-Week	\$4491	\$40	\$4,531

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Evening Television Writing	12-Week	\$3742	\$40	\$3,782

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Evening Comic Book Writing	12-Week	\$1872	\$40	\$1,912

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Evening Comedy Writing	12-Week	\$1872	\$40	\$1,912

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Evening Producing	12-Week	\$4550	\$629	\$5,179

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Evening Photography	12-Week	\$4253	\$335	\$4,588

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Filmmaking	8-Week	\$6263	\$1204	\$7,467

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Acting for Film	8-Week	\$6518	\$20	\$6,538

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Feature Screenwriting	8-Week	\$3899	\$20	\$3,919

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Television Writing	8-Week	\$4811	\$20	\$4,831

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Producing	8-Week	\$6263	\$609	\$6,872

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Photography	8-Week	\$6853	\$609	\$7,462

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Filmmaking	Holiday	\$2598	\$604	\$3,202

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Acting for Film	Holiday	\$2598	\$15	\$2,613

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Filmmaking	6-Week	\$4963	\$901	\$5,864

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Acting for Film	6-Week	\$5559	\$15	\$5,574

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Documentary Filmmaking	6-Week	\$4666	\$901	\$5,567

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Filmmaking	4-Week	\$3899	\$599	\$4,498

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Digital Editing	4-Week	\$4313	\$10	\$4,323

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Acting for Film	4-Week	\$4491	\$599	\$5,090

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Producing	4-Week	\$4491	\$599	\$5,090

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Photography	4-Week	\$4253	\$305	\$4,558

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Fashion Photography	4-Week	\$5999	\$866	\$6,865

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
3-D Animation & Visual Effects	4-Week	\$4726	\$10	\$4,736

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Music Video	4-Week	\$3899	\$599	\$4,498

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Filmmaking	1-Week	\$1771	\$146	\$1,917

Department	Program	Tuition	Equipment & Technology Fee	Total Tuition
Acting for Film	1-Week	\$1298	\$0	\$1,298

STUDENT TUITION RECOVERY FUND (STRF)

Effective **April 1, 2022**, the Bureau of Private Postsecondary Education (BPPE) has informed all participating schools, colleges and universities that the Student Tuition Recovery Fund (STRF) assessment rate changed from fifty cents (\$0.50) per one thousand dollars (\$1,000) of institutional charges to two dollars and fifty cents (\$2.50) per one thousand dollars (\$1,000) of institutional charges. (5, CCR Section 76120). As defined in section 94837 of the California Education Code, the State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by students in educational programs who are California residents, or are enrolled in a residency program attending certain schools regulated by the Bureau for Private Postsecondary Education.

The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution, who is or was a California resident while enrolled, or was enrolled in a residency program, if the student enrolled in the institution, prepaid tuition, and suffered an economic loss. Unless relieved of the obligation to do so, you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf, if you are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if you are not a California resident, or are not enrolled in a residency program.

It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 1747 North Market Blvd., Suite 225, Sacramento, CA 95834, (916) 574-8900 or (888) 370-7589

To be eligible for STRF, you must be a California resident or are enrolled in a residency program, prepaid tuition, paid or deemed to have paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The institution, a location of the institution, or an educational program offered by the institution was closed or discontinued, and you did not choose to participate in a teach-out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the Bureau.
2. You were enrolled at an institution or a location of the institution within the 120 day period before the closure of the institution or location of the institution, or were enrolled in an educational program within the 120 day period before the program was discontinued.
3. You were enrolled at an institution or a location of the institution more than 120 days before the closure of the institution or location of the institution, in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality or value of the program more than 120 days before closure.
4. The institution has been ordered to pay a refund by the Bureau but has failed to do so.
5. The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law, or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.
6. You have been awarded restitution, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.
7. You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.

To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF.

A student whose loan is revived by a loan holder or debt collector after a period of non-collection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law.

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

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

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

1. You are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition either by cash, guaranteed student loans, or personal loans, and
2. Your total charges are not paid by any third-party payer such as an employer, government program or other payer unless you have a separate agreement to repay the third party.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if either of the following applies:

1. You are not a California resident, or are not enrolled in a residency program, or
2. Your total charges are paid by a third party, such as an employer, government program or other payer, and you have no separate agreement to repay the third party.

Student's Right to Cancel:

The student has the right to cancel this enrollment agreement and obtain a refund of charges, less a nonrefundable application fee up to \$250 paid through attendance at the first-class session, or the seventh day after the enrollment, whichever is later. This non-refundable fee of \$250 does not include fees not required for participation in this program. A student is actively "enrolled" on the date they sign their initial Enrollment Agreement for this program of study. A notice of cancellation or withdrawal must be made in writing. The written request must include the following information: specific timeframes, such as the date the course started and the date of cancellation or withdrawal. Notice of Withdrawal forms are available in the Office of the Registrar. Any student who intends to cancel or withdraw must submit a signed and dated copy of the Notice of Withdrawal Form, or any other form of written notice that includes the required information to:

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

Refund Information:

Students withdrawing prior to completing 60% of a semester, may request a refund from New York Film Academy. The notification of withdrawal must be in writing and must include the withdrawal date. Requests should be sent to the Registrar's office at New York Film Academy, 3300 W. Riverside Dr., Burbank, CA 91505. If the student has received federal student financial aid funds, the student is entitled to a refund of monies not paid from federal student financial aid programs. Any student that has obtained a loan to pay for an educational program will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund. After the 100% cancellation period described above, a student may withdraw from a program after instruction has started and receive a pro rata refund (less a non-refundable administrative processing fee of \$100.00) for the unused portion of the tuition and other refundable charges, if the student has completed 60% or less of the semester's instruction. The amount of the refund is calculated based on the student's withdrawal or suspension date. Refunds are disbursed within 45 days of the official withdrawal from the school. The withdrawal is dated on the day that the student was suspended, gave a written withdrawal notice to the school, or the last date of attendance if they fail to return from an approved leave of absence.

Financial Aid Recipient Leave of Absence Refund Policy

Financial Aid Students granted an approved leave of absence are notified that their last day of regular attendance will determine the beginning date of their 6-month student loan grace period. Students who do not return from an approved leave of absence are at risk of immediate repayment at the end of 180 days.

Students are also sent an email notification requesting that they complete a student loan exit interview on 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.

| CREDIT EARNING POLICIES

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

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

Under the supervision of the 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 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.

| FULL-TIME STATUS

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

| INDEPENDENT STUDY

NYFA does not offer formal independent study programs, and evaluates students' needs on an individual basis. In special circumstances, students may be provided opportunities to pursue individualized study, which is defined as completing a course on a one-on-one basis with an instructor. Allowances may be made for students to complete specific courses in individualized study if/when it is determined by the Department Chair and 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

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, Higher Level IB, and A-Level scores as well. AP test scores of three (3) or higher are transferable. IB Higher Level diploma scores of five (5) or higher are transferable and for A-Levels, a score of C or higher may also be accepted for transfer credit. Decisions regarding the awarding of credit rest with the Dean of Academic Affairs. If credit is awarded, the length and/or requirements of the program may be adjusted. Only official transcripts, official score reports and official evaluations of foreign Credits shall be used for this review.

Students desiring credit for previous academic work or training must submit a written request for such credit to the Office of Admission or the Office of the Academic Affairs, along with transcripts and/or official score reports **30 days prior to the start of the program or semester and in no case may it be processed after the Add/Drop deadline**. No requests for transfer credits can be evaluated until students have submitted evidence of completed coursework. Students who fail to submit a transfer credit request and provide all required documents by the deadline will not have their credits transferred until the following semester and must attend all mandatory courses in their program.

International students and students receiving GI Bill ® Benefits, and/or Financial Aid must consult with appropriate departments to ensure full-time enrollment before transferring credits. Students who reduce their credits may be impacted by a reduction in student aid funding.

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

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

| TRANSFER OF CREDIT FOR MILITARY SERVICE

The New York Film Academy (NYFA) offers credit for military service. To request an evaluation of military service, submit a copy of the Joint Services Transcript (JST) or Community College of the Air Force (CCAF) transcript to the Academic Affairs Office (LA Campus) and the Registrar's Office (NY Campus and Miami Campus) when you apply to NYFA.

Military TransferCredits, if accepted by NYFA, would be included in the maximum of 30 semester hours of credits allowable. Credit may also be awarded to veterans of military service who have successfully completed coursework at U.S. military service schools.

Documents are evaluated by the Academic Affairs Office (LA Campus) and the Registrar's Office (NY Campus and Miami Campus) according to recommendations from the American Council on Education (A.C.E.) in accordance with NYFA guidelines. This credit is counted as non-residency transfer work.

Credit may also be awarded to veterans of military service who have successfully completed coursework at U.S. military service schools.

| TRANSFER OF INTERNATIONAL CREDIT

Credit from institutions outside the country must be equated to those at accredited US colleges and universities. It is the responsibility of the student to furnish NYFA with an original certified copy of an evaluation of their international Credits performed by World Educational Services or an equivalent service approved by the Academic Affairs Office (LA Campus) and the Registrar's Office (NY Campus and Miami Campus).

| CREDIT FOR NON-TRADITIONAL EXPERIENCE

The Vice President for Academic Affairs may authorize non-traditional coursework for transfer upon review of relevant transcripts and other supportive materials. Such Credits, if granted, are only to be used for program requirements.

The institution maintains a written record of prior education and training of veterans and eligible persons and the record will clearly indicate that credit has been granted, if appropriate, with the training period shortened proportionately and the student notified accordingly.

| TRANSFER OF CREDITS WITHIN NYFA

There are instances when students successfully complete one degree program at New York Film Academy and enroll in a subsequent NYFA degree program. In certain cases, these students may be able to transfer some credits from the original NYFA degree into the subsequent degree program by successfully testing or waiving out of a particular course or courses. In these situations, all decisions on credit transfer rest solely with the receiving program's academic department, and are subject to the following parameters:

A student who has completed a BFA or BA at NYFA and subsequently enrolls in an MFA or MA in the same or a different discipline:

- The maximum number of credits a student can test out of is 12.
- The student must have earned at least an A in the equivalent BFA/BA course to be eligible for testing out.
- Testing out will only be available for specific courses that are equivalents. The receiving department will determine which courses may serve as equivalents for others.
- The testing out process will need to be completed during the add/drop period at the beginning of the semester.
- The student must receive an A on the test to get credit for the course.
- A different course with the same credit value may be added to the student's schedule to make up for the waived coursework.
- The transcript will list the grade as Pass/Fail.
- An administrative fee may be applied.

A student who has completed an MFA or MA at NYFA and subsequently enrolls in an MFA or MA in a different discipline:

- The maximum number of credits a student can be waived out of 9.
- The same or equivalent courses taken at the same level will be waived if the student has a B or higher. The receiving department will determine which courses may serve as equivalents for others.
- A different course with the same credit value may be added to the student's schedule to make up for the waived coursework.
- The request will need to be completed during the add/drop period at the beginning of the semester.
- The transcript will list the grade as Pass/Fail.

To maintain the integrity of its programs, NYFA only accepts transfer credits in the student's major area or discipline from its branch campuses, and transfer credits for Liberal Arts & Science courses towards their AFA, BA or BFA degrees.

NYFA does not accept more than 30 Credits of Liberal Arts & Science from other schools. From NYFA's branch campuses, the (NY, LA, Miami) 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 Academic Affairs Office prior to the first day of class, in order to ensure that all requisite material is received and evaluated in a timely manner. Students who fail to submit a transfer credit request and provide all required documents by the deadline will not have their credits transferred and must attend all mandatory courses in their program. Students are advised to check the Add/Drop Change dates listed under Academic Policies.

| OTHER COURSE WORK

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

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

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

| TUITION CREDIT

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

| AP/IB/A LEVEL CREDIT

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

- AP Scores
 - Test Score of 3 = C
 - Test Score of 4 = B
 - Test Score of 5 = A
- Higher Level IB Scores taken in English
 - Diploma Score of 5 = C
 - Diploma Score of 6 = B
 - Diploma Score of 7 = A
- A Level Scores*
 - Exam scores if in applicable subjects of A, B or C.

*NYFA does not accept AS scores.

**| GRADUATE DEGREE
PROGRAMS**

MASTER OF FINE ARTS

| GRADUATE ADMISSIONS POLICY: MASTER OF FINE ARTS

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

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

All transcripts and supporting materials must be submitted digitally.

| REQUIRED APPLICATION MATERIALS

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

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

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

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

| APPLICATION

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

| APPLICATION FEE

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

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

| UNDERGRADUATE DEGREE TRANSCRIPT

- All students pursuing a graduate degree from the New York Film Academy must submit an official, final undergraduate transcript in order to complete their application.
- Digital transcripts can be submitted through the Admissions Portal or using a digital submission service (such as Parchment) or your high school's own digital delivery service.
- The New York Film Academy generally does not consider prior experiential learning as a substitute for the transcript requirements described above.

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

| NARRATIVE STATEMENT

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

| LETTERS OF RECOMMENDATION

Students must submit 2 Letters of Recommendation verifying the applicant's ability to successfully take on graduate study in their chosen field. Recommenders should be in a position to evaluate the applicant's readiness, such as teachers, supervisors, counselors, or coaches. Letters can be self-submitted or a request can be sent directly to the recommender's email, both options are available in the Admissions Portal.

| CREATIVE PORTFOLIO

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

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

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

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

Portfolio materials will not be returned.

3-D ANIMATION & VFX MFA

Portfolios may consist of:

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

ACTING FOR FILM MFA

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

Monologue requirements:

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

CINEMATOGRAPHY MFA

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

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

DOCUMENTARY FILMMAKING MFA

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

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

FILMMAKING MFA

Portfolios may consist of:

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

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

Or a visual sample from the below:

Visual Sample (select from a or b):

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

GAME DESIGN MFA

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

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

PHOTOGRAPHY MFA

Portfolios may consist of:

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

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

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

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

PRODUCING MFA

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

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

SCREENWRITING MFA

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

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

| PROOF OF ENGLISH PROFICIENCY

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

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

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

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

| INTERVIEW

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

| TUITION DEPOSIT

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

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

| ADMISSION STIPULATION

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

| REQUIREMENTS FOR STUDENTS RE-APPLYING TO NYFA

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

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

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

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

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

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

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

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

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

- Petition to the Admissions Review Office*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

| MASTER OF FINE ARTS IN FILMMAKING (OFFERED AT THE L.A. & SOUTH BEACH CAMPUSES)

Total Credits Required:

Thesis Option A: 86 Units

Thesis Option B: 91 Units

| PROGRAM OVERVIEW

The New York Film Academy Master of Fine Arts (MFA) in Filmmaking is an accelerated, six or seven semester, conservatory-based, full-time graduate study program. Designed to educate committed prospective filmmakers in a hands-on, total immersion, professional environment, the New York Film Academy Master of Fine Arts in Filmmaking provides a creative setting in which to challenge, inspire, and hone the talents and skills of its student body. Filmmaking students follow a rigorous curriculum, meeting multiple learning and production benchmarks. In a combination of hands-on classroom exercises and intensive film shoots, students gain a comprehensive awareness of motion picture aesthetics and techniques, integrating knowledge acquired into professional experience.

The goal of the MFA program is not only to teach students professional filmmaking procedures but to also provide them with the technical knowledge necessary to succeed in the ever-evolving film industry. We also aim to nurture students' creative instincts and guide them through the process of becoming distinct visual artists who can contribute to the cinema as an artistic and engaging storytelling medium. The New York Film Academy believes that motion picture artists must master and exhibit excellence in cinema technology, cinematic style, and personal expression. Masters candidates in Filmmaking are held to the highest standards of professionalism and aesthetics. They are students dedicated to their craft, who are determined to present to the world personal stories that resonate and challenge.

| PROGRAM LEARNING OUTCOMES

Upon graduation from the MFA Film program, students will:

- Demonstrate a unique vision, artistry, and mastery of cinematic story telling skills through the creation of professional level media productions.
- Display mastery of production management, collaboration and leadership skills to produce film and media content.
- Demonstrate advanced cinematic storytelling through industry standard script-writing techniques.
- Interpret historical and contemporary film in the context of aesthetic and commercial approaches.
- Demonstrate advanced technical skills in picture and sound editing and their theoretical significance

| YEAR ONE OVERVIEW

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

| YEAR TWO OVERVIEW

Coursework in the second year includes a series of highly specialized classes designed to further develop students' knowledge and skills as professional filmmakers and effective storytellers with a unique voice and artistry. Students are required to pursue one of two thesis options (described below) for the remainder of the degree program. **Building upon all of the skills taught to this point the final thesis is intended to reflect and showcase the student's strengths as a filmmaker.** All students are expected to have a role in multiple thesis productions, besides their own. Students who select Thesis Option B will also be required to enroll in a seventh semester to complete their project.

| THESIS OPTIONS

Thesis Option A: Short Form Thesis Film

In semesters four, five and six students will develop their Thesis scripts, prepare their film for production, complete principal photography and fully picture and sound edit their thesis films.

Thesis Option B: Feature Length Film Production

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

| SEMESTER ONE OBJECTIVES

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

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

Dialogue is explored in depth later the semester, as the projects continue to grow in scope and scale.

The final project of the semester is the digital dialogue film, which students will write, produce, direct and edit. The combination of these classes will prepare students as their projects grow larger in scope and scale.

Learning Outcomes

- Explore and put into practice the art, aesthetics, and technique of visual storytelling through the implementation of directing, producing, cinematography, screenwriting, and editing techniques.
- Survey and examination of film studies from the perspective of a film director and artist.
- Fundamental training in acting and directing actors.
- Develop the ability to collaborate, manage, and lead a film crew.
- Develop an ability to give and receive constructive editorial and creative feedback on a project.

Production Goals

- Write, direct and edit several short films and other class exercises.
- Crew as cinematographer, gaffer, grip, and assistant camera on approximately 15 additional films.
- Write a complete short film screenplay with dialogue.
- Collaborate with classmates and instructors in Production Workshop exercises filmed on HD.
- Write, produce, direct, and edit an end of semester digital dialogue film.

| SEMESTER TWO OBJECTIVES

In the second semester, students move into more advanced topics of directing, cinematography, screenwriting, editing, and producing, all of which are geared toward the development of their Intermediate Film. Students learn more advanced equipment – dollies, 35mm film cameras, as well as professional HD cameras and industry standard lighting gear. An intensive, in the field, production workshop class provides instruction in all of these areas through a series of on-location, instructor supervised, productions.

The development of professional on-set conduct and leadership and collaborative skills are also rigorously developed in this class.

Learning Outcomes

- Advance in proficiency in the fields of writing, producing, directing, editing, and cinematography.
- Advanced proficiency in collaboration and leadership skills, while implementing advanced production techniques.
- Identify point of view and construct scenes from the perspective of specific characters.

Production Goals

- Direct, DP, or AD a collaboration workshop through the guidance of instructors.
- Develop proficiency with the intermediate equipment package.
- Begin pre-production, story development and visual design for the Intermediate Film project

| SEMESTER THREE OBJECTIVES

Capping off the first year of the MFA program is the Intermediate Film, a production of up to fifteen minutes in length, which is produced in the first part of Semester Three. This more polished short film incorporates all of the disciplines instructed throughout the first two semesters. The student's ambitions and demonstrated capabilities, as evidenced in the Intermediate Film, are expected to advance from earlier projects. Students will also expand their knowledge of production, and continue to refine their collaborative abilities, by serving as crew members on four of their classmates' productions.

Intensive classes in post-production and sound design assist the student not only with completing the final steps of the filmmaking process, but also with developing an ability to give and receive editorial and creative feedback on their project. As the students edit these projects for a public screening, they also begin to develop their thesis and feature screenplay ideas that will be fully realized in their second year. In the process, they determine their goals and aspirations for Year Two, informing the department whether they will choose the Short Film Thesis Track (Option A) or the Feature Film Thesis Track (Option B) as a pathway.

Learning Outcomes

- Develop an increased ability to produce and direct the short-form film with a professional level of competency.
- Exercise the craft of feature film script development.
- Demonstrate sophisticated picture and sound editing techniques.

Production Goals

- Direct and edit an Intermediate Film of up to fifteen minutes in length (shot on 16mm film, 35mm film, or High Definition Video).
- Participate as a principal crew member on at least four classmates' films.
- Begin initial stages of Thesis Film development.

| YEAR-END SCREENINGS

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.

| SEMESTER FOUR OBJECTIVES (Thesis Option A)

During Semester Four, students participate in thesis committee meetings as they continue to focus on creating the requirements and begin pre-production for their thesis film projects. Students will meet regularly with thesis committee members in order to ensure the students are on the best paths to make their thesis films, and to seek assistance in the realization of their respective creative visions. Advanced production and pre-production classes aid students in the further exploration of the complexities of story and visual style, with the goal of creating a rich cinematic environment for their characters and a rewarding experience for their audience.

Learning Outcomes

- Demonstrate advanced comprehension of directing and cinematography concepts and techniques.
- Demonstrate advanced ability to write narrative scripts for thesis productions.
- Demonstrate an increased ability to create convincing performances with actors.
- Develop advanced production management skills required for thesis production.
- Exercise the intricacies of production design, which will be put into practice in the upcoming Thesis Film.
- Demonstrate a mastery understanding of pre-production by presenting a full production notebook to the thesis committee.
- Demonstrate advanced ability to workshop and finalize narrative scripts.

Production Goals

- Produce a short exercise focusing on film style, as well as nuanced performance.
- Demonstrate an advanced understanding of Cinematography through, practicing the art of camera operation, lighting, and production design during the stage lighting workshop.
- Develop proficiency with the thesis film equipment package.

| SEMESTER FIVE OBJECTIVES (Thesis Option A)

In Semester Five, students finalize the preproduction of their thesis films, then go into production with these projects for the majority of the semester. Final directing and producing classes help prepare students to bring their stories to the screen, as they enter the production cycle for their thesis films. The Thesis Film is the capstone for the MFA degree, incorporating all of the skills learned throughout the MFA Filmmaking Degree Program. This project must complete all stages of review by the Thesis Committee, as well as individual sign-offs from Directing and Producing instructors before it will be approved for production. Collaborative and leadership skills are also further developed through participation on fellow students' Thesis Film projects.

Learning Outcomes

- Master the preparation process for the production of the Thesis Film
- Demonstrate an ability to effectively cast and direct actors for the Thesis Film.
- Develop sophisticated leadership skills through the assembling of a crew for the thesis film.

Production Goals

- Present a professional-level, fully completed production notebook for a final green light.
- Direct a sync-sound final Thesis Film of up to twenty minutes in length.
- Develop an advanced ability to collaborate and lead on a film set.
- Serve as a crewmember on at least four classmates' projects.

| SEMESTER SIX OBJECTIVES (Thesis Option A)

Once principle photography is completed, students enter into the post-production phase. The ability to craft a unique vision is nurtured in the final post-production picture editing and sound design classes at the end of the semester. Extensive one on one critiques and reviews assist the student in further developing the ability to coherently describe their work and find their own creative identity as artists. As students conclude the program, the completion of a feature-length screenplay is designed to be an accompanying marketing device along with their thesis project. To that end, courses on Navigating the Entertainment Industry and Advanced Editing prepare students for the road beyond graduation.

Learning Outcomes

- Develop a comprehension of the breadth and depth of the professional fields available in the industry.
- Develop a comprehension of industry standard methods of project and self-promotion.
- Develop an increased ability to give and receive constructive editorial and creative feedback.
- Develop an increased ability to refine the filmmaker's creative voice and technical skills through post-production of the thesis film.
- Further develop the ability to explore narrative storytelling through the completion of the feature length script

Production Goals

- Complete a festival-ready short Thesis Film of up to 20 minutes.
- Continue further development of the narrative feature screenplay.

| SEMESTER FOUR OBJECTIVES (Thesis Option B)

Thesis Option B students will begin their intensive study in developing and pre-producing their feature film projects. Students will build upon previous semesters skills while fully immersing themselves in the development of their feature film. They will be introduced to more advanced topics in directing as well as producing.

Learning Outcomes

- Learn advanced directing skills.
- Demonstrate an ability to write a draft of a feature film screenplay.
- Learn and study basic skills for producing, scheduling, and budgeting feature films.
- Learn the skills to effectively pitch a project.
- Learn the elements of feature film business plans and television show bibles.
- Be introduced to and learn contract negotiation skills and how to market projects to financiers and distributors.

Production Goals

- Put into practice advanced directing, producing, and screenwriting techniques.
- Begin pre-production of the feature film.

| SEMESTER FIVE OBJECTIVES (Thesis Option B)

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

Learning Goals

- Learn and master advanced cinematography techniques.
- Study and adapt effective development and pre-production practices.
- Demonstrate an ability to write a comprehensive second draft of their feature film screenplays and skill in adhering to deadlines.
- Adapt relevant marketing and distribution strategies to their feature film projects.

Production Outcomes

- Put into practice advanced cinematography design.
- Put into practice production design concepts.
- Continue pre-production of the feature film.

| SEMESTER SIX OBJECTIVES

(Thesis Option B)

Thesis Option B students will construct and workshop scenes from their upcoming feature film shoots. They will complete pre-production of their feature films, including organizing department management and spending systems.

Based on successfully completing pre-production and delivering all required green light documents to the thesis committee and head of the Option B track, students will begin and complete principal photography in either Semester Six or Semester Seven. Students must pass a final evaluation by the thesis committee ensuring that all academic requirements are met.

Learning Goals

- Construct and articulate the director's vision for a chosen scene.
- Demonstrate an ability to execute all necessary paperwork to begin principal photography.
- Demonstrate effective collaboration and leadership skills throughout principal photography (in semester six or semester seven).

Production Outcomes

- Finalize pre-production of the feature film.

| SEMESTER SEVEN OBJECTIVES

(Thesis Option B)

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

Learning Goals

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

Production Outcomes

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

| YEAR-END SCREENINGS

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

| CURRICULUM

<u>Semester One</u>		<u>Units</u>
FILM500	Film Aesthetics I	6
FILM510	Cinematography I	1.5
FILM520	Editing I	1.5
FILM530	Production Workshop	3
FILM540	Screenwriting I	1.5
FILM550	Acting for Directors	2
HATM500	Cinema Studies	3
<u>Required</u>		<u>18.5</u>

<u>Semester Two</u>		<u>Units</u>
FILM560	Film Aesthetics II	3
FILM570	Cinematography II	3
FILM580	Collaboration Workshop	4
FILM590	Editing II	1.5
FILM600	Screenwriting II	1.5
FILM610	Producing	3
ARHU550	Drawing Techniques for Storyboarding	3
<u>Required</u>		<u>19</u>

<u>Semester Three</u>		<u>Units</u>
FILM620	Intermediate Film Production	1
FILM630	Intermediate Film Post-Production	4
FILM640	Elements of Feature Screenwriting	3
FILM650	Sound Design	1.5
FILM660	Master's Thesis Development	2
<u>Required</u>		<u>11.5</u>

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

FILM670	Advanced Directing	2
FILM680	Advanced Cinematography	6
FILM690	Thesis Committee	1
FILM710	Screenwriting Short Thesis	3
FILM720	Production Design	3
FILM750	Advanced Crew Dynamics	2

Required **17**

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

FILM730	Directing the Thesis Film	3
FILM740	Producing the Thesis Film	3
FILM760	Thesis Film Production	3

Required **9**

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

FILM780	Thesis Film Picture Editing	2
FILM790	Thesis Film Sound Design	2
FILM800	Digital Editing III	1
FILM810	Feature Screenwriting	3
FILM820	Master's Professional Development: Navigating the Industry	3

Required **11**

Semester Four **Units**
(Thesis Option B)

FILM670	Advanced Directing	2
FILM682	Feature Producing I	1
FILM692	Writing the Feature Screenplay I	2
FILM702	Feature Scheduling & Budgeting	1
FILM705	Developing the Business Plan & Pitch	3
FILM715	Entertainment Law for Filmmakers	3
<u>Required</u>		<u>12</u>

Semester Five **Units**
(Thesis Option B)

FILM680	Advanced Cinematography	6
FILM712	Master's Production Design	1
FILM722	Feature Producing II	2
FILM732	Writing the Feature Screenplay II	1
FILM742	Financial Reporting	1
FILM752	Marketing & Distribution Models	1
<u>Required</u>		<u>12</u>

Semester Six **Units**
(Thesis Option B)

FILM762	Directing the Feature	3
FILM772	Feature Thesis Development	3
FILM782	Feature Logistics & Workflow	1
FILM792	Feature Thesis Prep	2
<u>Required</u>		<u>9</u>

Semester Seven (Thesis Option B)		Units
FILM802	Feature Thesis Production	4
FILM812	Feature Thesis Post	3
FILM822	Feature Delivery	2
Required		9

| COURSE DESCRIPTIONS

| SEMESTER ONE

Film Aesthetics I

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

Cinematography I

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

Editing I

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

Production Workshop

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

Screenwriting I

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

Acting For Directors

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

| SEMESTER TWO

Film Aesthetics II

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

Prerequisite(s): Film Aesthetics I

Cinematography II

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

Prerequisite(s): Cinematography I

Collaboration Workshop

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

Prerequisite(s): Production Workshop

Editing II

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

Prerequisite(s): Editing I

Screenwriting II

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

Prerequisite(s): Screenwriting I

Producing

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

Prerequisite(s): Film Aesthetics I

| SEMESTER THREE

Intermediate Film Production

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

Prerequisite(s): Film Aesthetics II

Intermediate Film Post-Production

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

Prerequisite(s): Intermediate Film Production

Elements of Feature Screenwriting

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

Prerequisite(s): Screenwriting I & II

Sound Design

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

Master's Thesis Development

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

| SEMESTER FOUR: THESIS OPTION A

Advanced Directing

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

Advanced Cinematography

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

evolving role of the cinematographer in post-production.

Prerequisite(s): Cinematography II

Thesis Committee

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

Prerequisite(s): Producing

Screenwriting Short Thesis

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

Prerequisite(s): Screenwriting II

Production Design

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

Advanced Crew Dynamics

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

| SEMESTER FIVE: THESIS OPTION A

Directing the Thesis Film

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

Prerequisite(s): Advanced Directing

Producing the Thesis Film

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

Prerequisite(s): Producing

Thesis Film Production

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

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

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

| SEMESTER SIX: THESIS OPTION A

Thesis Film Picture Editing

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

Prerequisite(s): Thesis Film Production

Thesis Film Sound Design

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

Prerequisite(s): Sound Design

Digital Editing III

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

Prerequisite(s): Editing II

Feature Screenwriting

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

Prerequisite(s): Elements of Feature Screenwriting

Master's Professional Development: Navigating the Industry

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

| SEMESTER FOUR: THESIS OPTION B

Advanced Directing

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

Feature Producing I

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

Writing the Feature Screenplay I

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

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

Feature Scheduling & Budgeting

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

Developing the Business Plan & Pitch

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

Entertainment Law for Filmmakers

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

| SEMESTER FIVE: THESIS OPTION B

Advanced Cinematography

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

Master's Production Design

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

Feature Producing II

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

Writing the Feature Screenplay II

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

Financial Reporting

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

Marketing & Distribution Models

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

| SEMESTER SIX: THESIS OPTION B

Directing the Feature

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

Feature Thesis Development

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

Feature Logistics & Workflow

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

Feature Thesis Prep

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

| SEMESTER SEVEN: THESIS OPTION B

Feature Thesis Production

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

Feature Thesis Post

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

Feature Delivery

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

| MASTER OF FINE ARTS IN ACTING FOR FILM (OFFERED AT THE L.A. & SOUTH BEACH CAMPUSES)

Total Credits Required: 77

| PROGRAM OVERVIEW

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

| PROGRAM LEARNING OUTCOMES

- Critically analyze and interpret dramatic texts across diverse cultural and historical lenses when creating characters and developing content.
- Create rich, fully realized, believable characters with emotional and psychological depth, applying advanced understanding of character arc and multiple acting techniques.
- Deliver a professional audition and apply best practices for the entertainment industry, while identifying individual brand and maximizing their marketing potential for a professional career.
- Embody professional etiquette and communication skills when working independently and collaboratively in a creative environment.
- Integrate knowledge of the history of film and theatre to generate a historical and social context that informs the creation of original story and fully realized characters.
- Originate and evaluate work from inception to completion, demonstrating skills in story structure, research, production and critical thinking, while expressing a unique voice and vision.

| YEAR ONE OVERVIEW

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

| SEMESTER ONE OBJECTIVES

From the outset of the program, students immerse themselves in a hands-on educational experience. They rapidly learn the fundamental creative and technical skills necessary to act in motion pictures. All students participate in a rigorous sequence of classes in: Masters Acting Technique & Scene Study I, Masters Acting for Film I, Voice & Movement I and Filmcraft (with master lectures in Directing, Cinematography, Writing, Producing and Editing in addition to an in-class shoot). Acting for Film students will produce and perform in a short film project on location with professional staff.

Learning Outcomes

- Understand the fundamental principles of acting for film.
- Develop a foundation in scene study and acting techniques.
- Identify practical tools of script and text analysis.
- Experience a variety of vocal and movement techniques as they apply to acting for film.
- Survey and examine the study of filmcraft from an actor's perspective.

Production Goals

- Perform an end of semester filmed performance for a live audience
- Shoot on camera scenes in the classroom for critique, and perform in a short film project shot on location.
- Participate in a Filmcraft project shoot.

- Participate in a supervised production workshop with film students.

| SEMESTER TWO OBJECTIVES

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

Learning Outcomes

- Acquire a deeper comprehension of acting skills through further exploration of scenes and various acting techniques, finding a new level of richness within the student’s instrument.
- Continue training in advanced vocal and movement work, including a variety of supporting techniques that could include stage combat, motion capture, tai chi, etc.
- Investigate the unique demands of acting for scripted television.
- Study the development of film acting styles from silent movies to present day, as well as increase their knowledge of films spanning the history of cinema in America.
- Develop critical writing and academic research skills.

Production Goals

- Perform in a year-end, filmed scene presentation.
- Perform in both multi-camera and single camera in-class television shoots.
- Perform in a motion-capture project.
- A filmed voice and movement project

| SEMESTER THREE OBJECTIVES

The third semester of Year One expands the actor’s focus onto the specific use of language and text in storytelling, with an emphasis on understanding the historical evolution of acting styles. Training consists of a sequence of classes in: Masters Acting Technique & Scene Study III (a focus on various period acting styles through history), Masters Acting for Film III (an introduction to the New Media landscape), Writing for Actors, Performing Shakespeare and Great Screenplays.

Learning Outcomes

- Develop further expertise in performing in front of camera and behind the camera.
- Explore & Develop techniques required to complete projects of increasing complexity including heightened language & period styles.
- Examine and understand the aspects of creating content to use in New Media productions.
- Learn sound writing principles.
- Analyze and understand the work of Shakespeare
- Analyze contemporary screenplays.

Production Goals

- Perform an in-class presentation based on the work of different eras of acting styles throughout history.
- Create, film and perform in an original webisode pilot.
- Perform an in-class, filmed Shakespeare presentation.
- Complete a screenplay to be filmed the following semester.

| YEAR TWO OVERVIEW

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

| SEMESTER FOUR OBJECTIVES

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

Learning Outcomes

- Develop further expertise in performing in front of camera, working behind the camera, in a recording studio and in post-production.
- Explore more advanced in-depth portrayals of human behavior and demonstrate a more connected understanding of their skills as an Actor.
- Analyze a variety of scripts and develop technical skills for voiceover work.
- Strengthen improvisational skills.
- Develop skills necessary to produce their own short film.

Production Goals

- Perform in a live full-length, multi-performance theatrical production that will be filmed.
- Create material for a voice over reel.
- Perform in an original final film project for final screening.
- Perform in an in-class, filmed Improvisation presentation

| SEMESTER FIVE OBJECTIVES

In the final semester, actors devote the majority of their time to their capstone thesis project. Acting faculty will assist students individually in an extensive series of consultations to ensure the successful completion of the thesis requirements. Students will be prepared to leave the program ready to embark on a professional career.

Learning Outcomes

- Demonstrate a deep understanding and insight into their skills as actors, allowing them to perform confidently and consistently at a professional level.
- Develop skills necessary for auditioning.
- Develop an understanding of the realities of the Industry and the business for both television and film and the marketing tools used by film actors.
- Further realize one's own personal acting process, vision and voice as a creative artist.

Production Goals

- Produce, write and perform in a thesis film.
- Develop the Professional Package needed to market themselves in the industry including headshot, resume and an acting reel.
- Perform in a filmed Showcase for Industry professionals.

| CURRICULUM

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

<u>Semester Two</u>		<u>Units</u>
ACTI600	Master's Technique & Scene Study II	4
ACTI610	Master's Acting for Film II	5
ACTI620	Voice & Movement II	2
HATM500	Cinema Studies	3
ARHU540	Critical Writing	3
<u>Required</u>		<u>17</u>

<u>Semester Three</u>		<u>Units</u>
ACTI700	Master's Technique & Scene Study III	4
ACTI710	Master's Acting for Film III	4
ACTI730	Writing for Actors	2
ACTI740	Performing Shakespeare	2
HATM510	Theory & Practice of the Great Screenplays	3
<u>Required</u>		<u>15</u>

<u>Semester Four</u>		<u>Units</u>
ACTI800	Master's Technique & Scene Study IV	5
ACTI810	Master's Acting for Film IV (Final Film)	4
ACTI720	Voice Over	2
ACTI640	Improvisation	2
ACTI830	Producing the Short Film	2
<u>Required</u>		<u>15</u>

<u>Semester Five</u>		<u>Units</u>
ACTI840	Master's Technique & Scene Study V	4
ACTI850	Business of Acting	3
ACTI860	Audition Technique	2
ACTI820	Thesis Development	4
<u>Required</u>		<u>13</u>

| COURSE DESCRIPTIONS

| SEMESTER ONE

Master's Technique & Scene Study I

Master's Technique & Scene Study I offers actors the building blocks that create a solid groundwork from which to go deeper into the craft of performance. Students in this course will examine the various modern acting techniques, beginning with Stanislavsky and continuing through the present day. Additionally, they will practice technique-based exercises, learn to analyze scripts, and begin to apply their own experiences and imagination in establishing character. Students will work on monologues and scenes from a variety of contemporary plays, applying the techniques being studied. Exercises may be taped for in-class critique and evaluation.

Master's Acting for Film I

Master's Acting for Film I provides actors an environment to practice the specificity, subtlety, and nuance of film acting. Students will learn to make performance adjustments to meet production demands such as adjusting performance for specific shot size, and maintaining the integrity of the script while shooting out of sequence. Master's students will film a variety of scenes during class sessions, in addition to pre-production preparation and rehearsal of final scenes for an on-location shoot. Actors will be intensely involved in production as well as acting throughout the shoot. The course culminates with students editing their own scenes for a final screening. Students will also participate in supervised production workshops with film students.

Voice & Movement I

In course students will engage in holistic explorations of the voice and body in order to develop healthy vocal and physical habits, aimed at liberating and enhancing the performer's natural capacity for moving, sounding, and speaking as applied to performance on camera and in their everyday lives. Students will develop an awareness of vocal and physical tendencies and will experience a more visceral and direct connection to their voices and bodies, unimpeded by habitual tension. Exercises in posture, breath, body energies, phonetic sounds and notations will be implemented to improve tonal quality, pitch range, emotional prosody, intelligibility, projection, body characterization and body expressivity. Various techniques will be taught, including but not limited to the following vocal techniques –Lessac Kinesensics, Linklater, Fitzmaurice, Skinner, and Knight-Thompson and the following movement techniques –Viewpoints, Viewpoints, Lessac, Suzuki Method, Dance, Yoga, Laban, Contact Improvisation, Grotowski and Chekhov Technique.

Filmcraft

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

| SEMESTER TWO

Master's Technique & Scene Study II

Master's Technique & Scene Study II is a regimented course that will explore one of the major modern acting techniques, and apply the technique to scene work. Emotional, psychological and physical preparation will be more deeply explored and students will learn to further appreciate the concept of a personal process and creative choice-making. The course will culminate in a presentation at the end of the semester.

Master's Acting for Film II

Through investigation of the various genres of scripted television, students are exposed to the techniques and preparation necessary for multi-camera and single-camera shooting styles. The unique demands of Comedy and Drama will both be explored. Students will learn the technical aspects of working on a set with multi-camera and single camera set-ups. The course contains two in-class shoots.

Voice & Movement II

Expanding upon the techniques and skills in Voice and Movement I, students will continue to deepen their ability to express character and emotion through the refinement of vocal and physical variety, as well as organic connection to their physical instrument. An ability to connect images while letting the image resonate through the voice and body with supported breath will be emphasized through working with the text and character. This course will focus on applying resonance, articulation and physicalization to character through improvised and scripted performance. Additionally, students will explore on the camera work and performance motion capture, learning exercise and theory on the technological and methodology of how Mocap works.

| SEMESTER THREE

Master's Technique & Scene Study III

From Ancient Greek Drama to the Marvel Cinematic Universe, from the Commedia Dell'arte to the great Silent Film comedians and to today's sit-com worlds, from Comedy of Manners and Melodrama to the modern period pieces Bridgerton, Downton Abbey, and Outlander, stylistic acting choices and the use of heightened language and emotion have always been essential tools of the actor. This course will provide the student with experience in major stylistic performance techniques from the historical tradition of acting, directly linking these to the demands of today's actor. Students will negotiate the challenges of heightened language and period style while maintaining commitment to objectives, detailed given circumstances and truthful listening and reacting. Classwork will emphasize participation in physical and vocal acting exercises, as well as practical performance application through stylistic scene and monologue work.

Master's Acting for Film III

The Acting for Film III course is a comprehensive study of the Digital Media landscape and presents an overview of the tools that can help students take control of their careers. Every two or three students will collaborate to create, write, produce, perform and edit a short-form project for an online platform. Projects can range from a scripted webseries pilot, to experimental skits, to an original short film designed for an online platform. The short project must also be filmed in a single day and will be edited by the students who created it. The class is broken down into both Lecture and Production Workshop where students will present an edit of their short project at the end of the semester.

Writing For Actors

Actors will learn the foundations of writing a professional script. They will develop clear and concise writing principles, explore how to develop story, character, and tone, and develop theme/message. During the semester, students will create the script for their Acting for Film IV final film that will be filmed next semester.

Performing Shakespeare

This is an actor's course for performing Shakespeare. Students will explore the fundamental concepts of meter, poetic analysis, and scene study as it applies to the demands of performing the heightened language of Shakespeare's text. Actors will develop vocal and physical dexterity as they gain a deeper understanding of the language. In addition, students will examine and analyze Shakespeare performances on film. The course will culminate in a taped and/or live performance of Shakespeare's works via sonnets, monologues, soliloquies and/or scenes from his various plays.

| SEMESTER FOUR

Master's Technique & Scene Study IV

This course gives students an opportunity to put to use all the performance skills they have been studying in the program thus far. Early in the term, a full-length play is selected by the instructor and/or the students, which will strongly serve the talents and skill set of the ensemble. This course focuses on practical dynamics of the director-actor relationship with the students applying text analysis, character development, and the pursuit of super and immediate objectives, in order to fully realize a polished and professional performance. The course culminates in multiple performances before a live audience, one of which is taped and made available to the students.

Master's Acting for Film IV (Final Film)

Students immerse themselves into rehearsing for the filmed production of their screenplay, written in Semester Three, to be shot with a professional crew and screened at the end of the program. Students will also co-produce the film and will be intensively involved in production as well as acting throughout the shoot days. This experience offers students an invaluable opportunity to explore the breadth of skills required for the film actor.

Voice-Over

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

Improvisation

Improvisation introduces students to the fundamental skills and techniques utilized in the process of creating improvised material and work. Using the rich tradition of improv, from the commedia dell'arte to Viola Spolin to stand-up comedy to modern improvisation training, students are encouraged to skillfully nurture their instincts and freely release their creative impulses through a variety of individual and group exercises. The goal of the course is to strengthen and develop spontaneity, presence on stage and in front of the camera, and the collaborative artistic process.

Producing the Short Film

This course introduces students to the producer's role and presents an overview of the tools that can help students take control of their careers. Upon successful completion of the required coursework, the student will have the necessary tools to produce a short film from start to finish.

| SEMESTER FIVE

Master's Technique & Scene Study V

Actors work on advanced application of technique in scenes, strengthening their development in emotional availability, personalization, imagination, stakes, and urgency in performance. They are encouraged to explore more challenging and emotionally deeper material, choosing scenes that expand realized characterization work. The course will culminate in a live showcase of scenes for industry and invited audience.

Business of Acting

This course teaches Business of Acting skills necessary for successful entry into the profession. Students will create a business plan which includes discussion of headshots, resumes and reels, researching appropriate representation, networking and career building skills and understanding basic industry practices.

Audition Technique

Actors will develop their auditioning skills through practice in a variety of on-camera and self-tape audition situations. Work will be viewed and critiqued with the aim of preparing students to enter today's highly competitive industry.

Thesis Development

Students will have the opportunity to create their capstone project in this course, which will include both a creative project and substantial supporting written documentation. The Thesis Project will consist of the creation of a role that has significance to the actor, a self-written/performed film, and a critical essay regarding the actor's statement of purpose and the creation of a character from inception to performance. The class will be composed of discussion of the production details, polishing of the script, preparation for the film shoot and writing the critical essay. Students will also be able to troubleshoot areas of concern. The final film will be screened for a live audience.

| MASTER OF FINE ARTS IN SCREENWRITING (OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 76

Total for LA 1Yr Transfers: 78

Total for NY 1Yr Transfers: 78

| PROGRAM OVERVIEW

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

| PROGRAM LEARNING OUTCOMES

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

- Build a portfolio of concepts, pitches, loglines, written scripts and produced work in Feature, Television, Short Film, Web Series, Podcasts, Story World Franchises, Comics, Games, and other formats that demonstrate mastery of 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 professionally formatted Treatment and Proposal form, and delivering professionally constructed verbal and visual pitches and loglines of their ideas.
- Build creative stories around the wants and needs of three dimensional and fully developed characters, which explore compelling themes and issues to serve as a well structured blueprint for professional level produced visual works.
- Apply critical thinking skills, a knowledge of visual language, thoughtful analysis, empathy and an inclusive understanding of storytelling intention and point of view to deliver professional, insightful, and constructive critique and feedback on developing and produced work or written material.
- Build a personal brand based upon recurring themes, a consistent and fully developed personal voice and tone, and a unique storytelling style across written, verbal, and produced work in and for multiple media and story formats.

| REQUIRED SOFTWARE & PRINTING

While NYFA is committed to reducing the use of paper in classrooms, some teachers and subjects may require printouts of your written work for the entire class. As part of your program's tuition at New York Film Academy, each semester you will be given a copy card with a preloaded number of copies. You will also receive a digital license for the purchase of Final Draft screenwriting software to help you write your material in a more professional format. Use of Final Draft will be required in all your writing classes. You will need a computer capable of running Final Draft software (at the moment, this does not include a Chromebook, so please check to make sure your computer can handle the software).

You will also be required to purchase a flash drive and a portable hard drive for storage of the footage from your produced work.

| SEMESTER ONE OBJECTIVES

During Semester One, students will be introduced to the tools and skills necessary for writing successful screenplays for both film and television. Students are encouraged to be creative, but are also taught to think of the screenplay as the definitive industry tool for articulating ideas or concepts to a production team, including producers, financiers, directors, and actors. Clarity can be as important as creativity. Standard formatting and industry expectations will be studied and analyzed during writing workshops and lectures. Students will study what makes for a good story and learn to seek stories in the world around them. Students will also explore their own voice and what types of stories they want to put into the world. Students will write a short film screenplay and their first feature-length screenplay, and develop story ideas for spec episodes of existing television series. Cinema Studies will also provide students with a theoretical and historical perspective on the film industry and screenwriting over the past one hundred years.

Learning Outcomes:

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

- 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 and teleplay format.
- Write professionally formatted dialogue, flashbacks, voiceovers.
- Write a first draft of an original feature-length film script.
- Explore the history of film and television as media and art forms.
- 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.
- Break down stories, story engines and series elements for existing television series.
- Use theme and subject matter to create stories that explore issues important to the writer.
- Write a short film.

Production Goals:

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

- A feature length film screenplay.
- Short treatments for two possible feature length films.
- A script for a short film (3-5 minutes).

| SEMESTER TWO OBJECTIVES

The second semester challenges students to develop their craft artistically and technically, and to progress beyond their first film screenplay and their foundational studies of television. In an advanced workshop, students will take a treatment for a feature film written in Semester One and build a detailed beat sheet before writing this as their second feature film screenplay. They will also build beat sheets and write spec (or sample) episodes of existing half-hour and hourlong series. Students are expected to share material in workshops. Students will rewrite the short script written last semester and will then study acting techniques and direct and edit their own short film in order to achieve a better understanding of how the written word translates to the screen. In Genre Studies students will explore the conventions and expectations of genre storytelling. Students will also study the principles of adapting non-cinematic source material into feature film ideas.

Learning Outcomes:

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

- Write spec episodes of existing half-hour and hour-long television shows.
- Produce, cast, direct and edit a short film.
- Plot a feature film through a detailed breakdown.
- Rewrite their material based on production considerations.
- Act in a short scene.
- Construct screenplays & treatments that utilize storytelling conventions and expectations of standard Hollywood film genres.

- Identify the differences between a cinematic story and non-cinematic source material.

Production Goals:

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

- A second original screenplay.
- A digital short film.
- A spec teleplay for an episode of an existing one-hour television series.
- A spec teleplay for an episode of a half-hour television series.
- A treatment for a genre-specific feature film screenplay.

| THESIS OPTIONS

In their final semesters, students will focus a lot of their efforts on their thesis: a feature length screenplay or a pilot script and proposal for an original television series. In Semester Three, they will select an advisor and pitch preliminary ideas. The rest of the thesis process takes place in Semesters Four and Five. The thesis should represent the best work a student is capable of and, when complete, be of professional industry quality. In advanced workshops, students will use knowledge gained in the first year to slowly and deliberately construct their theses. The thesis workshop will not be divided between Feature and Television. There will likely be students working on both types of projects in the workshop, allowing them to focus their writing on one form while still honing their skills in the other form through workshopping. During the thesis process, the student's decisions - from which medium they've chosen to their plotting choices to their revision plans - will be explored in thesis committee meetings, where they will explain their reasons for the creative choices they have made. Students will also keep a thesis journal, chronicling their choices, their story and their journey through the thesis process.

Thesis Option A: Feature Film

Students may choose to write a feature length film speculative ("spec") screenplay.

Thesis Option B: Television Pilot

Students may choose to write a pilot episode and bible (supporting materials) of an original comedy or drama television series.

| SEMESTER THREE OBJECTIVES

Semester Three is where MFA candidates move their skills to a more advanced level. They learn the techniques and principles of rewriting by developing a revision blueprint for one of their feature film screenplays and then rewriting that script.

In addition, students will broaden their understanding of the medium of television by developing material for an original TV series pilot script.

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.

They will take the first steps towards the Thesis process by pitching preliminary ideas and selecting a Thesis Advisor (a Screenwriting faculty member). This advisor is central to their Thesis process in the coming semesters.

Semester Three marks the beginning of the Transmedia Program, in which students will study various alternative media, and learn about story worlds and franchises. They will create a franchise that includes a comic, web series, podcast and game, then write original web series pilot script.

Learning Outcomes:

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

- Write an original television pilot.
- Construct a proposal for an original television series.
- Write industry caliber script coverage.
- Examine entertainment industry methods, practices, and players by following the trades.
- Find an internship in Hollywood.
- Develop ideas for the new media landscape working with its special artistic considerations.
- Build a proposal for a series that can be told on the web.
- Write a pilot for a viable web series.
- Take, process, and interpret script notes and build a blueprint for a revision of a script.
- Revise a script based off a revision blueprint, building a new understanding of the revised material.

Production Goals:

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

- A pilot script and a series proposal/bible for an original television series.
- Short proposals for two additional television series.
- A concept for an original transmedia franchise.
- Ideas for a podcast, comic book, and game within that franchise.
- A proposal for a web-series set in that franchise, and a script for the pilot.
- A revision of a feature script written in a previous semester.

* Please note that Semester Three is different for any student who transfers into the MFA from the 1 Year Program.

| SEMESTER FOUR OBJECTIVES

At the end of Semester Three, students will have chosen a Thesis Advisor. This advisor is central to their Thesis Committee, which is built early in Semester Four. This committee also includes their thesis workshop instructor and a thesis reader. The thesis advisor works closely with the MFA candidate throughout the process, while the readers serve more of a consulting role. At key intervals throughout this semester and Semester Five, each student will present treatments and drafts of their thesis script to the committee, who will then give notes to the student in a mandatory thesis committee meeting. Students will chronicle these notes, and their responses to them, in a thesis review journal that they will present at their thesis meetings. Their responses and creative processes are as important as their final script. Semester Four will end with delivery of a first draft of the thesis project.

Semester Four classes are infused with an emphasis on perfecting craft, and exposing students to the realities of the entertainment industry. Students will also work more in depth with character development in a seminar designed to complement thesis workshop classes.

Continuing with their original franchise in Transmedia, students will (based on their elective choices) either shoot and edit their web series pilot, or develop their podcast idea and record the pilot episode. They will also learn about both comic book writing and creating narrative in game design. Each student will take an additional elective class in either comic books or games, and in their Transmedia class, they will get an introduction to the other medium.

Students in the Sequential Art class will learn the craft of comic book writing and create a proposal for a comic or manga, as well as a script for the first issue or chapter. Students in the Interactive Narrative class will explore telling stories that include audience agency and will create a proposal for a game. Each student will create a one-page proposal for the alternate medium. The final component of Transmedia will involve creating a presentation for their franchise.

And in Business of Screenwriting II, industry professionals will visit the classroom to deepen the students' understanding of the role of the screenwriter. They will also study the art of pitching, and will secure an internship in the industry to build vital skills and connections.

Learning Outcomes:

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

- Develop compelling and complex characters for their stories.
- Pitch their stories at a professional level.
- Plot and write a story for sequential art.
- Conceive of a board game, card game or videogame.
- Edit their own work and promotional material for it.

BASED ON ELECTIVE CHOICES, they will also know how to:

- Direct and produce their own web series pilot.
- Create and produce a podcast.

Production Goals:

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

- An outline for a feature screenplay OR a proposal for an original TV series and a beat sheet for the pilot episode.
- A first draft of their thesis feature or TV pilot.
- A Transmedia Bible that includes one sheet proposals for a game or comic book, a one sheet for a podcast, and a web series bible.
- A presentation of their Transmedia Franchise and all its component parts.

BASED ON ELECTIVE CHOICES, they will have produced one of the projects below:

- A produced and edited web series pilot.
- A produced and edited podcast pilot.

BASED ON ADDITIONAL ELECTIVE CHOICES, they will have produced one of the projects below:

- A proposal for an original comic book, graphic novel or manga and a script for the first issue or chapter of a comic book, graphic novel or manga.
- A Game Proposal for a board, video, roleplaying, card or other game and a non-linear script from a shared-world project.

| SEMESTER FIVE OBJECTIVES

In Semester Five, students devote most of their time to their thesis requirements. They will get notes from the thesis committee on their first drafts from last semester. Then their plans for a rewrite and their review documents will be the subject of a greenlight meeting, where students explain their responses to notes before they complete a rewrite of their thesis project.

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

Students will also return to the process of adapting material into film ideas by taking what was learned in Adaptation I and put it to use creating a treatment for a feature film based on non-cinematic source material.

Students will revisit the media they have studied and skills they have built and put them to use in creating an additional idea that speaks to the kind of stories they want to put out into the world that reflects their voice and their sense of purpose as a writer.

Students will continue with their internships, or secure a new internship, continuing to build relationships and skills they will need for life after graduation.

Students will also have one more elective. Choices for this elective may vary from semester to semester, but the options include: a) taking an additional Transmedia elective (either Sequential Art or Interactive Narrative); b) Playwriting; c) Comedy Writing; d) Unscripted Storytelling; e) Building and Researching Your World. Each of these electives offer a chance to dive into a new format or deepen an existing skill.

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

Learning Outcomes:

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

- Examine a scene and rewrite it to strengthen character goals and scene structure.
- Plan and execute a revision or rewrite of their script.
- Adapt a story from another form into a treatment for a film.
- Bring their personal voice and themes they wish to explore to the various media they have studied.
- Pitch their thesis idea to industry professionals.
- Work with actors.
- Construct a five-minute pitch for their story.

BASED ON ELECTIVE CHOICES, they will also know how to:

- Create comedic concepts, scenes and dialogue.
- Develop concepts for Unscripted Television.
- Research and build rules for the worlds of their stories.
- Write a short play

Production Goals:

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

- A revision blueprint for their thesis project.
- A revision of their thesis feature or TV pilot and series proposal.
- A complete thesis review journal, which chronicles their notes, inspirations, problems and processes in creating their thesis over the last two semesters.
- A proposal for a public service project in any of the studied media that reflects themes important to them.
- A treatment or outline for an adaptation of an original source material.
- A list of log lines for the portfolio of writings they have built over their five semesters.

BASED ON ELECTIVE CHOICES, they will have produced one of the projects below:

- A script for a comedy sketch, monologue, or funny short film.
- A detailed world presentation for the world of their thesis script.
- An original short play.
- A pitch document and sizzle script for an unscripted concept.

| NYFA PITCH FEST

To celebrate the completion of the MFA Screenwriting Program, New York Film Academy hosts a pitch event for graduating MFA writing students in good academic standing whose pitch and script is deemed industry ready. Representatives from top Hollywood agencies, management companies, studios and production companies attend the event to hear NYFA students pitch their thesis projects. Students prepare for this by creating and rehearsing a pitch for their thesis, and by building a bio and list of additional projects that reflect who they want to be in the industry upon graduation. While this event has opened industry doors to students in the past, the primary intent of the Pitch Fest is to provide students with pitching experience and feedback outside the classroom walls.

| CURRICULUM

<u>Semester One</u>		<u>Units</u>
SCRE500	Elements of Screenwriting	5
SCRE502	Introduction to Television	3
SCRE520	Master's Feature Film Workshop I	3
SCRE530	Master's Story Generation	2
SCRE540	Storytelling with Purpose I	1
HATM500	Cinema Studies	3
<u>Required</u>		<u>17</u>

<u>Semester Two</u>		<u>Units</u>
SCRE510	Master's Television Workshop I: Specs	4
SCRE620	Master's Feature Film Workshop II	4
SCRE630	Master's Genre Studies	3
SCRE640	Script to Screen	3
SCRE650	Adaptation I	3
<u>Required</u>		<u>17</u>

<u>Semester Three</u>		<u>Units</u>
SCRE750	Master's Rewriting Techniques	4
SCRE600	The Business of Screenwriting I	3
SCRE610	Master's Television Workshop II: Pilot	4
SCRE730	Transmedia I	3
<u>Required</u>		<u>14</u>

Students transferring from the One-Year Program in LA & NY may transfer in credits but must complete any courses that were not offered in One-Year. Semester 3 will feature different courses for transfer students, who will then take the standard MFA schedule for Semesters 4 & 5. This affects the credit total for transfer students.

<u>Semester Five</u>		<u>Units</u>
SCRE800	The Business of Screenwriting III	3
SCRE810	Advanced Scene Study	2
SCRE820	Master's Thesis Workshop II	4
SCRE860	Adaptation II	2
SCRE870	Storytelling with Purpose II	1
Students must select 1 additional elective from the list below (availability varies):		
SCRE715	Building & Researching Your World	2
SCRE725	Comedy Writing	2
SCRE735	Playwriting	2
SCRE745	Unscripted Storytelling	2
<u>Required</u>		14

| COURSE DESCRIPTIONS

| SEMESTER ONE

Elements of Screenwriting

Utilizing lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this course introduces students to the craft of screenwriting. Over the course of six learning modules, students will study the basics of drama, multiple approaches to the three-act structure, character design, scene and sequence writing, world-building, theme, and genre.

Introduction to Television

This course introduces students to the history of television, and how modern teleplays are structured, formatted and paced. Topics covered will include the transition from radio to television, the early days of network TV, the advent of syndication and cable TV, and TV's expansion into home video, digital and streaming platforms. Students will learn the formats and story elements of standard half-hour and hour-long television scripts. They will learn the differences between procedural and serialized storytelling. Students will learn about the storytelling elements which are unique to the miniseries/limited series format. They will study the various networks and distribution platforms for television and how they shape stories and their structure. Course will include a mid-term exam and final presentation focused on television's transformation from its earliest inception to modern-day storytelling.

Master's Feature Film Workshop I

Master's Feature Film Workshop I is a fast-paced, intensive workshop that introduces students to the fundamentals of screenwriting. The classes consist of in-class writing exercises, individual writing, reading aloud of student work in class, and workshop discussions. Students will apply knowledge gained from Elements of Screenwriting and apply it to the creation of their own feature-length scripts. They will learn to organize their script development into stages, focusing on the concept and outlining before drafting pages. In this course students are encouraged to finish the script without revising along the way. By the end of the course, students will develop and write a first draft of a feature-length screenplay.

Master's Story Generation

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

Storytelling With Purpose I

The role of the writer is to share stories with the world. But what stories should the writer choose? This class is about helping to find your voice by introducing key concepts of personal style, voice, and theme. What type of story do you want to tell? Why are you the best person to write it? These are questions that this class will explore. With these lessons in mind, students will write a screenplay for a short film they will direct and produce next semester.

| SEMESTER TWO

Master's Television Workshop I: Specs

Building on the lessons of Introduction to Television, this workshop is a fast-paced, intensive workshop class, consisting of individual writing, reading aloud of student work in class, and workshop discussions. Students write 'spec' episodes of existing television series. By the end of the course, each student will have written a draft of both a one-hour television spec script and a half-hour spec script, each for an existing show. Students will be encouraged to write through difficult spots with the belief that getting to "The End" is more important than polishing along the way. Workshop sessions will simulate a TV writers' room, and will be an environment in which students evaluate their own and their classmates' work. A constructive, creative and supportive atmosphere will prevail, where students will guide and encourage each other in their writing.

Prerequisite(s): Introduction to Television

Master's Feature Film Workshop II

Master's Feature Film Workshop II builds upon knowledge gained in Master's Feature Film Workshop I, in which students loosely plotted and then wrote a feature-length film script. This course goes further into structure and plotting. Students come into the class with feature film mini-treatments that they wrote in Story Generation. They pick one of these stories and continue breaking it down in detail, learning the value of mapping out every beat in a story before getting to work on pages. Then they will write that script. Each week, students will bring in a sequence of their scripts to be workshopped, and will adjust their breakdown as they go to reflect the changes that happen to a plot when writing begins.

Prerequisite(s): Master's Feature Film Workshop I, Master's Story Generation

Master's Genre Studies

Genre Studies is a critical studies course focused on exploring different genres of film. Through out-of-class screenings, lectures, and in-class scene breakdowns, students will begin to identify the models and audience expectations of different genres, starting from broad categories like comedy and drama, and then moving into more specific genres like adventure, horror and romantic comedies. For each genre, students will work together to develop ideas that fit the genre's conventions, and at the end of the semester, each student will build an original treatment for one of those ideas.

Script to Screen

Script to Screen is designed to help writing students see what happens to their words when they go into Production. The class is divided into two components: Acting for Writers and a fifteen-week Filmmaking Seminar.

Acting for Writers introduces students to the theory and practice of the acting craft. By exploring how actors build characters and performances based upon the information provided in a film script, writers will learn how to write more powerful dialogue, develop more memorable characters, and create more effective dramatic actions. Through in-class acting exercises and writing, as well as filmed exercises, students will learn what truly makes for great dialogue, characters and action writing. The acting classes culminate with an off-campus shoot, where students will be filmed acting in a scene with classmates.

The Filmmaking Seminar trains students in the fundamentals of film directing, which in turn facilitates an understanding of the filmmaking process as it relates to screenwriting. It is our belief that a student who actually picks up a camera, blocks a scene and directs actors from a script is far better prepared to then write a screenplay. If a writer has actually translated a shot on the page into a shot in the camera, then the writer has a much sharper perspective on the writing process.

Students come into the class with a screenplay for a short film, written in *Storytelling with Purpose*, which they will rewrite based on production considerations. Hands-on classes in directing, editing, cinematography, and production give an overview of the creative and technical demands of telling a story with moving images. Then, working in small crews, students will shoot their short film using digital video cameras. Afterward, students will edit their footage.

Prerequisite(s): *Storytelling with Purpose I*

Adaptation I

In today's Hollywood, adaptation is everywhere – it's extremely common to see a "based on" credit ahead of the screenwriter's name. Historically, novels, short stories, plays, and magazine articles have served as underlying source material, but in the last few decades, comic books, graphic novels, TV shows, board games, theme park rides, podcasts, even old films, have increasingly become fair game. The end result is this: a tremendous number of potential jobs for new screenwriters involve adaptation. This course explores the challenges surrounding adapting non-cinematic and non-dramatic works for the screen. Students will compare a selection of source materials to the films based upon them, analyzing the externalization and structuring of conflict, how cinema transforms exposition and internal monologue into visual images, dialogue, flashbacks, and voiceover narration, ways in which a source's characters and world can be expanded or scaled down to fit the demands of the feature film, and how screenwriters can deviate from the original material yet remain faithful to the spirit of the story.

| SEMESTER THREE

Master's Rewriting Techniques

The art of writing is really the art of rewriting. A successful writer must know how to take notes on their story and their writing, and find something useful in every note. In this class, students will revisit one of their feature scripts written in previous workshops, and take the feedback they have received up until now, plus new feedback from this class, and build a revision blueprint – a plan to address the notes and improve the story and how it is told. Lectures will develop key concepts in rewriting and exercises will teach vital skills in revision. Finally, students will rewrite the script in a way that addresses the feedback yet still serves the writer's vision and voice.

Prerequisite(s): *Master's Feature Film Workshop II*

The Business of Screenwriting I

This class introduces students to the practices and players of the entertainment industry from a historical perspective. Students learn about the birth of film as a dramatic medium and how the major studios—the juggernaut of a new industry—grew out of this development. By studying the roots of the film industry, students will also learn how the business works today. Also addressed is the role of the screenwriter in the process and business of filmmaking. In-class lectures and primary-source research projects are supplemented with guest lectures from entertainment industry professionals. Students also explore internships and the tools and techniques to get one at a film or television production company, film or television studio, management company, or talent agency. In anticipation of *Business II & III*, where they will have opportunity to participate in internships, students will develop a plan for finding an internship in those later semesters that fits their career strategy.

Master's Television Workshop II: Pilot

In this advanced television workshop, students will create an original television series, including completing a series proposal and the script for the pilot episode. Topics will include: introducing your central character and core cast, creating a series "template," creative solutions to providing back story, and building the show's world and tone. Students will learn from individual writing, group workshops, short lectures, television screenings, and story analysis. The workshop portion of the class will be constructed to simulate a TV writers' room, with students reading, evaluating, and assisting each other from "breaking story," building outlines, all the way to a completed draft. The primary goal of the class will be for students to leave with a series proposal and a full draft of a television pilot script for an original show, either one-hour or half-hour. Students will also generate additional series ideas that they can write in the future.

Prerequisite(s): *Master's Television Workshop I: Specs*

Transmedia I

Transmedia is an intensive two-semester course that introduces students to the process of Transmedia development. In this intro course, students will be given an overview of the concept and current state of Transmedia, a view of several key media they can explore, as well as concepts like crowdfunding. They will learn about Franchises or Story Worlds and then build their own Story World, creating their own original Transmedia concept or franchise, which will be a world able to contain different stories in various media (web series, podcast, comic book, game, and others). Students will create ideas for each of these forms, and develop a web series idea and write the pilot episode. The nature of their franchise will determine whether they will take Sequential Art (comic books) or Interactive Narrative (games) next semester. And students will choose whether they will shoot their web series pilot in Semester Four, or develop their podcast idea further and record the first episode. These choices will determine which electives they will take next semester, bringing all their franchise work together in Transmedia II.

| SEMESTER FOUR

The Business of Screenwriting II

The Business of Screenwriting II picks up where Business I left off. The course illuminates every corner of the industry, through guest speakers, entertainment business news, and analysis of the current entertainment landscape. Students may intern at a film or television production company, film or television studio, management company, or talent agency, based on the research they did on internships in Business of Screenwriting I. Students will be expected to write reports on their internship experiences, and internship supervisors will assess the students' performance at the work site. Instead of an internship, students may write a Research Paper. Papers must be at least 15 pages in length and must reference a comprehensive list of research sources.

Prerequisite(s): The Business of Screenwriting I

Master's Character Workshop

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

Prerequisite(s): Enrollment in Master's Thesis Workshop I

Master's Thesis Workshop I

This course builds on existing student knowledge about screenwriting and takes it to the next level. Last semester, students pitched possible thesis ideas. At the start of this semester, students will choose an idea for a Feature Film or Television Series that they will write over the course of their final two semesters in Thesis I & II, from plotting to writing to rewriting.

As a whole, the course will mirror the majority of the writing deals being given in Hollywood today. Each student starts by working up a detailed Feature Treatment or Series Proposal for their idea. From there students take it to a First Draft of either the Feature or the Series pilot. By the end of this semester, students will have completed that first draft. In the following semester, they will do a full rewrite of that draft.

In this class and Master's Thesis Workshop II, after each major threshold is completed (treatment, first draft, rewrite), students will hand in their work to their Thesis Committee -- their advisor, the instructor, and a thesis reader. This committee will give the student detailed notes and guidance on how to proceed with the next step and students will explain and articulate the choices they've made thus far. Every step of this process will be incorporated in the student's Thesis Journal, which will be developed over both semesters and turned in (in preliminary form) at the end of this class.

Prerequisite(s): Successful Completion of Semesters 1 through 3

Transmedia II

As the final part of their two semester Transmedia studies, students will learn about Franchise Presentations, while building a presentation for their Story World/Franchise. Students, enrolled in a production elective (either developing and recording a podcast from their podcast concept, or producing and directing the pilot of the webseries they wrote last semester) and a second elective (Sequential Art or Interactive Narrative), will bring their work from those classes into the Franchise Proposal, and update their story world to reflect what they've learned from exploring it in those media. There will be class sessions on Comics and Games for students who are in the opposite elective, and one-sheet ideas will be developed for those. At the end of the semester, students will present their Franchise, centering on their produced work, but encompassing their work from their elective, and one sheet ideas for other forms as well.

| SEMESTER FOUR ELECTIVES

Web Series

In this elective, students will take the Web Series they developed and bring it to life. Having written a pilot script and series proposal in Transmedia I, students who choose this elective will receive a full Production Workshop on visualizing, producing, directing, and editing the pilot. Production will focus on the forms most natural for the web series medium, and the production window will be short, to reflect how the typical web series is produced. Students will edit their web series pilot, culminating in a screening where they will get final notes before they bring the completed project to their Transmedia II class.

Prerequisite(s): Transmedia I; enrollment in Transmedia II

Podcasting

In this elective, students will learn the details of how to create and produce a podcast. Building off a concept for a podcast developed in Transmedia I, students will fully develop this idea, keeping it a vital part of their Transmedia Franchise, while filling out all the details with an eye towards writing and producing the first episode. Students will learn about casting voice actors, and then (if their project requires it) run their own casting session. Once the script is written, and the cast is set, students will record the first episode, and then work to edit this podcast, culminating in a presentation in class of the completed podcast, where they will get final notes before they bring the project to their Transmedia II class.

Prerequisite(s): Transmedia I; enrollment in Transmedia II

Sequential Art

For generations, sequential storytelling in America was the domain of the costumed superhero, but with the expanding field of Japanese manga and a wide array of publishers selling graphic novels of all genres, the field is now wide open. This study provides a complete introduction to the medium and to the craft of writing stories for comics in all their many forms. Students will learn the various styles of formatting and story structure as well as how to tell a story visually and pace it. Their comic will be part of their Transmedia Franchise, and will be developed in class from pitch to proposal and from outline to breakdown to completed script. As with the entire Transmedia track, students can meet with key Transmedia faculty to discuss how this comic affects and fits within their larger Franchise.

Prerequisite(s): Transmedia I; enrollment in Transmedia II

Interactive Narrative

The video game industry creates a billion dollar product and while blockbuster genre films spawn games, films created from established games are increasingly the norm. In modern Hollywood, games are even created and sold as part of studio pitches. The primary objective of Interactive Narrative is to explore key aspects of gaming and game development and design. Students examine the history, theory, mechanics and storytelling techniques of various types of game play including board games, card games, casual, console, MMO, mobile, and emerging forms. This class will also feature guest speakers and the development of an initial Game Proposal. As with the entire Transmedia track, students can meet with key Transmedia faculty to discuss how this game affects and fits within their larger Franchise.

Prerequisite(s): Transmedia I; enrollment in Transmedia II

SEMESTER FIVE

The Business of Screenwriting III

After two semesters of Business of Screenwriting, screenwriters should be skilled in the creation of log lines and the writing of coverage. While they have been introduced to the five-minute pitch, they have not yet perfected it. This will be the primary focus of this class, and if the students' pitch and script is deemed industry-ready, they will bring that pitch to NYFA's Pitch Fest at the end of the semester. In addition to honing their pitches, students will play a large role in identifying and inviting guests to the event. As part of this course, in the fifth and final semester of the program, students will take part in an industry internship or may instead choose to write an industry-related research paper.

Prerequisite(s): The Business of Screenwriting II; Students must be enrolled in Master's Thesis Workshop II in order to be eligible for Pitch Fest

Advanced Scene Study

This is the class in which students get to leave behind the big picture for a while and pull out the microscope to study their scenes in great detail. Using short excerpts (3-5 pages) from their thesis scripts – students will focus on emotional progression, dialogue, action, character logic and motivation, scene beats, tone and tonal shifts, writing style, subtext, events, and transitions, in order to revise their material. A different type of scene will be covered each week, and sessions will consist of a combination of reading scenes aloud, critique, in-class assignments, lecture, and watching and analyzing scenes. In the final weeks of the semester, actors will be brought in to do cold readings of scenes and to provide their unique perspective on the character development, motivation, and beats.

Prerequisite(s): Master's Thesis Workshop I; Master's Character Workshop; Must be enrolled in Master's Thesis Workshop II

Master's Thesis Workshop II

This course continues where Master's Thesis Workshop I left off. Students will get feedback from their thesis committees on their first drafts from last semester. From there the class will focus entirely on rewriting their thesis. This course will teach students to dig deeper into their stories than most of them ever have. They will build a revision blueprint for the script (and if writing television, update the series proposal) and chronicle their choices during the first draft and in building this blueprint in their Thesis Journal. Then, students will have a Revision Greenlight meeting. In this meeting, the students will discuss their plan, their Journal, and the entire Thesis process. Once the students have received a greenlight, they will begin their second draft of their thesis project. Should this draft (and the Pitch for this project) be deemed ready, they will be invited to pitch at NYFA's year-end industry Pitch Fest.

Prerequisite(s): Master's Thesis Workshop I

Adaptation II

Having studied adaptations of original source material into films in Adaptation I, students will now select a work to adapt or update. They will start with two ideas – one in the public domain and one that requires that they secure the underlying rights. Students will write a detailed report of what it would take to secure those rights. By mid-semester, students will choose which story to develop and generate a 10-15 page treatment or outline based on the material. They will maintain the essence of the original story while making sure to imbue the new screenplay with its own dramatic impact.

Prerequisite(s): Adaptation I

Storytelling With Purpose II

Coming full circle to where they began, students will look at the skills they've built and media they've studied, and revisit the concept of their voice, and the purpose they want to bring to their storytelling. In this class, students will get to choose a concept to develop for one of the forms they've studied, a project that will reflect the kind of stories they want to put into the world. They will also work on a short script for a socially oriented project, a PSA or a learning tool, something that shares their vision of the world with the world.

| SEMESTER FIVE ELECTIVES

Building & Researching Your World

Building and Researching Your World is an opportunity for students, especially those whose thesis projects call for world-building, to build the skills necessary to suspend readers' and audiences' disbelief by drawing them into complex and specific worlds. While the course is certainly relevant to writers of fantasy and science fiction, it is also designed for students who hope to research the details of a certain profession, environment or historical period. Topics will include research (including but not limited to interviewing an expert relevant to their world), creating consistent rules of the world, map drawing, inventing unique creatures for fantasy worlds, and building or exploring societies and cultural rules.

Prerequisite(s): Master's Thesis Workshop I

Comedy Writing

In this elective, students will study the nature of comedy and joke structure and find their comedic voice. They will discover how to punch up scenes and add humor to their scripts. The course will cover stand-up comedy, character-driven comedy screenwriting, situational comedy, improv, and sketch comedy. Students will write and punch up multiple scripts over the semester, which culminates with the creation of a final script for a comedy sketch, monologue, or funny short film.

Playwriting

Ever since the advent of the motion picture camera, the Great White Way of Broadway has served as an express lane to Hollywood. Many modern screenwriters - including John Logan, Jane Anderson, Danai Gurira, Kenneth Lonergan, Teresa Rebeck, August Wilson, Brian Friel, Suzan-Lori Parks, Paula Vogel, and Ken Ludwig – have spent their time in a darkened theater watching their words come alive on the stage. Learning the different techniques between script writing and playwriting, MFA students will read modern playwrights and apply their newfound theatrical understanding to their own plays. Playwriting is an advanced workshop that will give our screenwriting students a chance to hone their dialogue, character, scene writing and storytelling on a limited production demands, while creating original plays to add to their portfolio.

Unscripted Storytelling

Unscripted content is a huge part of today's entertainment landscape – from reality television, to documentaries and docuseries to competition-based television. In each of these forms, stories are found, cultivated, and shaped rather than created and scripted. In Writing for Unscripted Media, students will learn how to take an unscripted concept from idea to pitch-ready. They'll study the history, genres, landscape, and inner-workings of unscripted writing, development, sales, and programming. Subjects include idea generation, talent attachment, casting and interviewing. By the end of the course, students will have a firm understanding of the types of unscripted programming that exist, potential career paths in unscripted television, and how to research, create, pitch, and sell their original ideas. Through the creation of written materials for developing and selling, including one-sheets, pitch decks, and sizzle scripts, students will gain skills necessary for all facets of the unscripted media landscape and experience developing an idea from the first concept through the sale.

| MASTER OF FINE ARTS IN PRODUCING (OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required:

Thesis Options A & B: 74.5 Units

Thesis Option C: 81.5 Units

| PROGRAM OVERVIEW

The New York Film Academy Master of Fine Arts (MFA) in Producing is an accelerated, conservatory based graduate program designed for full time study over the course of five semesters. The New York Film Academy provides a creative setting to develop, challenge and inspire the talents of dedicated prospective producers in an immersive, professional environment. At NYFA, students engage with a diverse international student body and a core faculty of industry professionals. In addition to classes that combine lectures, workshops, hands-on projects, hands-off reflective and critical activities and discussions on the variety of Producing roles, this program includes guest lectures and events attended by industry professionals providing constructive criticism and a unique window on the professional world.

The first year of the MFA in Producing is dedicated to achieving a solid education in the technical and creative skills necessary to produce film, television or other media projects.

During the second half of the program, MFA Producing students gain a practical understanding of the strategic, legal and business practices of producing by managing collaborations and employing communication and organizational frameworks that are applicable to all producing roles and functions on a film, television or other media industries. The MFA Producing candidates are required to pursue one of the three thesis options for the remainder of the degree program and deliver a professionally executed Thesis Project in order to complete the program and graduate with a Master of Fine Arts in Producing.

| PROGRAM LEARNING OUTCOMES

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

- Demonstrate a Producer's competency of the technical and creative processes from inception to completion: from the Development stage of turning a project idea into a script or treatment and securing all necessary rights; Pre-production stage of financing and securing key crew and talent, creating the production budget, scouting locations and scheduling; Principal Photography of physical filming on locations or soundstages and creating reports; to Post-Production of editing the project, implementing music, visual effects, titles and creating deliverables.
- Understand the importance of story by learning writing and coverage, gaining story analysis skills, working with a screenwriter and use storytelling in the development of a marketing strategy and in pitching projects to prospective buyers, financiers and partners.
- Demonstrate the ability to navigate the complexities of entertainment, IP and media legal principles, practices and industry norms affecting acquiring, securing and exploiting film, television or other media rights, company formation, negotiation and deal-making skills applicable to all contracts and agreements between companies, labor unions, agencies, distributors and other related entities.
- Manage collaboration by employing project management, communication and visual storytelling skills in the production of short films, documentaries, and other new media projects that demonstrate well-defined aesthetics, style, marketability and understanding of their contextual impact.

| YEAR ONE OVERVIEW

During their first year, students participate in a thorough regiment of class work and film production that lays the groundwork for a professional producing life in the creative industries. The Year One curriculum teaches students both the creative aspects of producing as well as the technical disciplines of line producing. Students gain a practical understanding of the entertainment industry and the tools needed to successfully navigate it.

| SEMESTER ONE OBJECTIVES

Producers are confronted with a number of visual, dramatic, financial, legal, logistical, managerial, and technical challenges in the process of filmmaking. 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 professional insights and encouragement from their instructors, students rapidly learn the fundamental creative and technical skills they need to produce for film and television.

Learning Outcomes:

- Introduction to the roles, tasks and obstacles faced by film and television producers including development of script, casting and talent negotiations, budgeting, scheduling, locations, hiring of crew, payroll, contracts and deal memos, equipment rentals, applicable Union regulations and contracts, and post-production requirements.
- 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, cinematographer and editor.
- Hands-on study in camera, lighting, sound and editing.

Production Goals:

- While learning directing techniques and filmmaking concepts, students will shoot individual and collaborative film projects on the Universal backlot.
- In collaborative groups, students produce, develop, prep, shoot and edit a documentary on location.

| SEMESTER TWO OBJECTIVES

The second semester further challenges students to develop their production abilities both artistically and technically and exposes students to emerging media and technology. MFA Producing students are instructed in the craft of writing and championing dramatic treatments for a feature film and/or television pilots; in pitching story ideas to a variety of audiences; and presenting industry standard written proposals in support of the feasibility of their projects.

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

Learning Outcomes:

- Continue to learn, analyze and master key creative elements of the producer's craft.
- Develop and write original film and/or television pilot treatments.
- Introduction and practice of fundamentals of deal-making.
- Introduction and practice of effective pitching skills.
- Learn critical elements of effective feature film business plans and television show bibles.

Production Goals:

- Students will produce a NYFA filmmaking student's short narrative film.
- Develop, write and produce a collaborative Alternative Media project or series.

| YEAR TWO OVERVIEW

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

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

| SEMESTER THREE OBJECTIVES

Semester Three focuses on perfecting the craft and exploring the complexity of producing. MFA students will be engaged to pre-produce a 100 million studio film. Students will also be exposed to the practical and procedural marketing and distribution of the film, television and other media value chain. Emphasizing professionalism, the third semester is designed to broaden the MFA students' competence and acquire business skills and practices necessary to succeed in the industry.

Learning Outcomes:

- Explore story and storytelling through an in-depth study of the elements, conventions, structure, style and traditional forms of screenplay writing.
- Understand the role of the producer and all production crafts in the preproduction process of a feature film, and while in pre-production, learn the concepts and techniques of marketing the film.
- Students have an elective choice to either further their understanding of the Director's craft in Advanced Directing for Producers, or the option to develop an understanding of the visual effects industry and Visual Effects producing.

Production Goals:

- Students produce a NYFA filmmaking student's short narrative film.
- Students produce a Rip-O-Matic as part of a marketing campaign.

| SEMESTER FOUR OBJECTIVES

Emphasizing professionalism, the fourth semester is designed to prep MFA students for their thesis projects. Throughout this semester, students meet individually with their Thesis Advisor and the Faculty Chair of the Producing Department to discuss the progress of their thesis projects. In addition, each student will meet with the Thesis Committee, chaired by the Producing Department Faculty Chair, to articulate their thesis choice and corresponding project summaries.

Learning Outcomes:

- Analyze strategies of successful finance and distribution campaigns.
- Deliver an in-depth study of budgeting and entertainment accounting best practices.
- Develop a deeper comprehension Reality TV culminating in the development of a reality television concept program.

Production Goals:

- Decide, Develop and plan the MFA Thesis Project.
- Develop, write and produce a short pilot for a reality television program.

| SEMESTER FIVE OBJECTIVES (THESIS OPTION A & B)

In semester Five, students will finalize their MFA Thesis Projects and thesis requirements. Throughout this semester, the Thesis Committee, chaired by the Producing Department Faculty Chair, meets with students and advises them to successfully finalize their MFA Thesis Projects as well as for a life in the industry after graduation.

Learning Outcomes:

- Deliver the final business plan and/or TV-Bible.
- Further develop creative pitching techniques.
- Explore the role of the producer in collaborative development of scripts with the scriptwriter.

This semester culminates in each eligible student pitching and presenting a film or TV project at the Advanced Producers Pitch Fest to industry professionals.

Production Goals:

- Successfully develop and present the MFA Thesis Project, and, if Thesis Option A is chosen; write, produce, shoot and edit the Thesis.

| THESIS OPTION C OVERVIEW

Students who choose to complete Thesis Option C will branch off into a different curriculum beginning in semester four and will complete an additional paid semester six. Thesis Option C students will take classes in conjunction with MFA Filmmaking students doing their Thesis Option B. Each candidate will produce a feature length film and will navigate each phase—development, prep, shoot and post-production—of their selected project.

| SEMESTER FOUR OBJECTIVES (THESIS OPTION C)

Thesis Option C students will learn and practice advanced cinematography techniques and production design. They will develop advanced producing skills as well as complete a second draft of their feature screenplays. They will learn and implement relevant marketing and distribution models for first time feature filmmakers. They will be introduced to financial reporting methodologies and standard practices.

Learning Outcomes:

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

Production Goals:

- Put into practice advanced cinematography design.
- Put into practice production design concepts.
- Continue pre-production of the feature film.

| SEMESTER FIVE OBJECTIVES (THESIS OPTION C)

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

Learning Outcomes:

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

Production Goals:

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

| SEMESTER SIX OBJECTIVES (THESIS OPTION C)

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

Learning Outcomes:

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

Production Goals:

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

| CURRICULUM

<u>Semester One</u>		<u>Units</u>
PROD500	Producer's Craft: Budgeting	3
PROD510	Directing for Producers	3
PROD520	Cinematography & Lighting	2
PROD530	Entertainment Law & Business Practices I	3
PROD540	Elements of Screenwriting	3
PROD560	Film Production I	2
PROD570	Sound for Producers	2
PROD750	Post-Production for Producers	2
<u>Required</u>		<u>20</u>

<u>Semester Two</u>		<u>Units</u>
PROD600	Producer's Craft: Creative	3
PROD610	Business Plans & TV Show Bibles	3
PROD620	Producing Documentaries	1.5
PROD630	Writing the Feature Film & TV Pilot Treatment	2
PROD650	Business Affairs	3
PROD730	Producing Alternative Media	3
PROD605	Production Design for Producers	1
HATM500	Cinema Studies	3
<u>Required</u>		<u>19.5</u>

<u>Semester Three</u>		<u>Units</u>
PROD760	Producer's Craft: Production	3
PROD770	Producer's Craft: Marketing	3
PROD710	Writing the Feature Film or TV Pilot Screenplay	2
PROD660	Film Production II	2
PROD780	Production Safety & Risk Management	2
<u>Required</u>		<u>12</u>

<u>Semester Four</u> <u>(Thesis Option A & B)</u>		<u>Units</u>
PROD700	Thesis Development Workshop I	3
PROD740	Budgeting & Entertainment Accounting	2
PROD550	Producing Reality TV	2
PROD850	Producer's Craft: Distribution	3

**Students must complete one of the following
electives:**

PROD705	VFX Producing	2
PROD820	Advanced Directing Workshop	2
<u>Required</u>		<u>12</u>

<u>Semester Five</u> <u>(Thesis Option A&B)</u>		<u>Units</u>
PROD800	Thesis Development Workshop II	3
PROD830	Entertainment Law & Business Practices II	3
PROD810	Advanced Pitching Workshop	2
PROD860	Script Collaboration & Story Development	3
<u>Required</u>		<u>11</u>

Semester Four **Units**
(Thesis Option C)

FILM680	Advanced Cinematography	6
FILM712	Master's Production Design	1
FILM722	Feature Producing II	2
FILM732	Writing the Feature Screenplay II	1
FILM742	Financial Reporting	1
FILM752	Marketing & Distribution Models	1

Required **12**

Semester Five **Units**
(Thesis Option C)

FILM762	Directing the Feature	3
FILM772	Feature Thesis Development	3
FILM782	Feature Logistics & Workflow	1
FILM792	Feature Thesis Prep	2

Required **9**

Semester Six **Units**
(Thesis Option C)

FILM802	Feature Thesis Production	4
FILM812	Feature Thesis Post	3
FILM822	Feature Delivery	2

Required **9**

| COURSE DESCRIPTIONS

| SEMESTER ONE

Producer's Craft: Budgeting

This core introductory course outlines the essential roles, tasks and obstacles faced by producers in the entertainment industry. Students will learn the importance of balancing the creative vision of a project with the logistics and budgetary constraints. Students will break down a script, create a shooting schedule, and learn how to identify all necessary elements. Students will then build a budget, learn about unions and guilds, and make critical assumptions. They will learn about film production incentives and how to track those costs. Students will be introduced to and trained on the industry-standard software used by producers; Movie Magic Scheduling and Movie Magic Budgeting.

Directing for Producers

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

Cinematography & Lighting

Students will learn the basics of live action motion picture cinematography in a hands-on workshop environment. They will gain an overview of working with film and video cameras, lighting, image construction and composition.

Entertainment Law & Business Practices I

This introductory course introduces the student to the legal and business aspects most commonly encountered in the Entertainment Business. Topics include intellectual property, fair use, clearance and licensing issues, music and trademark, and basic contractual terms and clauses. Students are further introduced to business entities, distribution, and marketing models for studio and independent films.

Elements of Screenwriting

Producing students will gain firsthand knowledge of cinematic storytelling techniques to lay the foundation for their future roles as storytellers who can identify marketable scripts, collaborate with screenwriters in script development, and promote scripts to business and creative partners. Through lectures, out-of-class reading, and writing exercises, students will learn the basics of character development, story structure, and screenplay formatting. Students will analyze scripts from various celebrated films, view films and television pilots for character and story structure analyses, learn elements of successful scenes, write effective action and dialogue to create subtext and advance dramatic tension. Students will demonstrate their mastery of these skills by writing a short film script that may serve as the basis of their individual films in Film Production II.

Film Production I

Students will develop critical line producing skills working with NYFA filmmaking students. Producing students will line produce a filmmaker's short film and gain an understanding of the production management and pre-production process.

Sound for Producers

Motion picture sound is often overlooked and taken for granted. In this course, students will learn about the fundamentals of both production sound and post-production sound and gain an understanding of how sound can enhance their stories. In a studio environment, students will get hands-on experience working as sound mixers as well as boom operators. They will also learn how to add sound effects, music and dialogue replacement to their films.

Post-Production for Producers

Students are instructed in the basics of motion picture editing and post-production techniques. They will gain an overview of non-linear editing, post-production audio, basic visual effects and professional post-production workflow.

| SEMESTER TWO

Producer's Craft: Creative

This course continues the study of the essential roles of obstacles faced by film and television producers. Topics include optioning and developing material, doing coverage for screenplays and pilots, working with agencies and writers and also packaging, as well as the television industry. Students will devise vision statements for a project and will also learn the basics of when and how to do various kinds of pitches, which they will workshop in class.

Prerequisite(s): Producer's Craft: Budgeting

Business Plans & TV Show Bibles

Through lectures and analysis of case studies, students will learn the critical skills to develop effective feature film business plans and television show bibles. Elements covered include developing an effective casting strategy, how to craft a comparable film or series table, and creating an appropriate financing and marketing strategy. The feature business plan and television-show bible developed in this course will be presented at the Producer's Pitch Fest.

Prerequisite(s): Producer's Craft: Budgeting

Producing Documentaries

This course offers producing students an introductory exposure to documentary storytelling and filmmaking. Working in small collaborative teams, students will pitch, develop and shoot a short documentary. Teams will bring cuts of their films to class for feedback and go through a notes process for their rough, fine, and final cuts, ultimately delivering a cut ready for distribution.

Writing the Feature Film & TV Pilot Treatment

Through in-class instruction, workshops, and drawing on basic character and story structure principles learned in Elements of Screenwriting, students will develop an original story and write a feature film or TV series treatment. During this process students will learn how treatments "sell" stories, the similarities and differences between motion picture and television story development, and how to write a compelling treatment that meets industry standards.

Prerequisite(s): Elements of Screenwriting

Business Affairs

This course builds on the skills acquired in Entertainment Law and Business Practices I by introducing the student to the complex contractual negotiations in compensation and deal structure. Students become familiar with the various techniques used to finance both studio and independent film. Students will learn how to do market research and create a case study presentation.

Producing Alternative Media

It is essential for the producer to keep up-to-date on evolutions in media technology and storytelling innovations that continue to emerge on an increasingly rapid basis. In this course, students will get the opportunity for real world, hands on experience as they produce their own content for web and/or mobile, where they will learn developing, producing, distributing and promoting content. Students will also learn about the most current alternative media formats, branded entertainment, web series history, social media promotion, funding options, and selling document creation.

Production Design for Producers

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

| SEMESTER THREE

Producer's Craft: Production

Students will experience the pre-production side of filmmaking and the role of the producer within it as they simulate prep on a \$100 million blockbuster feature film. They will be assigned a professional feature script, and multiple instructors will work alongside the students to guide them through the prep process. The students will experience production design, location scouting, casting, VFX, previz, stunts, cinematography, SPFX, etc., through production meetings, research, homework assignments and off-site scouts.

Producer's Craft: Marketing

This course is taught in conjunction with Producer's Craft: Production. Students will learn marketing principles while developing a marketing plan for the film being "pre-produced" in the companion course. Through examples, workshops, and in-class discussions, students will prepare and execute the milestone elements for the film's marketing campaign. Students will also apply these concepts to their thesis projects.

Writing the Feature Film or TV Pilot Screenplay

Students will further develop the film or tv pilot treatment written in the prerequisite course “Writing the Feature Film & TV Pilot Treatment” into a first draft of a feature film or TV pilot screenplay. Through a combination of lectures and workshops, students will learn these fundamentals of screenwriting: character development, story structure and professional screenplay language and formatting. Through the workshops, students will also learn the art of “notes”, central to the producer’s role in working with writers.

Prerequisite(s): Writing the Feature Film & TV Pilot Treatment

Film Production II

Producing students will write, develop, prep and shoot their own individual short films. Working in teams, students will function as crew on each other’s productions. Scripts will be conceived over the course of the first two semesters and finalized in this course. In the early part of Semester Four, students will finish editing and prepare their projects for a final screening.

Prerequisite(s): Film Production I

Production Safety & Risk Management

This course is designed to help students understand their role, as producers, in creating a safe and secure environment for all personnel involved in the film production process. The film and television industry involves numerous risks and hazards posed by the environment, equipment, sets, props, stunts and other potential threats that can lead to accidents, injuries, and even fatalities. As such, it is imperative for producers to promote a culture of safety. Students will learn how to identify hazards, use risk assessment tools and techniques to create policies and procedures, and how to effectively communicate these safety measures with their cast and crew.

| SEMESTER FOUR (THESIS OPTIONS A & B)

Thesis Development Workshop I

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

Prerequisite(s): Graduate Standing

Budgeting & Entertainment Accounting

This course provides an overview of production budgeting and financial cost and managerial accounting functions specific to the film industry, with application to other areas of media production, including television, commercials, web episodes and music videos. Student’s analyze techniques and control procedures for accurate preparation and presentation of budgets and financial statements. Topics include budgeting, cost reporting and film accounting terminology.

Prerequisite(s): Producer’s Craft: Budgeting

Producing Reality TV

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

Producer’s Craft: Distribution

Students will learn all of the aspects of distribution along with industry concepts covering how films get greenlit and distributed within the studio system and for the Independent Filmmaker, the process of finding funding, talent attachments and distribution with Domestic and Foreign distributors. Students will be taught the world of distribution and how it relates to the Producer’s Craft Production, along with concepts relating to their thesis projects.

VFX Producing (Elective)

The world of visual effects and computer-generated images will be fully explored as they apply to film and television, and students will learn how to break down scripts and develop visual effect and CG budgets and solutions to production problems and visual effects requirements.

Advanced Directing Workshop (Elective)

Through in-class exercises, students will gain a deeper understanding of the director's integral creative role and directing craft. Students will acquire the tools and confidence necessary to direct actors and foster a creative environment.

Prerequisite(s): Directing for Producers

| SEMESTER FIVE (THESIS OPTION A & B)

Thesis Development Workshop II

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

Prerequisite(s): Thesis Development Workshop I

Entertainment Law & Business Practices II

This course is the capstone of the previous Entertainment Law and Business courses, examining how to put the skills and principles learned in those courses into practice in the real world. Concepts covered include the structuring, drafting and negotiating of financing, production and distribution deals in the entertainment industry.

Prerequisite(s): Entertainment Law & Business Practices I

Advanced Pitching Workshop

This Course provides students with a comprehensive understanding and means to effectively pitch their projects in a variety of industry situations. By using their thesis projects, students will acquire advanced techniques in developing and executing persuasive pitches (i.e. selling to studios, financing, distribution, bringing on board talent) as well a practical understanding on who they should be pitching to in order to achieve their goals. The course culminates in a Pitchfest in which students who have fulfilled the requirements have the opportunity to pitch their projects to industry professionals.

Prerequisite(s): Producer's Craft: Creative

Script Collaboration & Story Development

The initial key role of the creative producer is to understand the qualities of an achievable and marketable script. This course further develops the student's screenwriting knowledge, story analysis skill, and method of communication with writers. In a workshop setting, producers will collaborate with fellow writers developing each other's scripts to their optimum marketability. Producers will learn how to evaluate creative material to give script, story, scene and character notes.

| SEMESTER FOUR (THESIS OPTION C)

Advanced Cinematography

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

Master's Production Design

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

Feature Producing II

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

Writing the Feature Screenplay II

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

Financial Reporting

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

Marketing & Distribution Models

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

| SEMESTER FIVE (THESIS OPTION C)

Directing the Feature

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

Feature Thesis Development

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

Feature Logistics & Workflow

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

Feature Thesis Prep

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

| SEMESTER SIX (THESIS OPTION C)

Feature Thesis Production

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

Feature Thesis Post

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

Feature Delivery

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

| MASTER OF FINE ARTS IN PHOTOGRAPHY (OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 61 Units

| PROGRAM OVERVIEW

The Master of Fine Arts in Photography at the Photo Arts Conservatory at NYFA is an accelerated, graduate program designed for full-time study over the course of four semesters. Our MFA in Photography curriculum is also defined by hands-on technical instruction combined with theoretical texts and strategies to challenge notions of art, demand experimentation and curiosity, and consider deeply the purpose and implications of image making in a globalized world. Classes are in constant engagement with a multitude of perspectives and aesthetic practices, in which students mine diverse understandings of cultural identity, beauty and symbolism, in the collective pursuit of artmaking. In our classes, students engage with a diverse international student body and a core faculty of working professionals. In addition to classes, students will have the opportunity to attend artist talks, receive feedback from visiting photographers, artists, reps and curators, and visit museums and galleries. Students will also have the opportunity to exhibit in various group shows, and have their work published in our student run magazine, FAYN. The Photo Arts Conservatory at NYFA embraces all lens-based media, offering a unique curriculum that includes digital and film-based photography, moving image, historical and analytical readings, business and marketing classes, and ongoing discussions about the role that photography plays in culture.

There are several required core technical and analytical classes. After semester 1, students select their classes in the following areas of study: Business/Marketing, Theory/History, and Art Practice. Students must meet required minimums in each category in order to graduate. Requirements in Lighting and Imaging/Printing are met in semesters 3 and 4. Applicants to the program who have graduated from NYFA's One-Year, Two-Year, or BFA in Photography programs, or an equivalent program from another institution, may attempt to test out of certain foundational courses within the MFA program. All evaluations and decisions are at the sole discretion of the department chair, and are final. Students who successfully test out of any courses will substitute other courses in their place, and must fulfill the 61 total credit minimum, as well as all course category requirements. Candidates for the MFA degree must complete 61 credits, maintain a minimum of a 3.0 GPA, and produce a successful thesis project, to be eligible for degree conferral.

| PROGRAM LEARNING OUTCOMES

Upon graduation from the MFA in Photography program, students will be able to:

- Produce work in both digital and analog processes using concept appropriate lighting, processing and printing
- Apply theories of aesthetics, semiotics, design, composition, and color to their images and their assessment of images
- Apply sound business and marketing practices to their personal brand
- Pre-visualize photographic projects and realize them through sophisticated pre-production, lighting, imaging and printing techniques for curation and exhibition

The photography faculty is committed to students and their futures as successful image-makers. Through demanding, hands-on coursework, instructors help students keep pace with technological change and push them to excel in all the areas needed to compete in the marketplace. NYFA also offers support to our alumni and hosts annual events such as networking mixers and portfolio reviews, in addition to calls for submission for our magazine and on-campus group exhibitions.

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

- Students will create multiple individual projects that apply analytical and conceptual ideas to work produced in a minimum of 10 chosen studio courses
- Employing technical knowledge learned in their classes, students will create photo series in multiple genres of photography

| YEAR ONE OVERVIEW

In the first two semesters, MFA Photography students are immersed in a rigorous schedule of classroom learning, including core foundational classes in lighting, imaging, and printing; writing about art; and photographic history, in addition to concept-driven courses. Classes are hands-on with numerous assignments and outside projects. Our course offerings provide a rigorous environment, allowing students to develop their technical skills and artistic identities.

| SEMESTER ONE OVERVIEW

In addition to learning the technical photo foundations of how to use the camera, compose, explore, light, and employ imaging in their first semester, students analyze and critique images, building their visual literacy and vocabulary. Students are introduced to thought-provoking texts and ideas, and develop essential skills to conceptualize, and write, enhancing their communication. Students also view, discuss and write analytically about contemporary artwork. Students are encouraged to think beyond convention and apply what they have learned creatively to develop their art practice. They work intensively with available and artificial lighting on a wide variety of assignments. Art direction and design elements are employed to create distinctive visual styles.

| SEMESTER ONE OBJECTIVES

Learning Outcomes:

- Identify characteristics of light and make creative use of basic lighting tools and camera positions
- Apply digital darkroom skills using Adobe Photoshop and Lightroom
- Apply theories of aesthetics, semiotics, design, composition and color
- Examine and discuss the work of seminal visual artists from the twentieth and twenty-first centuries

| SEMESTER TWO OVERVIEW

In addition to course offerings in business and marketing, theory and history, and other classes which develop their individual art practice, the second semester continues to advance students' agility with their craft in lighting, imaging and printing. Students apply essential business practices that professional photographers employ, including research, assignments, bidding, contracts, studio organization, exhibitions and licensing, in their specific area of interest.

From semester two onward, students will select from a variety of course offerings to deepen their understanding of specific interests in lighting, imaging, printing, business, marketing, theory, history and art practice.

| SEMESTER TWO OBJECTIVES

Learning Outcomes:

- Apply advanced digital darkroom skills using Adobe Photoshop and Lightroom
- Identify current business practices in professional photography
- Apply technological, artistic, social and cultural currents from contemporary photographic practice
- Identify key technical, formal and conceptual issues in their creative work and the work of others
- Pre-visualize an image and realize it through lighting and photographic techniques

| YEAR TWO OVERVIEW

In the last two semesters of the MFA in Photography, students are encouraged to work more independently and are challenged to produce their highest caliber work. They conceptualize and develop their final thesis project under the guidance of instructors and the department chairs; participate in academically challenging theory, art practice and marketing courses; and are immersed in digital darkroom practices, including the production of prints, websites, videos and/or books.

| SEMESTER THREE OVERVIEW

In semester three, in addition to courses within the program's five areas of study, students will take Thesis Research and Methodology in which they will explore their own research interests in preparation for their Thesis Project prospectus. The course culminates in a 15-20 page research paper and a presentation of their thesis prospectus.

| SEMESTER THREE OBJECTIVES

Learning Outcomes:

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

| SEMESTER FOUR OVERVIEW

The focus in the fourth semester is the final Thesis Project, which includes every element of an exhibition: planning, researching, shooting, editing, processing, publishing, promoting and installing. The final work may include gallery-quality exhibition prints, installation, video, web elements, and/or a self published book, with an accompanying statement by the artist.

Students take a Thesis Production course to assist them in outputting their best work, readying their websites for the public, and making digital and printed materials to share their work with the world. Other courses of their choosing are also available in business, theory, history, and art practice. The semester culminates in an exhibition, where students celebrate their achievements with the viewing public.

| SEMESTER FOUR OBJECTIVES

Learning Outcomes:

- Demonstrate advanced technical skills, creative vision and personal concerns and aesthetic in their final portfolio and exhibition work
- Demonstrate mastery of Adobe Photoshop and Lightroom for image processing, file organization and digital output
- Apply their knowledge of contemporary exhibition protocols to planning and designing their final thesis exhibition

| LIGHTING LEARNING OUTCOMES

- Perform professional photo shoots that incorporate and make use of their technical skills in lighting, directing, and pre-visualizing.
- Evaluate the components of exposure by comparing and contrasting aperture ranges, shutter speeds, lenses, lighting tools, and filtration options on a wide variety of subjects.
- Recognize the characteristics of light and make creative use of lighting tools, perspective, and environments.
- Pre-visualize an image and realize it through lighting and photographic techniques.

| IMAGING/PRINTING LEARNING OUTCOMES

- Apply advanced digital darkroom skills using Adobe Photoshop and Lightroom.
- Output accurate files for web use, and prints to inkjet printers with advanced color management.
- Orchestrate and correct tone and color through post-production software to accurately create a specific aesthetic.
- Investigate the role that photographic materials, processes, and techniques play in the pursuit of photography as a creative medium.
- Utilize Lightroom as a file management, workflow processing, and resolution tool.

| BUSINESS/MARKETING LEARNING OUTCOMES

- Produce business and marketing plans appropriate to current business practices in the professional photography industry.
- Identify and apply best business practices for their chosen genre.
- Study and apply the elements of successful branding.
- Demonstrate innovative entrepreneurial and networking skills.
- Prepare relevant marketing plans and branding to reach their targeted professional audiences.
- Apply advanced technical skills, creative vision, and personal aesthetic to their final portfolios and exhibition.

| THEORY/HISTORY LEARNING OUTCOMES

- Apply advanced theories of aesthetics, semiotics, design, composition and color.
- Analyze theoretical history of photography texts and apply them to their work and the work of others.
- Demonstrate advanced critical thinking skills in evaluating a diverse range of historical and contemporary art works.
- Examine and discuss the work of seminal visual artists from the 20th and 21st centuries.
- Investigate current trends and key technical, formal, and conceptual issues in photography, and articulate these in verbal and written form.
- Apply technological, artistic, social, and cultural currents from the history of photography and contemporary photographic practice, and be able to relate their work to photographic history and practice.

| ART PRACTICE LEARNING OUTCOMES

- Analyze the effect visual media has on the way contemporary society reads images.
- Identify key technical, formal, and conceptual issues in their creative work and the work of others, and articulate these in verbal and written form.
- Explore multiple mediums of art to develop an authentic voice and style.
- Write a 10 - 15 page analytical research paper that meets high expectations and supports their thesis project
- Plan and design their final thesis exhibition, including the sequencing, sizing and production of images, with awareness of contemporary exhibition protocols.

| CURRICULUM

<u>Semester One</u>		<u>Units</u>
PHOT500	Photo I	2
PHOT600	Imaging I	2
PHOT602	Production I	2
PHOT809	Art in Review	3
HATM740	Photographic Survey	3
Students must complete 1 Art Practice elective		
Choose from course list: Art Practice		3
<u>Required</u>		<u>15</u>

<u>Semester Two</u>		<u>Units</u>
PHOT501	Photo II	2
PHOT601	Imaging II	2
PHOT603	Production II	2
Students must choose & complete 3 Photography courses from any of the below categories:		
Choose from course list: Business/Marketing		3
Choose from course list: Theory/History		3
Choose from course list: Art Practice		3
<u>Required</u>		<u>15</u>

<u>Semester Three</u>		<u>Units</u>
PHOT801	MFA Thesis Research & Methodology	3
Students must choose & complete 4 Photography courses from any of the below categories:		
Choose from course list: Lighting		3
Choose from course list: Imaging/Printing		3
Choose from course list: Business/Marketing		3
Choose from course list: Theory/History		3
Choose from course list: Art Practice		3
<u>Required</u>		<u>15</u>

<u>Semester Four</u>		<u>Units</u>
PHOT802	MFA Thesis Project	4
PHOT803	MFA Thesis Production	3
Students must choose & complete 3 Photography courses from any of the below categories:		
Choose from course list: Lighting		3
Choose from course list: Imaging/Printing		3
Choose from course list: Business/Marketing		3
Choose from course list: Theory/History		3
Choose from course list: Art Practice		3
<u>Required</u>		<u>16</u>

| CORE COURSE OFFERINGS

	<u>Lighting</u>	<u>Units</u>
	Lighting for Still Life	
PHOT503	Still Life: Objects of Desire & Disgust	3
PHOT514	Lighting for Still Life	3
	Lighting for Fashion	
PHOT502	Deconstructing the Body: Exploring the New Beautiful in Fashion ("D")	3
PHOT513	Fashion & Power ("D")	3
	Lighting Personal Projects	
PHOT508	Let's Get Personal: Identity & Photography ("D")	3
PHOT509	Making & Meaning	3
PHOT515	Lighting for Personal Projects	3
	Lighting for Landscapes	
PHOT507	Interior Architecture & Environment Portraits	3
PHOT511	Shooting in the Dark: Dusk to Night	3
PHOT512	Urban Spaces & Architecture of Los Angeles	3
PHOT516	Lighting for Landscapes	3
	Advanced Photography: Special Topics	
PHOT510	Environmental Portraiture	3
PHOT506	The Study of Blue	3
PHOT505	Low Key Lighting (Chiaroscuro) & Film Noir	3
PHOT517	Special Topics in Advanced Studio Lighting	3

Imaging/Printing **Units**

Darkroom Printing

PHOT604	Darkroom Printing	3
PHOT612	Roy DeCarava Printing ("D")	3

Digital Printing

PHOT608	The Future Archive: Portfolio Management	3
PHOT605	The Diary, the Atlas, & the Magic of the Small Print	3
PHOT610	The Photographic Installation	3

Creative Imaging

PHOT615	Truth vs Fiction in Photoshop	3
PHOT606	Monsters in Full Sun	3
PHOT609	Collage, Montage, & Contemporary Composite Images	3
PHOT613	The Language of Collage: From DADA to the Future	3
PHOT618	Special Topics in Creative Imaging	3

Commercial Imaging

PHOT616	Advanced Retouching	3
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Book Design/Graphic Design

PHOT607	The Art of Bookmaking	3
PHOT614	Graphics & Social Movements	3
PHOT617	Intro to Graphic Design	3
PHOT619	Imaging/Printing in Graphic Design	3

Business/Marketing **Units**

PHOT700	Entrepreneurial Strategies	3
PHOT701	Demystifying the Art World	3
PHOT702	From Concept to Creation: How Advertising Images Are Made	3
PHOT703	Free Money	3
PHOT704	Breaking Through the 'Gram: Branding & Marketing	3
PHOT705	Self-Promotion	3
PHOT706	Special Topics in Business	3

Theory/History **Units**

Critical Studies

PHOT747	On Ugliness	3
PHOT742	Poetics	3
PHOT743	Tender Feelings (“D”)	3
PHOT744	Seeing Science: How Photography Reveals the Universe	3
PHOT745	The Archive, Technology & Instagram	3
PHOT748	Ethics of an Artist	3
PHOT751	Invisible Structures	3
PHOT749	The Optical Unconscious & Decay	3
PHOT741	Aesthetics & Ecological Activism	3
PHOT752	Explorations in Critical Studies	3

History

PHOT746	Decolonize This Place	3
PHOT750	Fashion Design History	3
PHOT753	Special Topics in History	3

Art Practice **Units**

Personal Narratives

PHOT808	Place & Identity	3
PHOT813	The Practice of Failure	3
PHOT818	Art Practice on Personal Narratives	3

Contemporary Topics

PHOT806	The Surreal Collage	3
PHOT807	Photography & Activism: A Collaborative Study	3
PHOT804	Materiality & It’s Role in Photo by Looking at Hyper Objects	3
PHOT819	Art Practice on Contemporary Topics	3

Moving Image

PHOT805	Video & Performance Art	3
PHOT814	Video Killed the Photo Star	3

Editorial/Commercial		<u>Units</u>
PHOT800	FAYN Magazine - From Curation to Print	3
PHOT811	FAYN Magazine: Part One: Research, Curate & Production	3
PHOT812	FAYN Magazine: Part Two: Design to Print	3
PHOT815	From Pitch to Publish	3
PHOT816	The Social Occasion	3
Analogue		
PHOT611	Alternative Processes	3
PHOT817	Fluid Dynamics	3
PHOT810	The Cameraless Image	3

| COURSE DESCRIPTIONS

| SEMESTER ONE

Students take 4 foundational courses, and 1 Art Practice elective.

Photo I

A hands-on foundational 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 as well as the study of lighting. 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.

Imaging I

This course offers an intensive introduction to Adobe Photoshop as a digital darkroom tool, and Adobe Lightroom as a RAW digital editing and image library management system. Students learn Adobe Lightroom's modules, preferences and settings as well as image file management and organization. Students are introduced to color control and retouching, which play key roles in assignments, explored through a variety of lectures and demonstrations.

Production I

In Production I students begin to concern themselves with what it means for a photographer to tell their story and how to begin shooting and editing to communicate to an audience. Through a myriad of production approaches to output to the web, social media and printed portfolio, students are introduced to an exciting array of options for focusing their work and getting it out into the world. Students acquire key digital darkroom techniques from nondestructive editing software for both photo and video, to final inkjet prints, and how to manage color and color accuracy in contemporary printing practices.

Art In Review

What is art criticism? How are we influenced by critics in what we think and what we make? How do we write about art? Through what kind of lens do we choose to view work? Through a mix of reading and writing, students will leave this course with an understanding of how to write about art and how to participate in critical conversations about art and photography.

| SEMESTER TWO

Students take 3 foundational courses and choose 3 elective courses from the following areas of study: Business/Marketing, Theory/History and/or Art Practice

Photo II

This course introduces advanced lighting and camera techniques needed to execute commercial and personal assignments. Students explore conventional lighting tools such as hot and cool continuous sources, studio and portable strobe lighting, professional grip hardware and light modifications. Students master the intricacies and the importance of light, and how to shape and control it.

Prerequisite(s): Photo I

Imaging II

This course centers around acquiring the perceptual and practical skills to realize a personal vision of the external world through photography. Students study color theory, design principles, human perception, digital imaging, commercial retouching, and compositing using Adobe Photoshop and Lightroom. Students also learn to retouch, color correct, and critique work.

Prerequisite(s): Imaging I

Production II

Students delve deeper into identifying their audience and communicating personal narratives, to increase their effectiveness in their final production approaches. Students explore the advanced technical controls of printing workflows for digital imaging with a view to outputting images for web, social media, and printing. Students are immersed in advanced color correction techniques for digital prepress and framework-based tone and color manipulation, to better orchestrate visual attention. Students also strengthen their understanding of video editing and output.

Prerequisite(s): Production I

| SEMESTER THREE

Students take 1 required course and choose 4 elective courses from all 5 areas of study.

MFA Thesis Research & Methodology

In this course, students will write a 15-20 page analytical research paper exploring an idea of their choosing. This research acts as motivation and illumination when creating the thesis work. Students will research and write about their ideas before working on their final project, in order to give their projects depth, meaning and substance.

| SEMESTER FOUR

Students take 2 required courses and choose 3 elective courses from all 5 areas of study.

MFA Thesis Project

Students will execute and complete their thesis project, culminating in an end-of-program group exhibition. Building on their research from MFA Thesis Research and Methodology in Semester Three, each student will create a body of creative work through peer and instructor feedback and rigorous critiques. Students will hone their artist's statement, focus on editing and sequencing their work for maximum impact, and plan their final exhibition.

Prerequisite(s): MFA Thesis Research & Methodology.

MFA Thesis Production

Under the guidance of an instructor, students will produce their work for final exhibition, as well as prepare themselves to greet the professional world. They will identify their audiences and tell their stories to best communicate to future galleries and/or employers what they should be hired for; complete portfolios and websites, and create consistency throughout their digital and analogue spaces. Students will fine-tune the technical controls required for professional level printmaking and/or digital artifacts. This class must be taken concurrently with MFA Thesis Projects to help them prepare for their final exhibition.

| CORE COURSE OFFERINGS

| LIGHTING

Lighting for Still Life

Still Life: Objects of Desire & Disgust

Disgust, as a description, reinforces the designation of certain desires as deviant, and sustains ideals of normality. Through the exploration of a variety of objects and analytical texts, students will create images that question societal expectations and psychological modes of thought. Class sessions will be hands-on and include demos and discussions of typical still life lighting approaches and light sources.

Lighting for Still Life

This course focuses on lighting for still life, with a focus on advanced lighting scenarios. Previous topics include Objects of Desire and Disgust, Still Life in Motion, and Tension, Story and Meaning with Everyday Objects Topics vary from semester to semester, depending on the instructor.

Lighting for Fashion

Deconstructing The Body: Exploring the New Beautiful in Fashion (“D”)

This class investigates the need for diversity in the representation of the human body in mainstream media. Students explore an emerging trend in contemporary fashion to use a variety of body types to tell their personal, authentic stories through gesture and pose. Practicing professional fashion workflow including working with art directors, makeup artists, and stylists, students shoot a variety of fashion lighting assignments from the 1960s through the present, as well as explore today's visual trends. Through abstract posturing that rejects traditional standards of beauty and physicality, students learn to reclaim and celebrate the body in art and fashion as a sacred site of personal expression.

Fashion & Power (“D”)

Through contemporary postcolonial critiques of fashion this course examines the structures of power beneath commercial and fashion work. Discussion, research and lighting techniques will focus on cultural anthropology and sociology, to inspire informed fashion projects.

Lighting Personal Projects

Let's Get Personal: Identity & Photography (“D”)

In this course students get personal by making images that examine themselves and their identities. Through analyzing and critiquing work from contemporary photographers who use their identities to gain access to vulnerabilities, students will explore self-portraiture, still life, and set design to examine personal ideas and narratives.

Making & Meaning

This class is geared towards making rather than taking a picture. We will examine the details and elements that go into actualizing a visual idea through building and designing the elements that bring an idea to life. We will explore storyboarding, object sourcing and creating, fashion and styling, to learn and cultivate the skills to bring students' visions to life.

Lighting for Personal Projects

This course focuses on personal projects, with an emphasis on personal and/or political investigations. Previous topics include Low Key Lighting (Chiaroscuro) & Film Noir, The Study of Blue, and Environmental Portraiture. Topics vary from semester to semester, depending on the instructor.

Lighting for Landscapes

Interior Architecture & Environment Portraits

In this class, students will learn how to light interiors using a broad range of light sources including ambient, strobes, tungsten, LED, and mixed lighting. Students will address questions of augmenting and matching existing lighting, as well as starting from scratch to light an unlit space. This class will take place both in the studio and on location.

Shooting in the Dark: Dusk to Night

Shooting at night offers a range of creative possibilities for figurative and urban landscape work. This class, offered in our evening slot, will shoot on location during multiple field trips with portable flash and strobe units, colored gels, and ambient city lights in Downtown Los Angeles, The Arts District, Hollywood, and raw urban spaces around L.A. An excellent opportunity to extend your visual language and expand your portfolio.

Urban Spaces & Architecture of Los Angeles

Students will study architectural photography working with the exteriors of local architecture masterworks, the interiors of well-designed residential spaces, and urban landscapes in downtown L.A. Students will learn how to light interiors and use architectural shift lenses for professional quality images and effects, and advanced imaging techniques.

Lighting for Landscapes

This course focuses on landscape photography, with an emphasis on the study of landscape photographers, and the development of lighting skills in photographic projects. Previous topics include Shooting in the Dark: Dusk to Night and Urban Spaces & Architecture of Los Angeles. Topics vary from semester to semester, depending on the instructor.

Advanced Photography: Special Topics

Environmental Portraiture

This course examines the history of early documentary portraits that evolved into narrative images by incorporating the environment as a way to tell a story in portraits. How do environments inform the subjects of our images and how can we light an environment to deepen the story we are telling? This class will cover both editorial and documentary styles with a focus on composition and lighting.

The Study of Blue

Color is different for everyone depending on their angle and how light hits an object. Only 6,000 years ago humans began to see the color blue. How can we further our understanding of this color as a metaphorical, narrative and symbolic element? This lighting class will use studio lighting, experimental lighting techniques, and schematic challenges, as well as analysis of various texts, to investigate this topic.

Low Key Lighting (Chiaroscuro) & Film Noir

This class is an in-depth exploration of Film Noir and its relationship to light and shadow in storytelling. By studying film and the historical influences on lighting techniques, students will learn how these formal qualities of dramatic lighting exemplify the mood of this cinematic genre. Students will learn how to mimic the illumination of a scene throughout these films, and will be encouraged to reenact the scene by studying their lighting, backdrops, subjects, and use of props.

Special Topics in Advanced Studio Lighting

In this course in advanced studio lighting we explore a particular topic within the studio setting. We teach advanced lighting schematics, modifiers, and tools, challenging students to learn how to create the mood they need for their idea. Topics vary from semester to semester, depending on the instructor.

| IMAGING/PRINTING

Darkroom Printing

Darkroom Printing

Students will learn the techniques and processes involved in black and white photochemical photography, from the mechanics of the cameras themselves to traditional darkroom techniques for developing film and making silver gelatin prints on both resin coated and fiber paper. Homework assignments will consist of shooting individual projects and assignments on black and white film.

Roy DeCarava Printing (“D”)

Roy DeCarava is well known for his lively images of life in Harlem during the Jazz Age, and the unique printing style he developed to communicate with deep poetic and emotional resonance, the lives of his subjects and ideas, particularly around the subject of race. In this class we will analyze his prolific canon of work, learn to print in DeCarava's signature style, and discuss how students can apply these learnings to their own creative work.

Digital Printing

The Future Archive: Portfolio Management

This class aims to form an approach for students to consider the way that their work will live in the world after their education. Students will learn to print editions and artist proofs along with certificates of authenticity and a database to organize the afterlives of their photographic prints.

The Diary, The Atlas, & The Magic of The Small Print

In this class you will explore a radically different way of thinking about how you shoot, collect, choose, and print your images, where we will treat entire sets of images as our working material. The small print becomes a way to understand sequences, series, and multi-panel sets from the diptych to the image grid, where inclusion becomes dominant over exclusion and accidental compositions become a new source of inspiration. Gestalt psychology: field theory: the internationally known photographic Atlas by the world class German painter Gerhard Richter: the personal shooting diary: and the cell phone camera all become a model and a new set of tools for you to build and nurture your practice.

The Photographic Installation

This is a portfolio class where students are encouraged to think outside the box in how they approach preparing and installing for exhibition. Considering the plentitude of choices when preparing for an exhibition, students are asked to consider paper type, size, framing, spacing, placement, and lighting. Students will investigate the way these choices affect meaning. Students will learn to think about their work in a spatial context, and about their portfolio in relationship to installation.

Creative Imaging

Truth vs Fiction in Photoshop

Responsibility in image making - what is truth and how much of it are photographers responsible for? How does altering images in Photoshop differ from altering the original scene? Assignments in this course will include advanced retouching, compositing fictitious worlds, recreating crime scenes, and planting evidence. Excerpts from Errol Morris' book *Believing is Seeing* will be read and discussed.

Monsters in Full Sun

This class focuses on the abject or grotesque through the merging of texts and images to construct new life forms. Texts about the Minotaur and other famous demons/saviors from ancient mythology will be read and discussed to deepen student explorations before embarking on assignments. The final project asks students to create their own mythical land, filled original creatures, ecosystems and logic. Students will work intensely with Adobe Photoshop on advanced masking and compositing techniques, combining photographs, drawing and graphics.

Collage, Montage, & Contemporary Composite Images

How have collage, montage and mixed media been re-defined by digital practice? In this class we will study composite images from Dada, Bauhaus, and Surrealism, and look at ways to apply these aesthetics and concepts to contemporary practice using digital tools. Advanced techniques in compositing will be taught and multiple printing methodologies will be explored.

The Language of Collage: From Dada to The Future

Collage is the language of the moment, the past and the future. Through surreal parlour games, and other art making techniques involving chance, the unconscious, and dreams, this course will explore collage through advanced digital techniques, textures, drawings, graphics, text and images to construct new worlds.

Special Topics in Creative Imaging

This course focuses on a creative theme within imaging. Previous topics include Truth and Fiction in Photoshop, Monsters in Full Sun, and the Language of Collage. Topics vary from semester to semester, depending on the instructor.

Commercial Imaging

Advanced Retouching

In this focused post-production class, students will become skilled with a wide range of retouching techniques and approaches from beauty and skin to repairing images damaged by flare, to the removal of entire objects from images without leaving trace artifacts. Students will come to terms with the aesthetic and conceptual questions surrounding retouching. How do you create a dialogue with clients about limits? What is the destination of the image, how far do you go with it, and how do you retouch naturalistically to achieve authentic images for mainstream media?

Book Design/Graphic Design

The Art of Bookmaking

This is an advanced level class in which students are required to have already shot a full body of work but need help with editing, sequencing and lay out into book form. Students will learn the importance of text in relationship to the photograph, and how a photograph serves as a fragment of a sentence, an element of visual literacy. Students will study the work of many different photographers who create books as a part of their practice.

Graphics & Social Movements (“D”)

In this class we will look at the history of the relationship between graphic design and social movements. Through learning about pivotal moments in social movement histories and the correlating design movements, we will also learn design using both digital and analog graphic design and layout skills. Topics include: “people’s presses,” printmaking collectives, agit-prop, propaganda, street art as intervention, and aspects of social media. We will explore a variety of U.S. and International graphic design styles, uses, and purposes as they relate to specific moments in various struggles for social justice.

Intro to Graphic Design

Students will gain introductory knowledge of key historical and contemporary precedents in the field of graphic design and visual communication. While being introduced to fundamentals of a graphic design practice students will learn how photography and graphic design are linked, through the use of analog, digital tools and materials. Projects will focus on the understanding of hierarchy through letter, word, and line spacing; traditional and modern page structure and proportion. Students work in Adobe InDesign and Photoshop. This is a prerequisite for FAYN II.

Imaging/Printing in Graphic Design

This course focuses on key historical and contemporary precedents in the field of graphic design and visual communication. While being introduced to fundamentals of a graphic design practice students will learn how photography and graphic design are linked, through the use of analog, digital tools and materials. Projects investigate on the understanding of hierarchy through letter, word, and line spacing; traditional and modern page structure and proportion. Previous topics include Graphics and Social Movements and Book Design. Topics vary from semester to semester, depending on the instructor.

| BUSINESS/MARKETING

Entrepreneurial Strategies

In this course students will learn how to use entrepreneurial strategies in their photographic practice to become better image-makers and to move forward in their careers. Through an in-depth investigation of new business strategies, we will cultivate career and portfolio growth. Students will develop short term and long-term goals that encapsulate content development and industry outreach. This class will also cover how to protect photographers' rights to images and satisfy the needs of social media strategies; how to write solid business licenses, from clarifying the terms "trade for images" with one's model, to more complicated use terms for corporate shoots, in addition to copyrighting images and what to do if they are stolen.

Demystifying the Art World

Through field trips, research, and portfolio building, students will examine both the myths and imperatives of working with galleries and museums. What does it take to get gallery support? What does it take to run a gallery, and how does that come to bear on what galleries expect from artists? What can a gallery actually do for you, and when is it wiser and more profitable to seek other markets? What do collectors want? And more.

From Concept to Creation: How Advertising Images are Made

Working in a simulated advertising agency environment, this class will choose 3-5 brands around which to create a campaign idea. While building these advertising concepts, students learn various roles within advertising such as art director, copy editor, and photographer, as they work to build a brand. Through role play students improve their understanding of who is hiring them as photographers and how to communicate with, work with, and market them. Teams of students will create storyboards and brainstorm how to make concise, clear and impactful advertising campaigns and pitch them as professional treatments.

Free Money

This class will teach the skill of applying for grants, fellowships, residencies, and competitions through weekly writing exercises and an analysis of the current art landscape. Students will workshop their writing in class with the instructor. There will be a series of guest lecturers in the class providing them with additional perspectives.

Breaking Through The 'Gram: Branding & Marketing

This course will focus on best practices in social media promotion through various methods of strategic content development and content sharing models. Students will investigate the history of advertising psychology and how it is changing to meet the needs of social media marketing today. Students will learn the importance of branding, curation, and audience engagement. Through different approaches to building an Instagram audience, students will be encouraged to create and share engaging content while investigating ways to grow their social media audience.

Self-Promotion

This class is geared toward students in the last few semesters and will properly prepare them for the real world. It will entail branding, website and social media, and the making of promotional materials to send to industry professionals. Students will collaborate on curating a group show and a correlated event as an additional, proactive marketing strategy.

Special Topics in Business

This course investigates business strategies for the contemporary photographer. In an ever-changing landscape, this course prepares students for the real world. Previous topics include Entrepreneurial Strategies, Demystifying the Art World, and Breaking Through the Gram. Topics vary from semester to semester, depending on the instructor.

| THEORY/HISTORY

Critical Studies

On Ugliness

This analytical class examines depictions of gore and malice throughout the history of photography, in texts by Umberto Eco and others. As a means to question our standards of beauty and how these visualizations have been shaped through religion, culture and the circulation of Western images, students will be asked to create a magazine or online blog to deviate from the standard of fashion magazines.

Poetics

How can photographic imagery construct worlds parallel to the poetics we find in literature? How can we produce images that are compelling but do not attempt to explain themselves? What is ambiguity in an image and how do we introduce factors into our work that will allow the viewer more room for interpretation? What is the relationship between making and meaning and does an image have to mean anything? We will address these questions through studying the work of inspiring artists, class discussions and photographic assignments.

Tender Feelings (“D”)

Students will be asked to examine vulnerability, memoir, softness, confession, and power dynamics within photography. Re-imagining politics and consciousness through imagination and feeling, we will read analytical texts which align with class topics. Students will write weekly responses and prepare for in-depth conversations during class. Students are expected to make work that is vulnerable as a way to examine themselves and their identity.

Seeing Science: How Photography Reveals the Universe

Taken from the title of a pivotal text written by Marvin Heiferman, *Seeing Science: How Photography Reveals the Universe*, will form the central exploration for this class. Through readings, lectures, field trips and class discussions, we will investigate the role photography plays in imagining the world, making it possible to make new experiences visual and communicate new ways of seeing.

The Archive, Technology & Instagram

What is an archive? What are the objectives and mechanisms of an archive? Is the accumulation and organization of knowledge productive? How does it generate narrative and/or history? How does it privilege specific social and cultural memories while silencing others? The seduction of the archive lies in the promise of infinite memory.

Using interdisciplinary methods and readings focusing on archival practices, students will be challenged to look critically at a range of archival collections to interrogate the motivations behind collecting and curating, and the intrinsically human need to order and preserve.

Ethics of an Artist

After graduating, artists must navigate a complex world. How does one develop their own ethical practice? Through lecture, guest talks, assignments and discussions, we will develop a critical dialogue around the ethics in philosophy, history, capitalism, city funded art, artwashing, fame, institutions, and identity politics. How do we become the artists and people we want to be in the world?

Invisible Structures

In the contemporary landscape, artists and activists are inventing creative strategies to resist embedded systems of oppression. Beginning with a theoretical examination of colonialism, students will consider how colonization and imperialism have functioned, and how it affects the art and photographic world. This will entail examining in imagery and written form, the ways in which race, ethnicity, gender, class and queerness shape the discourse of art.

The Optical Unconscious & Decay

This class will focus on the surface and form of images as a way to express these ideas through reading and discussions. According to Rosalind Krauss, the Optical Unconscious is “a pointed protest against the official story of modernism and against the critical tradition that attempted to define modern art according to certain sacred commandments and self-fulfilling truths.” Through defining indexicality, this class will explore the optical unconscious. How are we connected to forms of decay and feelings from trauma, death, grief, and oppression?

Aesthetics & Ecological Activism (“D”)

Students will be asked to consider forging new strategies at the intersection of aesthetics and ecological activism to expose urgent dilemmas affecting the earth’s health. Working against the background of a rapidly changing landscape, and at the intersection of social and eco-justice, students will research and discuss strategies for image making that capture environmental consciousness. By engaging with contemporary theories of post-nature, and nature as a space for contemplation, we will collectively investigate how art can be a cultural endeavor that provides meaningful expressions of humanity.

Explorations in Critical Studies

This course focuses on contemporary theoretical concerns in photography, with an emphasis on the study of critical and diverse perspectives to better understand our world. Previous topics include Invisible Structures, Poetics, and Aesthetics & Ecological Activism. Topics vary from semester to semester, depending on the instructor.

History

Decolonize This Place

In the contemporary landscape, artists and activists are inventing creative strategies to resist and dismantle colonialism, white supremacy, art washing and the heteronormative cis patriarchy. Beginning with a theoretical examination of colonialism, students will consider how colonization and imperialism have functioned, and how it affects the art and photographic world. This will entail examining the ways in which race, ethnicity, gender, class and queerness, shape the discourse of art. We will consider photography and art through a lens that moves the conversation beyond binaries and dualisms. Inherently ideas of representation will be explored: politics and poetics of representation, the relationship of representation to colonialism, objectification and appropriation, and contemporary representations; specifically in photography, media, and art.

Fashion Design History

By looking at social history we are able to contextualize the role of fashion throughout the years. In 1911, Edward Steichen created the first artistic fashion photograph of gowns by Paul Poiret. Taking this as a starting point, the class will review over 90 years of fashion design and photography; and a de-colonialist framework will be used to examine and critique this history. Identity will be focused on as a central thought in fashion and meaning.

Special Topics in History

This course examines history through a particular lens, as it pertains to photography's relationship to culture. Previous topics include Fashion Design History. Topics vary from semester to semester, depending on the instructor.

| Art Practice

Personal Narratives

Place & Identity

This course will ask students to choose a topic that resonates with them on a cultural, historical, political and/or personal level, and a ‘place’ that they will visit and interact with throughout the duration of the course. Students will be asked to spend time with this topic and in this place, reflecting on the relationship between place and identity. By looking at works by various artists who take ingrained and cultural memory into consideration, we will investigate the ways storytelling and narrative, feminism, trauma and healing, offer insightful ways of expanding student practices in personal and universal ways.

The Practice of Failure

Through a hybrid approach of reading and making, students will create a body of work grounded in experimentation, play, and the practice of letting go. When we expand our ideas around failure as part of the art-making process, we open ourselves up to deeper forms of curiosity and expression. As a class we will explore and grow to understand how wrongs can actually be right.

Art Practice on Personal Narratives

This course inspires student projects through readings and lectures around personal narratives. Previous topics include Place and Identity Topics vary from semester to semester, depending on the instructor.

Contemporary Topics

The Surreal Collage

Using found images, original works and three-dimensional physical mixed media, students will create and explore the genre of collage, through two-dimensional building and crafting. Students will explore that nascent forms of collage that originated at the beginning of the 20th Century with Dada, Bauhaus, Surrealism and political montage, as an approach to visual language. In this class students will make weekly non-digital collages for critique.

Photography & Activism: A Collaborative Study

What moves you today? What injustices do you feel most poignantly? How can you make photographs that transform these frustrations into art and communicate these concerns to a larger audience? This course will focus on critical analysis and employment of activist strategies in photography. Students will examine how photography has the potential to reach people through its use of simplicity, formal beauty, diaristic approaches, and more. This course asks students to create photographic assignments for critique, and to work collaboratively on final projects.

Materiality & Its Role in Photo by Looking at Hyper Objects

Exploring the relationship between material and photography, this course will investigate the nature of various substrates - their origins, histories, cultural meanings, and formal qualities. This class will use mundane objects and materials to form three dimensional objects by hand as a way to connect with the material. Through a series of assignments, readings, and research, students will create sculptural elements that they transform into photographs with the intention of relating the original material back to the photographs in some way.

Art Practice on Contemporary Topics

This course inspires student projects through readings, lectures, shooting and critiquing, with a focus on contemporary topics. Previous topics include Photography & Activism: A Collaborative Study, Materiality & Its Role in Photo by Looking at Hyper Objects, and The Practice of Failure. Topics vary from semester to semester, depending on the instructor.

Moving Image

Video & Performance Art

Stories unfold in response to their cultural contexts and socio-political climates. Students will examine the ways storytelling has evolved, and consider how it has changed both historically and through technology. This course uses history and performance as lenses to critically investigate key works in Performance Art and Video Art from the 1960s to the present, and the major historical, cultural, and aesthetic influences that are at work on these art forms.

Video Killed the Photo Star

This is a comprehensive class on basic video production combining historical and theoretical survey and technical instruction. Students will learn how to plan, storyboard, prepare, shoot, and edit their videos. Working with sound recordings on multiple tracks, and continuous lighting, students will work with the moving image in response to assignments and personal proposals to output many short videos.

Editorial/Commercial

FAYN Magazine - From Curation to Print

This class curates and designs the current issue of FAYN Magazine, the Photo Arts Conservatory in-house fashion and art publication. Each semester a team of students becomes the editors and content creators who bring the next issue to fruition. Students learn how to build and manage content curation, calls for entry, and graphic design. Students art direct the issue, create a style guide and learn how to construct editorial layouts in InDesign. Student editors curate a show, produce events, and learn the ins and outs of a working magazine.

FAYN Magazine – Part One: Research, Curate & Production

This class will be the first of two semesters dedicated to a student-led production of a themed publication. In this first semester students will devise an issue concept, solicit submissions, work with guest artists, students, and faculty to produce original content for the issue, as well as conduct interviews, create original writing, and work as editors on submitted writing pieces. The students will then enter a curatorial phase, studying and gaining hands-on experience in the editorial process of publication production. By the end of the semester they will have managed a publication project and have copy and images ready for layout.

FAYN Magazine – Part Two: Design to Print

This is part two of the FAYN production series. In this class students will assess the content produced in the previous semester and devise the creative design direction for the issue. They will then break into art production and layout and design work groups, creating the final assets and layout scheme for the magazine. The class will then move into copy editing and preparation for publishing.

Prerequisite(s): Intro to Graphic Design

From Pitch to Publish

In this course students will learn how to build and execute engaging projects from pitch to publish that solidify the translation of an idea for a client. Students will create treatments through photoshop and Indesign to present to clients. Once approved students will execute these projects and respond to client feedback. The course will take students through the bidding, budgeting, execution, delivery and invoicing of a job in advanced detail. Students will become experts on US copyright law and photo licensing as well as commercial contracts. Through a selection of industry speakers and an exploration of photo workflow students will build professional business practices that can help them find jobs and get paid.

The Social Occasion

A comprehensive course covering the artistic, technical and business aspects of Wedding and Event Photography, including Bar and Bat Mitzvahs, Quinceaneras, and various types of Corporate Events. The class will include lectures, demonstrations, assignments and critiques. Students will learn the role of the photographer during an event and how to work with a client to guarantee success. What pictures need to be taken when? What does the client want? How to direct and pose subjects?

Analogue

Alternative Processes

In this course, students will explore alternative silver processes including lithography printing 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.

Fluid Dynamics

Through the use of various colored inks, fluids, pigments, dyes and chemical compounds, this digital and analog photography course aims at encouraging students to explore something of the rhythm that informs our response to much of what we find most beautiful and inspiring in the world around us. Students will experiment with creating and photographing the patterns created by the harmonious expansion and blending of liquid matter, as it seeks the point of least resistance. Through a challenging series of photographic assignments covering diverse techniques including close up digital photography and analog approaches, such as lumen printing, students will gain a broad appreciation of the power that fluid dynamics can play in their own creative vocabulary.

The Cameraless Image

What is a photograph? Challenging the notion of the camera as our primary tool for creation, this class will pursue cameraless imagery through several approaches. When and how is a photograph made? What is the process of exposure in forms that exist beyond the store bought camera? Using Pinhole Cameras, Anthotypes, Chemigrams, Cyanotypes, Gelatin Silver prints, Liquid Emulsion, Lith prints, Wet Plate Collodions and Polaroids, students will create images without a camera.

| MASTER OF FINE ARTS IN CINEMATOGRAPHY (OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 68 Units

| PROGRAM OVERVIEW

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

Students will follow a rigorous program of classroom study, self-directed projects, instructor-led workshops, and opportunities for collaboration with NYFA students across different disciplines. Upon graduation, students will be proficient with many of the state-of-the-art camera systems used by professional cinematographers today, and be able to confidently supervise the creation of sophisticated lighting schemes. Most importantly, they will be able to effectively harness the visual tools of cinema to tell meaningful stories.

| PROGRAM LEARNING OUTCOMES

- Collaborate on a professional level with the director and crew through all phases of film production.
- Pre-visualize images designed to serve the director's interpretation of the story, and articulate this creative vision to key collaborators.
- Demonstrate the technical facility to consistently realize their creative vision using all the tools at the cinematographer's disposal.
- Demonstrate the ability to plan for the logistical challenges of principal photography.
- Analyze various stylistic and narrative approaches used throughout the history of visual storytelling.

| YEAR ONE OVERVIEW

During the first year, MFA Cinematography students will be immersed in a concentrated schedule of classroom learning, supervised workshops and outside projects. This regimen presupposes no prior knowledge of cinematography, but aims to have students confident in the fundamentals of exposure, composition, lighting and set-etiquette by the end of the year.

Over the course of the first two semesters, students will develop their technical skills and begin exploring their artistic identities. In the spirit of fostering collaboration, there will be a showcase screening each semester to present the cinematographers' work to their colleagues from other programs.

| SEMESTER ONE OBJECTIVES

During the first semester, students learn the fundamentals of the art and craft of cinematography. Topics covered will include foundational concepts in visual storytelling, composition, lighting, exposure, basic color theory, and cinema history. Students will be introduced to a variety of cameras throughout the semester, working with different film and digital formats. They will complete four individual projects during their first semester. With each assignment, students will be expected to demonstrate an increasingly sophisticated understanding of visual narrative.

In their first project, each student will tell a story through a series of still images shown in sequence. This project will be photographed on 35mm black & white still film. As with all projects in the semester, students will create their own project on which they serve as the cinematographer. Additionally, they will be expected to work in key crew positions on their classmates' productions.

The second project will be photographed on 16mm film. Continuing to work in black & white, students will tell a complete story using a single shot. Emphasis is placed on blocking the action for the camera.

In the third project, students will focus on shot design and creating scenes that adhere to the rules of traditional continuity editing. The project will be photographed with a high-definition camera, providing the first opportunity to shoot in color.

Additionally, this will be the first chance to incorporate synch sound in a film. The project should demonstrate control of all these tools and techniques in telling a compelling narrative.

For their fourth project of the semester, the students will utilize a modern digital cinema camera to create a final project of their choice. This may take the form of a traditional music video, a visual essay, or a narrative short. The project must feature a strong visual concept that is explored consistently throughout the piece. Cinematographers are encouraged to invite students from other NYFA programs to collaborate on this film.

Learning Outcomes:

- Demonstrate technical control over the basic elements of photography, including exposure, lighting, and composition.
- Create images that are designed to fulfill the narrative requirements and conventions of the motion-picture medium.
- Create basic pre-production materials to prepare and support a short film production.
- Demonstrate competency in key crew positions, and fulfill these roles on classmates' productions.
- Explore the progression of technology throughout the history of filmmaking, and analyze its effect on narrative structure and film production culture.
- Successfully complete a variety of short film projects, managing each project through pre-production, production and post-production.

Production Goals:

- Photograph a 35mm still photo project.
- Photograph a short 16mm non-synch film.
- Photograph a short high-definition project utilizing traditional continuity editing.
- Photograph a short final project using a digital cinema camera.
- Crew on classmates' projects in key creative positions.

| SEMESTER TWO OBJECTIVES

The second semester in the Cinematography program is designed to help students build on the fundamental skills from semester one, offering many opportunities to engage with a larger, professional tool set. Students will continue to work with both film and digital formats, learning how to build and operate a professional 35mm camera package, as well as an advanced digital cinema camera system.

Students are introduced to new subjects in a series of intensive workshops, including the Steadicam & Camera Assistant Seminar, 35mm Cinematography, and the Stage Lighting Workshop.

Cinematography Practicum II will continue, integrating with these workshop components, providing additional opportunities for students to utilize this new equipment. These classes allow students to work on their pre-production planning skills and the execution of their creative vision on set under the supervision of experienced professionals.

The topics of color correction and image workflow will be introduced in the Post-Production for Cinematographers II course, incorporating lessons on color theory, and the use of digital color correction software.

Students will continue their study of the history of cinematography, gaining a deeper knowledge of the medium, while providing many sources of inspiration for their own work.

During the semester, students will photograph two projects outside of class. They will begin with a project shot on 35mm film, where students are encouraged to concentrate on a short subject that maximizes production value and presents a strong visual design.

Later in the term, students will photograph a project using an advanced digital cinema camera. Students are encouraged to invite NYFA students from other programs to collaborate with them on this production. The final film should showcase the many skills and techniques that the students have learned throughout the program.

Together, these two projects will contribute additional material for the cinematography show reel, as the student begins preparing their portfolio for the professional world.

Learning Outcomes:

- Demonstrate the ability to constructively collaborate with a director and a crew in a high-pressure creative environment.
- Employ advanced lighting and grip techniques to control lighting elements within the frame, and to create visual consistency from shot to shot.
- Demonstrate safe and effective use of a professional camera, lighting and grip equipment, and utilize these tools in the production of several short projects.
- Manage the look of the film throughout each step of the production process.
- For each short film project, employ visual storytelling techniques to create a coherent narrative.

Production Goals:

- Photograph a showcase project using 35mm motion-picture film.
- Photograph a short project using a digital cinema camera.
- Crew in key positions on classmates' projects.

| YEAR TWO OVERVIEW

In their second year, MFA Cinematography candidates will continue to strengthen their core cinematographic skills, build their reels, and refine their creative voice. Building on the fundamental skills developed in the first two semesters, students will broaden their understanding of the craft in specialized areas, deepen their ability to analyze and develop story structure, and cultivate their visual voice and sensibility. There will be an increased emphasis on collaboration with other filmmakers as the MFA candidates prepare to enter the professional world.

| SEMESTER THREE OBJECTIVES

MFA Cinematographers will continue to build upon the fundamental skills acquired in semesters one and two, as well as engaging with new areas of study.

Intensive hands-on workshops continue, with a series of courses designed to introduce state-of-the-art equipment and technology. Students will learn new skills and techniques that will allow them to execute their ideas on a larger scale than previously possible.

Building on concepts from the previous semester, Master's Lighting will introduce students to advanced lighting techniques, more powerful lighting equipment, and power distribution systems.

Master's Camera Technique will combine several workshops on the latest camera technology and a variety of camera movement systems. One workshop will introduce the students to a new state-of-the-art digital camera system, further addressing broad issues in digital cinematography including organizing production workflow, and recent shifts in production culture.

Following this workshop, each student will shoot a short portfolio project using this camera. As in previous semesters, students are encouraged to bring in outside collaborators to work on this project.

A second intensive workshop component will address advanced camera movement systems, introducing a variety of crane and jib arms. Students will build and develop their camera operating skills using both the traditional geared head, and the modern remote head.

A third workshop on underwater cinematography will teach students about professional camera housings and the fundamental concepts involved in shooting underwater.

The Cinematography Practica continue to allow students to refine their skills in the field under the mentorship of both directing and cinematography instructors.

Students will be introduced to foundational concepts in the documentary form, as each student plans, shoots, and edits a short documentary project. By creating and analyzing multiple cuts of the project, students will shape and refine the film's narrative.

In the Story Development & Analysis class, students will analyze narrative structure, and explore the process of translating screenplays into images. Students will develop and write a short screenplay, in addition to a series of exercises in which they will analyze story structure in existing screenplays and films.

Learning Outcomes:

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

Production Goals:

- Photograph a short documentary project.
- Photograph a showcase film using a state-of-the-art digital cinema camera.
- Crew in key positions on classmates' projects.

| SEMESTER FOUR OBJECTIVES

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

Students will have two options to fulfill the thesis requirement. They can either initiate their own thesis production, or collaborate on a thesis project with students from other approved MFA programs at NYFA. With either option, the MFA Cinematography student must serve as the cinematographer and provide supporting materials in order to fulfill their thesis requirement. The Thesis Development class will provide a forum for students to develop their ideas, refine their approach to the work, and plan their productions. As part of this course, students will design and conduct photographic tests to determine specific visual aspects of their project. Additionally, thesis committee meetings will provide detailed feedback and guidance throughout the thesis process.

Students will deepen their understanding of special effects photography in the Cinematography for Digital Effects class. This course will provide an overview of the history of visual effects, and present a variety of techniques used both on set and in post-production. Supervised digital effect shoots provide a forum to put ideas and concepts into practice, carrying the footage through a complete VFX workflow.

A course on Production Design will familiarize students with the vital role played by the production designer and the art department. The course will incorporate a hands-on workshop element to allow students to put their ideas into practice.

In the History of Narrative in the Visual Arts course, students will study the various methods for using images to tell stories employed in different historical periods. They will investigate the many strategies for telling stories, and examine how the formal aspects of classic works of art are designed to serve the narrative.

Students will learn new techniques for controlling and shaping light in the Advanced Grip Workshop. Students will use a variety of tools to control natural light in large-scale day exterior exercises, and work towards higher levels of precision in modelling light.

Students will continue with the practicum workshops, photographing scenes and short projects under the guidance of New York Film Academy faculty members. They will be expected to produce professional quality cinematography while contending with ambitious production scenarios.

Learning Outcomes:

- Demonstrate advanced methods for planning and pre-visualizing a short film, including preparing and creating visual effects shots.
- Demonstrate the ability to safely use advanced camera, lighting and grip systems in a narrative filmmaking context.
- Demonstrate techniques used by the production designer to tell the story through the visual design of the film.
- Analyze the various approaches to telling stories used in visual media throughout different historical periods.
- Create high-quality workshop footage that will expand the range of material in the student's portfolio.

Production Goals:

- Photograph a series of tests to determine specific aspects of the visual approach to the thesis film.

| SEMESTER FIVE OBJECTIVES

Semester Five will concentrate on thesis film production, as the students execute the production plans developed in the previous semester. Thesis Production will provide a forum for advice and discussion as the students enter principal photography. Following the shooting period, the class will examine the role of film festivals and the requirements of delivering a movie, as students enter post-production and continue to work on materials for their thesis binders.

A course on optics will address the scientific and mathematical principles at the heart of camera and lens design.

In the Navigating the Industry course, students will prepare for the transition to the professional film industry. Classes will prepare students for the challenges of a professional career, including promotion and networking. An emphasis will be placed on honing the student's reels, personal websites and social media presence.

Learning Outcomes:

- Demonstrate both the creative capacity to pre-visualize a complete narrative film, and the technical ability to execute this vision consistently over the course of a short film production.
- Explore strategies for starting and advancing a career as a freelance cinematographer.
- Explore the scientific principles and technical foundations of modern camera systems.

Production Goals:

- Photograph a thesis film and prepare a digital binder with supporting creative materials.
- Create a cinematography reel demonstrating a body of work that is of professional quality in its content and presentation.
- Crew in key positions on classmates' thesis productions.

| CURRICULUM

	<u>Semester One</u>	<u>Units</u>
CINE500	Form & Function I	2
CINE510	History of Cinematography I	2
CINE520	Introduction to Motion Picture Camera Technique	3
CINE530	Fundamentals of Lighting	2
CINE540	Cinematography Practicum I	2.5
CINE550	Post-Production for Cinematographers I	2
CINE560	Directing for Cinematographers	2
	<u>Required</u>	<u>15.5</u>

<u>Semester Two</u>		<u>Units</u>
CINE600	Form & Function II	1
CINE610	History of Cinematography II	2
CINE620	35mm Cinematography	1.5
CINE630	Advanced Lighting	2
CINE640	Cinematography Practicum II	2.5
CINE650	Post-Production for Cinematographers II	2
CINE660	Stage Lighting Workshop	2.5
CINE670	Steadicam & Camera Assistant Seminar	1
CINE680	Advanced Motion Picture Camera Technique	1
<u>Required</u>		<u>15.5</u>

<u>Semester Three</u>		<u>Units</u>
CINE700	Form & Function III	2
CINE710	Documentary Production	2
CINE720	Master's Camera Technique	3.5
CINE730	Master's Lighting	2
CINE740	Cinematography Practicum III	2.5
CINE750	Story Development & Analysis	2
<u>Required</u>		<u>14</u>

<u>Semester Four</u>		<u>Units</u>
CINE800	Thesis Development	3
CINE810	Advanced Grip Workshop	1
CINE820	Cinematography for Digital Effects	2.5
CINE830	Production Design	2
CINE840	Cinematography Practicum IV	2.5
CINE850	History of Narrative in the Visual Arts	3
<u>Required</u>		<u>14</u>

<u>Semester Five</u>		<u>Units</u>
CINE900	Thesis Production	5
CINE920	Navigating the Industry	2
CINE930	Optics of Lenses & Cameras	2
<u>Required</u>		<u>9</u>

| COURSE DESCRIPTIONS

| SEMESTER ONE

Form & Function I

This course provides an exploration of both the technical and artistic elements of cinematography. Students will examine the form and content of images, including the work of professional cinematographers, and evaluate their own projects in a workshop environment. This course also serves as a “home room”, providing a forum where students can discuss their experiences on set, plan upcoming shoots, and explore the role of the cinematographer throughout the production process. This is the place where student projects will be prepared, screened and critiqued.

History of Cinematography I

This course looks at the early development of the art of cinematography, with an eye toward the progression of cinematographic form. Students will study the major technological innovations including sound, color, and widescreen, and analyze how these changes affected storytelling styles and techniques. The course begins with the early silent cinema, covering classic films up through the mid-20th century. By learning the history of the art form, students will be able to supplement the topics learned in other classes, and draw inspiration for their own films.

Introduction to Motion Picture Camera Technique

In this class, students will learn best practices for utilizing the cameras in the cinematography curriculum. Formats will include 16mm film, high-definition video, and digital cinema cameras. Classes will also cover methods for controlling exposure, composition, basic sensitometry, pulling focus, and the essential duties within the camera department.

Fundamentals of Lighting

Students will be introduced to the basic tools and techniques of motion picture lighting. Beginning with the safe operation of lighting and grip equipment, students will apply this technical knowledge towards their aesthetic decisions in lighting. Topics including three-point lighting, day vs. night scenes, and techniques for day exterior scenes will all be explored from a practical approach. Measuring exposure, understanding color temperature, controlling contrast, creating depth in the image, and further topics will be addressed in this class.

Cinematography Practicum I

In this course, students will apply all of the camera, lighting, and storytelling techniques they have been learning. Under direct faculty supervision, students will shoot a variety of short projects in class. Each project will be taken through a full pre-production process and treated as a professional production. Following each shoot, directing and cinematography instructors will screen an edit of the project, and discuss the results. Students will rotate through crew positions, giving them a chance to work in different key roles.

Post-Production for Cinematographers I

The job of a contemporary cinematographer is no longer complete after principal photography. A deep understanding of editing and post-production workflow is essential to fulfilling all of the cinematographer's duties on a production. This class will teach the basics of non-linear digital editing, including the proper methods for organizing and handling digital media. Students will explore the creative possibilities of editing, including fundamental concepts such as classical continuity editing. Through a variety of exercises, they will develop an understanding of basic editing principles, and explore the relationship between the editor, director and cinematographer.

Directing for Cinematographers

Through lectures, discussions, and in-class exercises, students will learn about the job of the director and gain an overview of the film production process. They will examine the basic elements and format of the contemporary screenplay. Emphasis will be placed on interpreting screenplays in order to communicate narrative through the tools of blocking and camera technique. Students will create basic pre-production materials that will facilitate the planning and organization of their own projects.

| SEMESTER TWO

Form & Function II

Continuing to function as a "home room" for the cinematography students, this course provides a forum for students to prepare and screen their individual projects, and examine contemporary issues in the world of professional motion picture photography. Emphasis is placed on a rigorous critique process where the students' work is evaluated and discussed.

History of Cinematography II

Building on the course work from the first semester, students will continue to study the art of cinematography. Beginning in the mid-20th century, this course will present important films that have shaped the development of cinematic form and created new possibilities for storytelling. Students will explore the concept and implications of a "national cinema", studying a diverse slate of films from different countries to examine how these films reflect the historical moment in which they were produced. Assignments and discussions will analyze the elements of visual style employed in both classic and contemporary films.

35mm Cinematography

Students are trained in the proper use and operation of a 35mm motion picture camera system, applying the skills they have learned in 16mm and digital photography to this classic high-resolution format. This class will demystify the process of shooting on 35mm, as students deepen their knowledge of shot design, composition, and camera operation. Additionally, the class will introduce an advanced dolly to allow more sophisticated options for camera movement. Students will photograph test footage in class, and explore how the film footage can be shaped in the telecine session as it is transferred to a digital image.

Advanced Lighting

Building upon the basic lighting skills learned in the first semester, students continue to develop their ability to create and control increasingly complex lighting setups. Working with a larger equipment package, students will learn how to create sophisticated and nuanced lighting setups that convey tone and mood while serving a storytelling function.

Cinematography Practicum II

Combining all the elements of the second semester program in a practical hands-on workshop, these production exercises allow students to shoot scenes with a New York Film Academy instructor serving as director. The sophisticated tools available to students during the second semester will allow greater creative options for the team to explore. Students will rotate through crew positions, providing additional opportunities to gain practical experience with the 35mm and digital cinema camera packages.

Post-Production for Cinematographers II

The tools available to control the image in post-production have become increasingly powerful, providing new opportunities for the cinematographer to shape the look of the film. Students will be introduced to basic color theory and concepts, which will inform their use of current digital color correction software. They will examine production workflow, best practices for working with modern digital cinema cameras, and the use of current digital tools to create unique looks for a project.

Stage Lighting Workshop

Focusing on the specific craft of set lighting, students will learn the fundamentals of designing shots and lighting in a sound stage. Under the supervision of an experienced director of photography, students will gain first-hand experience with designing daytime and nighttime interior lighting schemes inside the controlled environment of a soundstage. Advanced dollies will be incorporated into the workshop, expanding the students' ability to execute precise camera moves.

Steadicam & Camera Assistant Seminar

This course examines the vocations of both the Camera Assistant and Steadicam Operator. Led by experienced professionals from both crafts, this course will further explore the roles and responsibilities within the camera department. Students will be introduced to the proper setup and operation of the Steadicam system, followed by an opportunity to use the Steadicam in a practical exercise. Beyond the technical operation, students will explore the history of this revolutionary camera support system, and examine the theory and practice of effectively moving the camera in a narrative context.

Advanced Motion Picture Camera Technique

Students will learn different camera systems that will be utilized during the semester on their individual projects. They will build a technical foundation for working with these cameras in the roles of cinematographer, camera operator, and camera assistant. Topics will include prepping the camera package, building the camera in multiple configurations, and production workflow with digital cinema cameras.

| SEMESTER THREE

Form & Function III

In this course, students will continue to examine key topics including the role of the cinematographer in a professional production, the process of collaboration with the director, and the analysis of narrative structure. The course will also introduce new areas of study including television production, addressing the unique challenges of episodic series as compared to feature films. Students will build the skills to analyze and match the look of existing footage, and they will study the various challenges of lighting large-scale night exterior scenes. As in previous semesters, this course will be a venue to discuss and critique the students' work.

Documentary Production

Students are introduced to the new format of documentary filmmaking. They will examine different approaches to documentary form, addressing the ethical and logistical challenges of filming real events. Over the course of the semester, each student will plan, film and edit a short documentary project on a subject of their choice. Students are challenged to develop a compelling narrative as they take their project through a series of revisions and adjustments, culminating in a final cut. Advanced sound recording equipment and techniques will be introduced to allow a greater range of options in capturing production sound.

Master's Camera Technique

Students will undertake a series of intensive workshops to develop their skills with new range of professional tools. Building on their existing knowledge, students will be introduced to a state-of-the-art digital cinema camera system. They will create an extensive test comparing numerous professional cameras and formats. An additional workshop will introduce advanced camera movement systems including crane arms and remote "hot heads". Students will learn to operate the geared head, and work on constructing intricate camera moves that require precise camera operating. Intensive class exercises will prepare students to apply these skills in a narrative context on their future projects.

Master's Lighting

Students continue to explore the latest lighting technology, working with larger, more powerful lights and the tools needed to shape them. They will be taught the safe assembly and operation of professional power distribution systems, with emphasis placed on electrical safety and crew organization within the "Hollywood" system. Through a series of exercises, students will refine their ability to shape and control lighting on a larger scale.

Cinematography Practicum III

Students continue photographing projects helmed by a directing instructor from the NYFA faculty. Building upon the fundamentals of cinematography acquired in previous semesters, these projects will present new challenges and opportunities. This course will incorporate many new technologies from different workshop courses, allowing for additional production experience in these areas. Emphasis is placed on the student's ability to pre-visualize a look for the project, and then execute this look during the workshop.

Story Development & Analysis

This course will prepare cinematography students for the critical process of reading and understanding screenplays in preparation for the thesis development phase of the MFA program. Students will engage with the screenplay format through a series of writing exercises that will challenge them to write a short narrative from logline to screenplay. Throughout the term, students will examine story structure in existing screenplays by reading scripts and watching films, and explore the transition from script to screen.

| SEMESTER FOUR

Thesis Development

This course will focus on preparing the student to shoot the thesis project. Students will collaborate as the cinematographer on a thesis film for a student from the MFA Filmmaking program, or initiate their own project of sufficient scope and ambition. Students will research, plan and present their thesis preparation process, including shooting and screening photographic tests. Students will research and create the "look book", detailing the visual design of the thesis film. Thesis meetings will provide a forum for students to meet individually with the Thesis Committee, submit their creative and production materials, and receive feedback and guidance as they prepare for their productions.

Advanced Grip Workshop

Students will explore new tools and advanced techniques for controlling and shaping light. They will use grip equipment including large frames, diffusion, and different types of reflective and subtractive materials to carefully shape and balance light. This course will explore the challenges of shooting day exterior scenes on a larger scale than previously addressed. Students will be asked to exhibit precise control of light in interior lighting setups. Emphasis will be placed on observing proper safety protocols at all times.

Cinematography for Digital Effects

Designing and integrating production photography with CGI elements has become an essential skill for the modern cinematographer. Students will design lighting and compositions for shots that require multiple photographic layers, and address how to photograph green screens in a variety of situations. Students will explore the history of visual effects photography up through modern digital practices. Topics will include in-camera optical effects, compositing, shooting background plates, and creating professional visual effects on a restricted budget.

Production Design

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

Cinematography Practicum IV

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

History of Narrative in the Visual Arts

Students will examine the history of the visual arts to identify strategies that artists and image-makers have used to tell stories. Looking at different historical periods, students will examine how the formal aspects of classic works are designed, and the various ways in which they visually convey narrative. Class time will be spent looking at how artists' formal decisions reflected the societies, politics, geographies, spiritualities, and cultural habits of their times. Additionally, students will explore the meaning of these visual stories within the social and political context of the era. Writing assignments and presentations will allow students to analyze and compare artworks in their own words. A museum field trip will enable students to apply these analytical methods to artworks and their presentations to the public.

| SEMESTER FIVE

Thesis Production

Working from their preparations in the Thesis Development course, students will take their thesis films into production. Faculty will provide guidance as students debrief on their productions, and examine the challenges from set. Students will screen their dailies in class as they wrap principal photography and enter the post-production phase. Concurrently, they will compose the final materials required for the thesis binder. The topics of targeting and succeeding at film festivals and networking will be addressed. Thesis Committee Meetings will continue this term, including a final presentation of the thesis binder at the end of the program.

Navigating the Industry

As students prepare to transition to the professional world, this course provides practical guidance on the many ways that cinematographers function in the entertainment industry. Students will build their professional skill set, addressing topics including promotion and networking, career advice, etiquette in collaboration, and emerging opportunities in new fields. Students receive guidance as they edit and prepare their cinematography reels for graduation.

Optics of Lenses & Cameras

This course explores the practical applications of mathematics in cinematography. The nature of light is discussed, along with the important fields of photometry and radiometry. Various formulae used in cinematography, such as those used to calculate focal length, f-stop, circle of confusion, and others, are all investigated in detail. Practical investigations of cameras, lenses and filters are integrated within the course.

| MASTER OF FINE ARTS IN DOCUMENTARY FILMMAKING (OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 79.5 Units

| PROGRAM OVERVIEW

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

| PROGRAM LEARNING OUTCOMES

The MFA Documentary Filmmaking Program provides a structured, creative environment for students to develop as filmmakers while at the same time upholding the standards required in the professional arena. This includes meeting deadlines and expectations outlined by instructors and the Documentary Department. Students will learn the technological, critical, artistic, and intellectual skills necessary to create, develop, and produce non-fiction media at a professional level.

While prior documentary experience is not a prerequisite for this program, it is strongly suggested that students be familiar with the documentary genre and arrive prepared with several ideas for non-fiction projects they feel inspired to pursue. From day one, students will be immersed in a fast-paced, highly focused environment and will be expected to create and produce short film assignments during the first semester.

Upon completing this program, students will be able to:

- Create a 30-minute narrative nonfiction media thesis project that represents cinematic storytelling, styles and topics, at a professional level that is ready for festival screenings and/or distribution.
- Demonstrate critical thinking and creative problem-solving skills through the analysis of narrative and film grammar in your 30-minute nonfiction thesis.
- Successfully perform the various roles and collaborations necessary to advance into documentary film and nonfiction television careers.
- Demonstrate the mastery of artistic skills and a unique voice from concept to completion of the 30-minute nonfiction thesis.
- Master digital video, sound, lighting, and editing technologies at a professional level demonstrated by the 30-minute thesis project.
- Integrate current global issues to capture impactful, authentic stories using legal and ethical best practices and standards and provide professional level deliverables.

| YEAR ONE OVERVIEW

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

| SEMESTER ONE OBJECTIVES

Project 1: Mise-en-Scene: This 30-60 second film captures a moment in time. This project will consist of one shot that produces a scene, which has a beginning, middle and an end. The students will pay close attention to lens choice, distances, angles and subject placement and movement. This project emphasizes how the relationship of the subject to the camera creates drama and informs the audience about character and action. Four hours to shoot, no sound, no crew. Done in conjunction with Cinematography I.

Project 2: Observational Film: Each student produces a visual portrait of a person, place or activity. Students are challenged to observe the subject closely and find the most effective shots for revealing the subject to an audience through image alone. Use of camera angle, shot size, focal length and editing patterns are emphasized. Each student directs, shoots and edits a film of up to 3 minutes. One day to shoot, no sound, no crew. Music and/or voiceover can be added in edit. Done in conjunction with Directing I, Cinematography I and Editing I.

Project 3: Personal Voice Film: Each student produces a film based on a transformational or unique experience in their own life. The project includes on-camera interviews, personal archival material and montage style editing. Montage can be used to great effect in the compression of time and to create visual collisions or unexpected continuations between shots. In the editing room, students will cut the images to work in harmony with rhythm and pacing. Music may be added in post for this 5-7 minute film. Two day shoot. Done in conjunction with Directing I, Cinematography I, and Editing I.

Project 4: Character Film: Each student is challenged to build a portrait using image and sound. Students are encouraged to reveal the character through their actions rather than by way of scenes or talking heads. Each student directs, shoots and edits a film of 7-10 minutes. 5 days to shoot with crew and sync sound. Done in conjunction with Directing I, Cinematography I, and Editing I.

Learning Outcomes:

- Explore and put into practice the art, aesthetics, and technique of visual storytelling through the implementation of directing & storytelling, cinematography, production sound, and editing techniques.
- Survey and historical examination of film studies from the perspective of a documentary director. Develop the ability to collaborate, manage, and lead a student film crew.

Production Goals:

- Collaborate with classmates and instructors in Production Workshop exercises.
- Develop, direct and edit four short documentaries.
- Crew as cinematographer and sound mixer on additional films.
- Develop and write a complete documentary treatment for the character project.
- Produce, direct, and edit a character documentary film.

| SEMESTER TWO OBJECTIVES

Production Workshop: Location Story/MOTS (Man on the Street): Students collaborate in crews to direct and shoot an event at a selected location capturing essential moments unfolding over the course of a few hours. They look beyond factual content to reveal the heart of the event through appropriate coverage while incorporating the characteristics of the location to enhance the visual appeal of the film. Handheld shooting, motivated camera moves and “shooting to edit” in an uncontrolled situation are emphasized. Students are challenged to think on their feet, solve location issues and adapt to last-minute changes. Footage shot will be reviewed in class.

Project 2: Compilation Film Documentaries are frequently a potent combination of visual and aural elements from original footage to archival moving and still images, graphics, and animation. Each student creates a 3-5 minute compilation film that combines different types of footage including stock footage, and stills. This exercise emphasizes directorial and editorial control to actively engage an audience and express a point of view. The ability to conceive and construct visual and aural juxtapositions and metaphors using these various elements is emphasized. 1 day Production Workshop to shoot supportive footage with crew.

Project 3: WebSeries Pilot or MicroDoc produced in conjunction with Producing Alternative Media class.

Project 4: Social Issue Film Development for 1-Year Film Documentaries are playing an increasingly important role in the public conversation about many pressing social issues. Often working in conjunction with activist organizations, these films are creating a new level of civic engagement. No documentary education would be complete without the opportunity to make a film of this type. Each student selects a social/political/ethical issue or investigative topic that brings a fresh perspective or chooses to document a story that has larger implications. Students are encouraged to use interviews and narration as building blocks for this project. Students learn different ways to research through public and private archives, libraries and other sources of information. They then contact and pre-interview at least two subjects for their Year One Social Documentary project. These findings provide first-hand information on the topic and the choice of subjects and help students finalize a vision and a focus for their films. They learn to get to the essence of an issue through incisive interview techniques and the use of supportive archival footage and graphics in this 20-minute film shot in the 3rd Semester.

Learning Outcomes:

- Advance in proficiency in the fields of research & development, editing, and cinematography.
- Develop tools in producing to professionally organize a production schedule and budget, dive deeper into understanding grant writing, licensing and distribution through Business of Documentary class.
- Advanced proficiency in collaboration and leadership skills, while implementing more advanced production techniques.
- Develop a more sophisticated grasp of directing through research and development in order to create impactful documentaries.

Production Goals:

- Perform as Cinematographer or Sound Mixer on a sync sound production workshop through the guidance of instructors.
- Develop use of archival material to produce a compilation documentary.
- Work with a crew to produce a WebSeries Pilot episode or MicroDoc in conjunction with alternative media class.
- Develop a Social Issue documentary and begin pre-production for the 1-Year Social Issue Documentary.

| SEMESTER THREE OBJECTIVES

Social Issue Year One Film. The culmination of the first year of the Documentary program is the creation of a Social Issue 1-Year Film. Picking up from 2d Semester research, writing and planning, each student produces a documentary of up to 20 minutes in length. Three weeks to shoot with crew (One-week full production, two weeks additional production & course work).

Learning Outcomes:

- Survey and historical examination of film studies from the perspective of a documentary director.
- Develop an increased ability to produce and direct a short documentary with a professional level of competency.
- Draft Grant Proposal.
- Demonstrate sophisticated picture and sound editing techniques.
- Develop an ability to give and receive constructive editorial and creative feedback on a project.

Production Goals:

- Direct and edit a Documentary of up to twenty minutes in length.

| YEAR-END SCREENINGS

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

| YEAR TWO OVERVIEW

Coursework in the second year includes a series of highly specialized classes designed to help students hone their professional skills by working as a group to produce a film for a local nonprofit group. They will also develop their personal styles as documentary filmmakers as they research and develop their own Thesis Documentaries. Students will concurrently develop social media, distribution and marketing plans for their projects. The final thesis film produced during the second year of the program is intended to reflect the student's strengths as a documentary filmmaker.

By the end of semester six, the MFA Documentary Filmmaking student will have produced their own Thesis Documentary (up to 30 minutes in length) that will serve several purposes after graduation: a film ready for submission to short film festivals, TV or online distribution or sales, a presentational reel to seek funding for a feature documentary film based on the same subject or as a "calling card" for potential film and television jobs.

| SEMESTER FOUR OBJECTIVES

Project 1: Community Film Project (Group): Students work as a team, under the close guidance of their instructors, to produce a collaborative project for a non-profit organization. Students are encouraged to put their acquired skills and creativity to work to benefit a cause. Through this process, they learn to meet the demands of a professional client, while developing a working knowledge of what it takes to produce a high-quality film from start to finish. Project 2: Research for Master's Thesis Documentary Students will also begin basic research and exploration into the subjects for their Thesis Documentaries and write their Documentary Treatment for the thesis film. A course in Reality TV will introduce the students to a commercial offshoot of documentary filmmaking that requires many of the same skills and provides many employment opportunities. A class in documentary film analysis aids students in the further exploration of the complexities of documentary standards and visual style, with the goal of creating a rich cinematic experience along with the ability to make an impact on their audience.

Learning Outcomes:

- Demonstrate advanced ability to research and develop a Documentary.
- Demonstrate an increased ability to conduct insightful interviews.
- Develop advanced production management skills required for thesis production.

Production Goals:

- Produce and direct a community-oriented documentary for a non-profit client.
- Develop further understanding of pathways to enter professional nonfiction film industries including Reality TV.
- Draft a Thesis Documentary Treatment and direct a sizzle reel using archival footage.

| SEMESTER FIVE OBJECTIVES

Pre-Production for Master's Thesis Documentary Film: Students fully engage in pre-production of their thesis documentaries. Producing class, along with specialized classes in marketing and legal & ethical issues, help students fully incorporate the tenets learned in producing and business of documentary in the first year and prepare them to distribute their documentary after graduation. Visual Graphics & Effects II class gets them ready to incorporate footage and stills from other sources into their thesis documentary so they can more efficiently plan their productions. Advanced Cinematography class includes a production workshop on the use of recreations in documentary films and develops the students' visual storytelling capabilities through the more advanced use of lenses and lighting.

The Thesis Documentary must complete all stages of review of directing and production materials by the Thesis Committee, as well as individual sign-offs from the Development & Producing instructor and the Department Chair before it will be approved for production. Collaborative and leadership skills are also further developed through the producing and hiring of crew and shooting their documentary in the final 4 weeks of the semester.

Learning Outcomes:

- Master the preparation process for the production of complex, multi-dimensional documentary project.
- Write a compelling Business Proposal aimed at fundraising.
- Demonstrate an ability to effectively produce the Thesis Documentary.
- Develop sophisticated leadership skills through the assembling of a crew.
- Demonstrate a mastery of documentary development during green light sessions.
- Demonstrate an increased command of legal and ethical issues involved in non-fiction storytelling.
- Develop an understanding of distribution strategies for a Thesis Documentary.
- Develop a comprehension of industry standard methods of project and self-promotion.
- Produce and direct the Thesis Documentary during principal photography.

Production Goals:

- Present a professional-level, fully completed production notebook for a final green light.
- Present a professional-level Business Proposal.
- Produce and direct the Thesis Documentary during principal photography.

| SEMESTER SIX OBJECTIVES

Post-Production for Master's Thesis Documentary: Once principal photography is completed, students enter the post-production phase. The ability to craft a unique vision is nurtured in the final post-production editing, Composer & Music class and advanced sound design at the end of the semester. Extensive one on one critique sessions and reviews assist the students in developing their film; using the diverse elements of interviews, archival material, recreation or observational footage that often make up a successful documentary. The Thesis Documentary is the capstone of the MFA degree, incorporating all of the skills learned throughout the MFA Documentary Degree Program.

Learning Outcomes:

- Develop a comprehension of the breadth and depth of the professional fields available in the industry.
- Develop an increased ability to give and receive editorial and creative feedback.
- Develop an increased ability to refine the narrative nonfiction voice and technical skills, including music cue placement and sound design through post-production of the thesis film.

Production Goals:

- Complete a festival-ready short Thesis Documentary of up to 30 minutes.

| CURRICULUM

<u>Semester One</u>		<u>Units</u>
DOCU500	Directing the Documentary I: Documentary Storytelling	3
FILM510	Cinematography I	1.5
DOCU520	Editing I	3
FILM530	Production Workshop	3
DOCU535	Production Sound	1
DOCU545	Producing the Documentary	2
HATM500	Cinema Studies	3
<u>Required</u>		<u>16.5</u>

<u>Semester Two</u>		<u>Units</u>
DOCU560	Directing the Documentary II: Research & Development	3
FILM570	Cinematography II	3
FILM580	Collaboration Workshop	4
FILM590	Editing II	1.5
DOCU600	Advanced Producing: Business of Documentaries	3
DOCU610	Producing Alternative Media	2
<u>Required</u>		<u>16.5</u>

<u>Semester Three</u>		<u>Units</u>
DOCU620	Directing the Documentary III: Production & Post-Production	3
FILM630	Intermediate Film Post- Production	4
DOCU645	Visual Effects & Graphics I	3
FILM650	Sound Design	1.5
HATM520	Survey of Documentary	3
<u>Required</u>		<u>14.5</u>

<u>Semester Four</u>		<u>Units</u>
DOCU710	Researching & Developing the Thesis Documentary	3
DOCU715	Documentary Film Analysis	3
DOCU720	Intro to Reality Television	2
DOCU730	Community Film Project	2
<u>Required</u>		<u>10</u>

<u>Semester Five</u>		<u>Units</u>
DOCU740	Producing & Directing the Thesis Documentary	2
DOCU750	Marketing the Non-Fiction Film	3
DOCU755	Legal & Ethical Issues in Documentary	2
DOCU760	Advanced Cinematography	2
DOCU765	Visual Effects & Graphics II	1
<u>Required</u>		<u>10</u>

<u>Semester Six</u>		<u>Units</u>
DOCU800	Thesis Direction	4
DOCU810	Thesis Post-Production	4
FILM790	Thesis Film Sound Design	2
DOCU795	Music & Composers	2
<u>Required</u>		<u>12</u>

| COURSE DESCRIPTIONS

| SEMESTER ONE

Directing The Documentary I: Documentary Storytelling

This hands-on directing course establishes a foundation for all future film projects. Documentaries, just like fictional films, tell stories – the only difference is that the stories are real. This introductory course covers the importance of basic, original research in the development and planning of every documentary. Students will learn the crucial difference between topic and story, basic research techniques and how to identify and refine stories. They learn to develop an idea from concept through post-production as they produce and direct four short documentary projects: Mise-en-Scene, Observational, Personal Voice and Character. Students will leave this course with a greater understanding of cinematic language in relation to storytelling as well as the fundamentals of coverage and story structure.

Cinematography I

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

Editing I

Documentary films often find their true forms in the editing room. This makes the editing process extremely important because a story may take a different shape after the footage has been shot. In this course, students learn the fundamentals of using digital editing software while exploring the particular challenges of documentary storytelling. Through lectures, discussions and assigned projects, they will cover digital workflow, basic editing techniques and the logging and organization of their footage. Some class hours are devoted to guiding students through the process of editing their assigned four short film assignments.

Production Workshop

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

Production Sound

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

Producing The Documentary

The Producer takes care of the organizational side of making a documentary film. This course introduces producing responsibilities from preproduction through post. The coursework will show how to create a schedule, determine critical path and put together a budget using a template. There will be a focus on how to best manage time and resources, including managing crew and deal memos. In preparation for Greenlight, the students will implement steps to deal with copyrights, permits, insurance, interview and location releases that they will include in a Production Notebook created for their Character Film.

| SEMESTER TWO

Directing The Documentary II: Research & Development

In this course, students will complete two documentary projects: a Compilation film and Development of their 1-year/Social Issue film. Compilation films are edited together from stock and archival footage and other previously created images but arranged in a new way to tell a specific story.

Each student will then research and develop a documentary that addresses a significant social issue or problem. Students will conduct preliminary research and interviews in their field of inquiry and contact and cast potential subjects. They will use this information to guide their decisions about how best to present the issue effectively in a 20-minute film to be shot in 3d Semester. Interview techniques and ways to gain the trust of interviewees will be covered. In addition, students will write narrative treatments, synopses, log lines, directors' statements and character bios.

Once that has been accomplished, students are ready to break down the treatment into a scene-by-scene shooting script and begin practicing pitching their projects to potential participants and funders. Students are also introduced to journalistic standards and ethics. From research to shooting to editing, the subject matter may continue to reveal itself and evolve over time. Through research and development, they may revise the script until post-production ends.

Before beginning production on the Social Issue film, each student must first pass a Greenlight process demonstrating a well-thought out treatment and shooting plan.

Prerequisite(s): Directing the Documentary I: Documentary Storytelling

Cinematography II

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

Prerequisite(s): Cinematography I

Collaboration Workshop

Students further their practical knowledge of film craft by designing and realizing more advanced scenarios, under the guidance of their instructors. Shot on 16mm film and high-resolution digital cameras, and with professional-grade film tools, these scenes are fully rehearsed and planned prior to the start of each production day. Communicating effectively with actors, managing the set workflow and collaborating with crew members to achieve a cohesive vision are all core learning goals of this workshop. Additionally, building off of concepts and practices from the previous semester, production sound will be discussed, explored and practiced. This class will also include more advanced production sound equipment.

Prerequisite(s): Production Workshop

Editing II

Continuing where Editing I left off, students sync and edit with dialogue, and learn more advanced techniques in sound mixing and color correction. This necessary training in cutting and re-cutting properly prepares them to undertake the challenge of picture and sound editing their 1-Year Documentary Film.

Prerequisite(s): Editing I

Advanced Producing: Business of Documentaries

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

Prerequisite(s): Producing the Documentary

Producing Alternative Media

It is essential for the producer to keep abreast of evolution in new media technology and the many new outlets for distribution that continually emerge on increasingly rapid basis. Through in-class discussion and samples, students will be exposed to trends in these arenas. In this course, the student will pitch, develop and create an original piece of new media.

| SEMESTER THREE

Directing The Documentary III: Production & Post-Production

The culmination of the first year is the production of a 1-Year Social Issue documentary. Through extensive research, writing and planning, each student should be prepared to produce a final documentary of approximately 20 minutes in length. Students will incorporate lessons from all other courses in the design and execution of their One Year Documentaries. In addition, students will learn to write properly formatted grant proposals for funding. This course allows time for each student's shoot and for them to crew on their fellow classmates' shoots. NYFA instructors will work weekly with individual students to oversee production of each student's One Year Documentary project.

Prerequisite(s): Directing the Documentary I & II, Producing the Documentary, Advanced Producing: Business of Documentaries

Intermediate Film Post-Production

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

Prerequisite(s): 1-Year Film Project

Visual Effects & Graphics I

This course introduces the basics of Color Correction, Visual Effects and Graphics. Students will create simple graphics and title sequences for their One Year documentaries. In a series of hands-on exercises with their instructors, students learn more advanced post-production techniques including title creation, color correction, accommodating poor quality footage, animating photos and maps, creating textures and lower thirds.

Prerequisite(s): Editing I & II

Sound Design

Receiving instruction in sophisticated sound design topics, students build Sound Effects, integrate Music and Orchestration, add Atmosphere, adding a polished sound mix to their Year One project.

| SEMESTER FOUR

Research & Developing the Thesis Documentary

Documentary filmmakers must learn not only to find the heart of the story they also must determine the particular visual style and directorial modes to use to create the strongest impact on the viewer. In this course, students will focus on researching and developing their ideas for their 30-minute Thesis Documentaries. Students focus on developing the directorial vision for their films. They will have the time to complete assignments to research and develop their own ideas in depth. In addition, they will locate subjects with which to conduct preliminary interviews, track down experts in the subject matter and find archival footage and other material that will add to the total picture. During the course of this class, students will write complete treatments for their thesis films as well as create a sizzle reel composed of stock and archival footage.

Prerequisite(s): Directing the Documentary I, II & III, Producing the Documentary, Advanced Producing: Business of Documentaries

Documentary Film Analysis "D"

This course surveys the world of documentary films through lectures, screenings and group discussions. Students will expand their understanding of non-fiction storytelling and its role in communicating complex ideas. Class will include analysis of social paradigms and the beginning of a critical dialogue. Current trends as well as past styles will be examined. Documentary films will be compared and contrasted for their similarities and differences.

Prerequisite(s): Cinema Studies, Survey of Documentary

Intro to Reality Television

Reality television is the offspring of the documentary tradition, utilizing many of the same skills and techniques if not all of the traditional social and political concerns of documentary filmmakers. Because this genre is a source of employment for independent filmmakers, this course will introduce students to the formats, staffing structure and expectations of reality television production.

Prerequisite(s): Directing the Documentary I, II & III, Producing the Documentary, Producing Alternative Media, Advanced Producing: Business of Documentaries

Community Film Project

Students, working together as a group, will produce a short film for a local non-profit organization. This process will bring together all of the skills they have learned in producing, directing, shooting, lighting, sound and editing as well as how to work together in a collaborative environment while meeting a client's needs and specifications.

Prerequisite(s): Directing the Documentary I, II & III, Producing the Documentary, Advanced Producing: Business of Documentaries

| SEMESTER FIVE

Producing & Directing the Thesis Documentary

As their thesis scripts are finished and polished, students will apply their knowledge of production management to their projects in an intensive environment. Under the guidance of their producing instructor, students will thoroughly prepare their shooting scripts and schedules for production. They will perform all of the necessary logistical measures: obtaining location permits, securing interviewee/actor releases, clearances and buying insurance. In addition, a detailed budget and calendar will be completed. In addition, students will create a full Business Proposal in conjunction with the Marketing for Non-Fiction Film course.

Prerequisite(s): Directing the Documentary I, II & III Producing the Documentary, Advanced Producing: Business of Documentaries

Marketing the Non-Fiction Film

This class will help students to determine the final purpose of their thesis film and the steps that follow. The appropriate legal, business and marketing steps will be discussed in class. Regardless of direction, the first step is to copyright the film so that they own the rights to their intellectual property. Second is to create a website or on-line presence to show it and any other film work they may have done to others. A pitch will be developed in class, along with a polished Business Proposal (in conjunction with the Producing the Thesis Documentary course). This course will identify student competitions and film festivals that are appropriate to the style of their film and how to apply. Students will learn about what kind of distribution is available (theatrical, iTunes, YouTube, etc.) and strategize about what distributors to target for their films.

Prerequisite(s): Producing the Documentary, Advanced Producing: Business of Documentaries, Producing Alternative Media

Legal & Ethical Issues in Documentary

Documentary filmmakers face a wide array of legal and ethical questions as they create and distribute their work. This class will focus on these issues from the blurred boundaries between documentarians and journalists, to understanding obligations to their subjects, including informed consent, and understanding and negotiating contracts. Students will get a basic background in copyright law and the Fair Use doctrine, rights clearance and For-Profit and Not-for Profit (501(c)3) business structures.

Prerequisite(s): Producing the Documentary, Advanced Producing: Business of Documentaries, Documentary Film Analysis

Advanced Cinematography

Students expand on the cinematography skills they have acquired in previous semesters while working on increasingly more demanding and sophisticated multi-camera projects on location. Under the close guidance of an experienced Cinematographer / instructor, students refine their working knowledge of high-end HD cameras and advanced lighting techniques. The goal is for students to learn to think visually, to plan their shoots thinking both as directors and editors, and to experiment with visual ideas for their upcoming Thesis films.

Prerequisite(s): Cinematography II

Visual Effects & Graphics II

This course covers the essential elements of color grading, color balancing for photos and color mapping when more than one camera has been used to shoot the footage to enhance perceptual visual compatibility. To add a professional look to their film, students will continue developing their use of graphic design elements. Graphics can convey important information and statistics quickly in charts, graphs and through animation. If reenactments are needed, motion graphics are a way of doing them in the documentary style. Titles and credits can also benefit from a graphic artist's touch as well as give a cohesive look to subtitles. They can add excitement and draw the viewer into the film in the first minute. This class will give directors an understanding of what graphics add to their film and gives them language to communicate their ideas to graphic artists.

Prerequisite(s): Visual Effects & Graphics I

| SEMESTER SIX

Thesis Direction

At the beginning of this course, all student producers/directors will return from the production/shooting of the thesis Documentary. Footage will be assessed and work will begin on revising the Documentary script and students will adapt to any change in "expectation" and direct the film in the editing bay. Through several in-class workshop screenings, students will hone the thesis documentary film into its final form.

Prerequisite(s): Researching & Developing the Thesis Documentary, Producing & Directing the Thesis Documentary, Marketing the Non-Fiction Film, Legal & Ethical Issues in Documentary

Thesis Post-Production Editing

It is often said that the edit is the final rewrite of the script and this class helps guide the student through that process. Extensive notes are received from classmates and the directing and editing instructors that must be analyzed and, either incorporated, interpreted or set aside. This process helps students gain a more objective perspective on their material and edit that "final rewrite" more effectively. All of the knowledge students have gained from previous classes in sound, color, and graphics will be brought together to create a fully realized professional film.

Prerequisite(s): Editing I, II, Intermediate Film Post-Production, Researching & Developing the Thesis Documentary, Producing & Directing the Thesis Documentary

Thesis Film Sound Design

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

Prerequisite(s): Sound Design

Music & Composers

Working with composers to create an original score is one of the most effective and exciting aspects of bringing a director's vision to fruition. In this workshop students will meet and work with composers to learn how to communicate their vision and allow for creative collaborations to take place. In addition, students will master the art of music cue placement. Time will be given to how to select source music and how to combine using a score and source to meet the director's goals, using each student's thesis film.

| MASTER OF FINE ARTS IN GAME DESIGN (OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 62 Units

| PROGRAM OVERVIEW

The New York Film Academy Master of Fine Arts in Game Design is a four-semester conservatory-based, full-time study graduate program. The curriculum is designed to give gifted and energetic prospective video game developers the tools they need to become leaders in their chosen sector of the game industry – game design, coding, or producing. The New York Film Academy Master of Fine Arts in Game Design provides a creative setting with which to challenge, inspire, and perfect the talents of its student body.

| PROGRAM LEARNING OUTCOMES

The educational objectives in the Master of Fine Arts in Game Design are to teach students the art & craft of game design and coding at the professional level, through a strict regimen consisting of lectures, seminars and total-immersion workshops.

Students will:

- Students deconstruct and analyze games ranging from seminal works to current developments in the industry while being able to think and write critically about the theory and history of interactive design.
- Students use industry-standard tools to prototype and develop
- games and/or research that adds to the current canon of games and work in a meaningful way.
- Students will understand the evolution of game design from analog board and card games to highly-advanced modern games.
- Students will conduct playtest sessions and develop proposals which elicit feedback from playtesters and peers for the purpose of improving the player experience and executing research goals.
- Students create and present a broad range of industry best-practice processes and materials essential to the commercial production, business, and research of game design.
- Students develop strong proficiency in linear and non-linear storytelling and an understanding
- of narrative design in the creation of dramatic elements such as: theme, story, character, world, etc.
- Students formulate their own artistic and design voice using the language of game design and visual storytelling in the execution of a collaborative thesis and/or an industry ready portfolio.
- Students practice collaborating and leading peers in a structured creative environment, through the creation of works intended to have philosophical, social, and/or cultural significance.

| YEAR ONE OVERVIEW

Students design games from the very beginning, they are asked to make their own collaborative game and introduced to essential game technology and coding, which helps inform what is possible today in video games. Students analyze the evolution of game design by starting with the design of analog board and card games to help inform the underpinnings of highly-advanced modern digital games. Students also have an introduction to game art class, which is intended to give them a taste of what goes into visual expression and visual language of video games.

They are also introduced to the commercial side of games: the marketing and publishing of games that helps them understand how to craft a game for a specific audience.

In the second semester, students continue game deconstructions, as a tool for deepening their understanding of game design. They are also exposed to the psychology behind game design so they can better understand the ways in which player behaviors are subtly influenced by aspects of the games they create.

As students increase their skills and confidence in game design and development, they will playtest their works to gain valuable feedback and learn how to integrate it into their works.

| YEAR ONE OBJECTIVES

Skills learned as a result of successful completion of this year include:

- Understand Game Design and how to deconstruct game systems.
- Be able to code games using industry-standard tools.
- Understand the process of creating 2D art & UI/UX for video games.
- Deliver working software in collaboration with classmates.
- Understand how to identify and target an audience with a game's design features.
- Have a foundational understanding of game audio design.

| YEAR TWO OVERVIEW

In the third semester, students begin working in 3D and learn the increasing complexity of art and development in 3D.

Students are introduced to the world of interactive writing, starting with Aristotle's Poetics, and traveling through postmodern narrative. Once a foundation in narrative theory is established, students are then introduced to the theory and craft of storytelling in an interactive medium. They are given a foundational understanding of video game narratives, which will create a baseline language for discussion and interaction. They also get exposure to Level Design as a tool for narrative development.

In semester four students create their fourth working game concept – this time as a collaborative thesis project. At the same time, they dive into more advanced topics building on the foundational ideas they built in the first 3 semesters.

| YEAR TWO OBJECTIVES

Skills learned as a result of successful completion of this year include:

- Understand the process of developing 3D video games.
- Understand, through study, analysis and practical application, the theories of interactive storytelling; how to enhance player engagement; how to craft a character arc for a player; how to maintain a narrative structure in an interactive form.
- Master concepts of Agile development and gain knowledge of state of the art collaboration tools.
- Master, through frequent collaboration with peers the ability to work collaboratively in a high-pressure creative environment.
- Master the art of visual storytelling through level design and world-building.

| CURRICULUM

<u>Semester One</u>		<u>Units</u>
GDSN510	Game Studio I	2
GDSN520	Game Coding I	2
GDSN530	2D Game Design	3
GDSN540	Introduction to Systems Design	3
GDSN560	Game Marketing & Publishing	3
GDSN570	Introduction to 2D Game Art	2
<u>Required</u>		<u>15</u>

<u>Semester Two</u>		<u>Units</u>
GDSN600	Advanced Systems Design	3
GDSN610	Game Studio II	2
GDSN620	Game Coding II	2
GDSN660	Mobile Game Design	3
GDSN670	Psychology of Games	3
GDSN720	Sound Design for Games	3
<u>Required</u>		<u>16</u>

<u>Semester Three</u>		<u>Units</u>
GDSN710	Game Studio III	2
GDSN730	Introduction to Level Design	2
GDSN760	Advanced Sound Design	3
GDSN500	Introduction to Narrative Design	3
GDSN550	Introduction to 3D Game Art	2
GDSN630	3D Game Design	3
<u>Required</u>		<u>15</u>

<u>Semester Four</u>		<u>Units</u>
GDSN810	Game Studio IV	2
GDSN820	Collaborative Thesis	3
GDSN830	Advanced Level Design	3
GDSN840	Master's Thesis Production	2
GDSN740	Advanced Narrative Design	3
ARHU520	Ethics of Video Games	3
<u>Required</u>		<u>16</u>

| COURSE DESCRIPTIONS

| SEMESTER ONE

Game Studio I

Students work in teams to build a functional game. Students will utilize standard development processes and procedures to complete their deliverables for each required milestone. Students sharpen their skills by practicing the game development process multiple times in the degree program.

Game Coding I

The course accommodates students of all levels of existing experience with computer programming. Tutorials are given to each student to ensure a finished course with hands-on ability as a programmer. Students will apply their coding skills in a game engine. Each student will complete the course with a portfolio of coding modules and prototypes appropriate to their experience level.

2D Game Design

This course exposes students to the beginning technology of 2D games. Each student gets the experience of running their own game studio in collaboration with a team of classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently. Students will also be exposed to the various career roles that exist in game development.

Students take increasingly advanced variations of this class in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree they will have a portfolio of working game projects.

Introduction to Systems Design

This course provides a foundation of knowledge for understanding games as playable systems. Students learn the language of Game Design and practice the craft of prototyping, playtesting, and iterating in an environment independent of computers. This will provide the student with skills that can be used throughout a career in games and transcend changing technologies.

The student will:

- 1) Understand Fundamental Theory – See how any game breaks down into Formal, Dramatic, and Dynamic systems. And learn how the three interrelate.
- 2) Learn Core Development Process – Acquire the skills of prototyping, playtesting, iteration, presentation, and collaboration.
- 3) Practice, Practice, Practice – All students prototype multiple games on paper regardless of technical skills. All students gain extensive experience critiquing and analyzing games via playtests with fellow students.

At the end of the course each student will have a portfolio of paper game prototypes.

Game Marketing & Publishing

This course provides the student with an understanding of the business of video games. Students learn to see the world through a publisher's eyes - whether AAA or indie - and in the process gain insight in how to plan, budget, pitch, launch, market, and monetize games.

Students leave the course with a practical and state of the art knowledge of the game business including how to make a marketing plan, calculate return on investment, develop data-driven reporting, conduct public relations, etc. Students also learn about guerilla marketing techniques suitable to independent studios with no money.

Introduction to 2D Game Art

This course examines 2D (and 2.5D) visual design elements in games including sprite art and animations, backgrounds (static, scrolling, and parallaxed), particle effects, and UI/UX. The class will explore the fundamentals of graphic design (color theory, composition, hierarchy, typography, etc). Students will learn how to visually communicate concepts to an audience. Students will engage with ideation, communication, and problem solving for visual designs they learn to master the look and feel of a 2D game experience.

| SEMESTER TWO

Advanced Systems Design

This course builds upon the foundations established in the Introduction to Game Design course, and focuses on advanced study of system design and play mechanics. The course is workshop-focused, meaning a substantial portion of time is spent actively engaged in the paper prototyping process. Students explore more sophisticated facets of the playable systems and user experience design. Students spend time learning more difficult subjects like game balancing and game economics.

Creating system literacy is the primary goal; and everything else we do supports that aim.

Game Studio II

Students work in teams to build a functional game. Students will utilize standard development processes and procedures to complete their deliverables for each required milestone. Students sharpen their skills by practicing the game development process multiple times in the degree program.

Prerequisite(s): Game Studio I

Game Coding II

Like its precursor course, this course teaches students how to code games, but at a higher level. Tutorials are given to each student to ensure hands-on skills with coding are improved and they complete additional modules and prototypes. Students will create at least one project that is deployed to two platforms or devices (e.g. PC, Mac, Linux, mobile, web browser, etc).

Prerequisite(s): Game Coding I

Mobile Game Design

This course exposes students to the technology and commercial design aspects of mobile game development. Students will be exposed to a variety of standard mobile game technologies (eg: GPS, accelerometers, augmented reality), design concepts (including a variety of Free-to-Play mechanics), and terminology (eg: KPI, ARPDau, Gacha, hypercasual).

For the project they create, students will have to take into consideration the varying screen resolutions and control schemes of any mobile devices they target. Students will also need to identify and design around an appropriately identified monetization strategy.

Each student gets the experience of running their own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Psychology of Games

Games have the power to direct player behaviors and elicit a variety of different emotions. This course will explore the psychological profiles and behavioral triggers involved in designing powerful interactive experiences.

Sound Design for Games

This course exposes students to the fundamentals of sound design in games including industry standard software tools for SFX and music. Students learn about techniques for recording, synthesizing, mixing, and editing digital audio.

| SEMESTER THREE

Game Studio III

Students work in teams to build a functional game. Students will utilize standard development processes and procedures to complete their deliverables for each required milestone. Students sharpen their skills by practicing the game development process multiple times in the degree program.

Prerequisite(s): Game Studio I

Introduction to Level Design

In this class students work with professional level editor tools to map out and implement high quality play experiences in an existing game. Students learn to script events and implement visual designs that aid in game play and storytelling. Students learn the proper balance of pacing, save points, obstacles, pick-ups, and other level design concepts.

Advanced Sound Design

This class picks-up where Sound Design for Games left off by delving into advanced topics in creating game audio. Students will create an original audio track for an existing game.

Introduction Narrative Design

This course examines the critical elements that make strong story concepts and how they can be shaped to create the foundations of great games. Students will design narrative, game play, physical environment (world, gameplay spaces), and other key elements.

Introduction to 3D Game Art

This course introduces students to industry-standard tools for the creation of visual 3D assets. Students are introduced to 3D modeling, sculpting, and animation in a hands-on environment.

Students gain practical understanding of 3D art for games. Students will also learn the basics of a variety of 3D game art topics such as: UV mapping, nurbs modeling, texturing, and 3 point lighting using D-map and raytrace shadows.

3D Game Design

This course exposes students to the intermediate technology and the increased complexity of 3D game development. Each student gets the experience of running their own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester.

Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

At the end of the degree students will have a portfolio of working software projects.

| SEMESTER FOUR

Game Studio IV

Students work in teams to build a functional game. Students will utilize standard development processes and procedures to complete their deliverables for each required milestone. Students sharpen their skills by practicing the game development process multiple times in the degree program.

Prerequisite(s): Game Studio III

Collaborative Thesis

This hands-on course exposes students to the advanced responsibility of choosing their own technology (in collaboration with teammates) for their MFA thesis project.

Each student gets the experience of running their own game studio in collaboration with 14 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

Advanced Level Design

This course builds on the knowledge from the previous Level Design course and delves deeper into core concepts. Student's work with professional level editors to make sophisticated play experiences. Students are required to make Youtube videos of game play as potential portfolio pieces.

Prerequisite(s): Introduction to Level Design

Master's Thesis Production

This course provides the student with thesis mentorship, support, and guidance through their final MFA semester. The course helps each student create a powerful, well-reasoned thesis argument to accompany their collaborative digital thesis project.

Advanced Narrative Design

This course builds on the knowledge from Introduction to Narrative Design and delves deeper into core concepts. Works of scholars provide the student with an intellectual venture through advanced narrative theory supported by case studies.

Examples include Emergent versus Embedded Narrative, Narratology versus Ludology, the Neuroscience of Narratives.

Prerequisite(s): Introduction to Narrative Design

| MASTER OF FINE ARTS IN 3-D ANIMATION & VISUAL EFFECTS (OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 64 Units

| PROGRAM OVERVIEW

The NYFA Master of Fine Arts in 3D Animation & VFX is a four-semester graduate degree program intended to prepare animation & visual effects artists for creative, technical, and logistical leadership and innovation in the various fields of the cinematic and emerging arts while nurturing a deep sense of service toward storytelling.

Students will:

- Develop a thorough technical and logistical understanding of the past, present, and future of animation & VFX workflows & pipelines.
- Analyze and identify the industry trends that affect the development and production of Animation & VFX and adjacent industries.
- Hone their craft in intermediate and advanced Digital Asset Creation, Motion Data Manipulation and Capture, Interactive and Real-Time Tools, Stereoscopic 3D, Post-Production/Image Manipulation, Data Acquisition & Capture.

The curriculum has been tailored to fit industry standard technical and artistic roles as laid out in the Visual Effects Societies Handbook. In these courses, students will master and develop tools and techniques to create compelling 3D Animation & VFX shots that culminate in their final Thesis demonstrations.

At the master's level, NYFA does not just create artists or technicians; they effectively execute on a hybrid learning curriculum for students seeking to become leaders and innovators in 3D Animation, VFX, Computer Imaging, Feature Film, Television, New & Emerging Media, Research & Development, and the Interactive & Game Industries.

The MFA in 3D Animation & VFX program offers an academic and professional approach to 3D Animation & VFX and focuses on developing students' technical, artistic, and leadership skills through a combination of intensive computer imaging courses, traditional art courses, and project management courses in their core specializations within the pipeline of 3D Animation & VFX.

| PROGRAM LEARNING OUTCOMES

Successful graduates of the New York Film Academy MFA in 3-D Animation and VFX will be able to:

- Develop new techniques by deconstructing animation and visual effects, and their respective pipelines, in seminal works, current industry developments, and peer projects.
- Lead teams in the production process while giving and eliciting formal feedback to improve the aesthetic, social, and cultural significance of their work.
- Formulate their own artistic style within multiple chosen specialties in the animation and/or visual effects industry.
- Develop and present producorial and technical materials essential to the business and development of animation and visual effects including schedules, shotlists, breakdowns, pitches, tools, white papers, and prototypes, using the best practices from the industry.
- Assemble and lead teams that create animation and visual effects shots using industry-standard and cutting-edge software tools and formal techniques.

| SEMESTER ONE OBJECTIVES

Students will focus on the many specializations related to asset creation within the VFX & 3D Animation industry, learning what it takes to design and model 3D characters, props, and environments. Students will also be introduced to the fundamentals of production and what is needed to prep and produce 3D Animation and VFX on a global scale. By the end of the semester, students will have a grasp of not only the art and production tracks of animation, but will learn the history of the field and their place within it.

| SEMESTER TWO OBJECTIVES

Students will round out their survey of artistic specializations within the VFX & 3D Animation industry. Following through to the next stages of 3D Animation specializations, students will learn how to texture, rig, and animate characters, props, and environments. Students will learn how these skills can be applied to adjacent industries like Stop Motion, Previs, Games, and VR.

They will also be introduced to the role of the VFX supervisor and begin learning the on-set techniques necessary to ensure a smooth and professional 3D Animation & VFX pipeline.

| SEMESTER THREE OBJECTIVES

In this semester students will continue their training in VFX supervising, learning how to lead and manage complex production teams and pipelines. They will also expand their skill as technical artists, learning tools for creation, coding, and advanced data management systems.

The final two semesters develop the students into professional-caliber 3D artists, technical artists, or producers. Students will choose their preferred discipline--Art or Production--and are guided through developing professionally as either a Lead Artist, VFX Supervisor, or Production Manager as they produce an animated short film or demo reel with this focus in mind.

| SEMESTER FOUR OBJECTIVES

Students will round out their technical art education with courses in FX animation and motion capture while they finish their short film or demo reel, focusing on professional development in their area of chosen specialization. Students will study the current state of their specialization: Lead Art, VFX Supervising, or Production Management. They will then research new developments within their specialization and present their findings on how to move their industry forward in the form of a research paper, white paper, business plan, or other relevant format.

| CURRICULUM

<u>Semester One</u>		<u>Units</u>
ANIM500	Digital Modeling	2
ANIM510	Sculpture	2
ANIM520	Compositing	3
ANIM530	Character Design	2
ANIM540	Matte Painting & Digital Environments	2
ANIM550	Pre-Production & Prep	3
HATM550	Survey of Animation	3
<u>Required</u>		<u>17</u>

<u>Semester Two</u>		<u>Units</u>
ANIM600	Rigging & Character Setup	3
ANIM610	Character Animation	3
ANIM620	Texturing & Shading	3
ANIM630	Stop Motion	2
ANIM640	Previs, Interactive Games & Virtual Reality	2
ANIM650	Acquisition & Shooting	2
<u>Required</u>		<u>15</u>

<u>Semester Three</u>		<u>Units</u>
ANIM700	Stereoscopic 3D	2
ANIM710	Python	2
ANIM720	Visual Effects	3
ANIM730	Lighting & Rendering	3
ANIM740	Animation Practices & Pipelines	3
ANIM750	Production Thesis Project I	3
<u>Required</u>		<u>16</u>

<u>Semester Four</u>		<u>Units</u>
ANIM800	Dynamic Effects & Particle	2
ANIM810	Post-Production Techniques & Practices	3
ANIM820	Simulation	3
ANIM830	Performance & Motion Capture	2
ANIM840	Topics in Animation & VFX	3
ANIM850	Production Thesis Project II	3
<u>Required</u>		<u>16</u>

| COURSE DESCRIPTIONS

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

| SEMESTER ONE

Digital Modeling

In this course, students will build the foundations of 3D basics. They will apply 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.

Sculpture

This course teaches the sculptural techniques in a variety of clays geared toward character-based and realism-based artworks. This course covers armature construction, neutral and dynamic posing, and production techniques.

Compositing

Students will learn how to combine their 3D renders, matte paintings and digital video to create polished, professional-caliber VFX shots. Students will learn how to problem solve the types of 3D Animation & VFX elements typical of a production shoot including: Green Screen Composites, Tracking, and Color Correction.

Character Design

This course will show various approaches to conceptualizing and designing believable and original creatures/characters for feature films and video games. Using a "Function/Form/Content" approach, students will take a creature/character from rough thumbnails and silhouette studies, to final believable renders based on anatomically plausible construction and photorealistic presentation. This class will explore various techniques and software such as Zbrush, Maya, and Photoshop.

Matte Painting & Digital Environments

This course will take students through the process of creating the impossible landscapes, imaginary vistas and set extensions that are physically impossible to film or too expensive to create using other mediums. The class will guide students through the process, starting with the concept of a shot, to final images including reference photography, Photoshop techniques, 3D projection, and integration.

Pre-Production & Prep

This course covers pre-production relative to visual effects. This includes the budgeting of the visual effects and the decisions about what company and visual effects team will work on the show. More importantly, it explores the designs and techniques that will not only be used, but ultimately determine much of the success of the visual effects.

Pre-production is also a good time to develop new techniques, test ideas, and start the building of models when possible. Each production is unique, so the issues covered in this course are meant as a starting point for a typical production. The course addresses varying budgeting requirements and resources in ever-evolving areas such as previs.

| SEMESTER TWO

Rigging & Character Set-Up

This class will focus on the deformations and skinning of characters, how skin folds, how muscles flex, facial setup, and deformation. Shot modeling, corrective pose modeling, and soft skin bodies will be covered. Students can either further refine their Character Setup rig or utilize one provided by the class. Software: Autodesk Maya.

Character Animation

Students will focus on animation scenes that emphasize performance and emotional takes. Students will be asked to go beyond how a character moves and start asking how a character feels.

Students will also create animations for a variety of styles such as bipeds, quadrupeds, flying creatures, and also animate characters of vastly different scales to create the illusion of weight and size.

Texturing & Shading

This class will introduce students to advanced techniques on texturing and shading models to achieve photorealistic results. Class will discuss the different approaches to both organic and hard surface texturing inside of Mari as well as look development inside of Chaos Group's V-ray photorealistic renderer. Physically based render material creation will also be included.

Stop Motion

To provide a fundamental understanding of the concepts within animation, students will be introduced to traditional straight-ahead frame-by-frame animation techniques in a variety of mediums. Students will explore the relationship of frames, frame rates, and time to animation scene presentations. Students will apply the animation principles of squash and stretch, anticipation, ease in and ease out, staging, follow through, arcs, secondary action, timing and exaggeration to their projects. Students will explore how to break down and design animation setups appropriate to animate people (pixilation), objects, voices, clay, puppets, and composite projects with live action. The class is designed to build a foundation of traditional animation work as preparation for digital processes and procedures.

Previs, Interactive Games & Virtual Reality

This course explores the fringe and sister industries that use the technical backbone of 3D Animation & VFX. Students will apply 3D in previsualization and tech-visualization, a side industry to live action filmmaking where shots are animated, lensed, timed, and plotted prior to filming. Students will also explore 3D roles in interactive media and games. They will also dive into virtual reality and augmented reality and their role in both interactive media and linear media.

Acquisition & Shooting

Students will learn how the visual effects team works on set during production to make sure that all of the shots that will require visual effects are shot correctly by obtaining the necessary data and references. Students will understand the different crew roles on set and their responsibilities including: VFX Supervisor, SFX Supervisor, Animation Supervisor, VFX Producer, Coordinators, & Data Collectors.

| SEMESTER THREE

Stereoscopic 3D

3D Stereoscopy creates the illusion of three-dimensional depth in films and games. Every year, more films are being released in "3D" and it is important for students to have an understanding of the processes involved in order to take advantage of this format.

This course will take students through the different processes of creating stereoscopic 3D, its tools and terminology, and the different types of stereo pipelines.

This class will instruct students on how to create stereoscopic imagery for film using Nuke 3D, Adobe Premiere, and Autodesk Maya for animation. Students will create all-CG stereoscopic shots for their reels using all available techniques.

Python

In this course, students will learn the coding and scripting basics that allow for the creation of custom tools to be used in the 3D Animation & VFX pipeline. Students will improve existing software by writing their own scripts and code to give the programs new non-native abilities. This powerful course will help even the most non-technical artists speed up their workflow by making mundane and difficult tasks easier through custom tool creation.

Visual Effects

In this course students will take existing live-action footage and integrate (or composite) it with computer (or digitally) generated elements to create the illusion of one single photorealistic or stylized shot, sequence, environment, character, or prop. Students will learn the staples of the visual effects industry such as set-extension, green screen, and pyro effects.

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, realistic results. Students will also learn how to acquire lighting data in a live action set via HDRI, as well as traditional artistic lighting via V-ray rendering. Students will integrate their pre-existing models and textures into a fully lit, all-CG scene or a background live action plate.

Animation Practices & Pipelines

The pipeline for digital production roughly encompasses Modeling, Texturing, Rigging, Animation, Rendering, Compositing- Students will learn how to manage and supervise the technological, human, and creative resources of a VFX house and/or animation studio. Student will learn how to foresee and overcome most pipeline-based problems.

Production Thesis Project I

In this course, students begin to create a demo reel that will be the synthesis of all the techniques they've learned throughout the program within their chosen specialization. By this point in the program, students will have determined which discipline(s) within 3D Animation & Visual Effects best suits their abilities and creative goals, and will highlight that discipline in a capstone final project. Throughout the semester, students will propose and pitch content to be added to their demo reel and screen "work in progress" results (or dailies) for both peer and instructor review. Approval of thesis content by a committee made up of senior instructors and the department chair(s) is necessary for a passing grade.

| SEMESTER FOUR

Dynamic Effects & Particle Systems

What is 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.

Post-Production Techniques & Practices

Students will learn the finishing and conform process of creating 3D Animation & VFX and how to integrate these pipelines back into traditional post-production pipelines. They will learn post and visual effects supervision practices such as: how to select proper codecs and understand how they have a large impact on the quality of the image as well as the storage requirements for the initial capture.

Simulation

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.

Performance & Motion Capture

The line between animator and actor becomes thinner and thinner with each technical generation. This course takes students through the basics of motion capture: how to use proprietary hardware to capture motion data, how to edit that motion data via keyframe manipulation software, and how to improve upon motion data with traditional animation software.

Topics in Animation & VFX

3D Animation as an industry is barely over 2 decades old. As a young industry, there are many problems to be solved and innovations to be made. In this course students will be exposed to technical, economic, artistic, and cultural problems that plague the industry. Students will be asked to identify an aspect of one of these problems and explore the underlying cause and possible solution to it.

Production Thesis Project II

In this course, students finish creating an original demo reel from their Production Thesis Project I, that will be the synthesis of all the techniques they've learned throughout the program. Throughout the semester, students will continue to propose and pitch content to be added to their demo reel, and screen "work in progress" results (or dailies) for both peer and instructor review. Approval of thesis content by a committee made up of senior instructors and the department chair(s) is necessary for a passing grade.

| GRADUATE DEGREE PROGRAMS

MASTER OF ARTS

| GRADUATE ADMISSIONS POLICY: MASTER OF ARTS

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

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

All transcripts and supporting materials must be submitted digitally.

| REQUIRED APPLICATION MATERIALS

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

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

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

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

| APPLICATION

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

| APPLICATION FEE

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

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

| UNDERGRADUATE DEGREE TRANSCRIPT

- All students pursuing a graduate degree from the New York Film Academy must submit an official, final undergraduate transcript in order to complete their application.
- Digital transcripts can be submitted through the Admissions Portal or using a digital submission service (such as Parchment) or your high school's own digital delivery service.
- The New York Film Academy generally does not consider prior experiential learning as a substitute for the transcript requirements described above.

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

| NARRATIVE STATEMENT

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

| LETTERS OF RECOMMENDATION

Students must submit 2 Letters of Recommendation verifying the applicant's ability to successfully take on graduate study in their chosen field. Recommenders should be in a position to evaluate the applicant's readiness, such as teachers, supervisors, counselors, or coaches. Letters can be self-submitted or a request can be sent directly to the recommender's email, both options are available in the Admissions Portal.

| CREATIVE PORTFOLIO

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

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

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

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

Portfolio materials will not be returned.

MA IN FILM & MEDIA PRODUCTION

Portfolios may consist of:

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

- 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.

MA IN PRODUCING

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

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

| PROOF OF ENGLISH PROFICIENCY

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

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

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

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

| INTERVIEW

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

| TUITION DEPOSIT

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

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

| ADMISSION STIPULATION

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

| REQUIREMENTS FOR STUDENTS RE-APPLYING TO NYFA

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

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

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

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

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

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

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

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

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

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

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

- Petition to the Admissions Review Office*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

| MASTER OF ARTS IN FILM & MEDIA PRODUCTION (OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 42.5 Units

| PROGRAM OVERVIEW

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

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

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

| PROGRAM LEARNING OUTCOMES

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

- Demonstrate a unique vision of cinematic storytelling skills through the creation of professional level media productions.
- Demonstrate a comprehension of new and evolving media formats, as well as production techniques and concepts, in order to understand their unique implications for production.
- Research and produce compelling academic and narrative writings based on Film and/or New Media concepts explored during the course of study.
- Demonstrate an understanding of the history of the medium and it's evolution into the 21st century.
- Examine the evolution of cinema and its integral role in shaping societal perceptions and popular opinion.

| SEMESTER ONE OBJECTIVES

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

At the same time, students begin to comprehend the evolution of the moving visual arts, and the role these arts have played in shaping perceptions today and throughout history.

While exploring the concepts and theories behind the medium, students begin to formulate ideas from which their thesis papers will be born.

Learning Outcomes:

- Gain an understanding of art, aesthetics, and technique of visual storytelling including directing, cinematography, and editing.
- A survey and examination of film studies from a director's perspective.
- Experience immersion in screenwriting craft.
- Begin to formulate compelling arguments to be explored in the thesis paper.

Production Goals:

- Collaborate on four short film exercises.
- Crew as cinematographer, gaffer, and/or assistant camera on approximately twelve additional films.
- Write, direct and edit a digital dialogue film.

| SEMESTER TWO OBJECTIVES

In the second semester, students move into more advanced topics of directing, cinematography, screenwriting, and producing, all of which are geared toward the development of their Final Film. Through advanced study, students will look at Film and New Media from a fresh perspective with the goal of presenting audiences with new and challenging ideas.

Learning Outcomes:

- Develop proficiency in the fields of directing, producing, and cinematography.
- Demonstrate collaboration and leadership skills in a variety of projects on and off-set.
- Develop a more sophisticated story development and screenwriting skills.
- Show how film and new media play a role in pop culture and society.
- Review and refine a compelling argument in the Thesis paper.

Production Goals:

- Direct or DP a sync sound production workshop.
- Develop proficiency with the Intermediate equipment package.

| SEMESTER THREE OBJECTIVES

The capstone of the MA degree program is the Research Thesis Paper with supplementary Final Film Project, a production of up to fifteen minutes in length, which is produced in the first part of Semester Three. This short film incorporates all of the disciplines instructed throughout the year.

Students will also expand their knowledge of production, and collaborative abilities, through acting as crew-members on five of their classmates' productions. Intensive classes in post-production assist the student not only with completing the final steps of the filmmaking process, but also with developing an ability to give and receive editorial and creative feedback on their project.

Learning Outcomes:

- Defend a compelling argument in a Thesis paper that parallels ideas explored in the MA Final Film Project.
- Develop an ability to give and receive constructive editorial and creative feedback on a project.
- Display sophisticated picture editing techniques.
- Develop a foundational knowledge of the history of cinema and the role of media in society and new emerging media.

Production Goals:

- Work with a Thesis Review Board to produce a high-quality thesis paper that meets the highest in academic standards.
- Direct and edit a sync-sound final film of up to fifteen minutes in length (shot on 16mm film, 35mm film, or High Definition Video).
- Participate as a principle crew- member in five fellow students' films.

| Year-End Screenings

The Final Film Project 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.

| CURRICULUM

<u>Semester One</u>		<u>Units</u>
FILM505	Film Directing I	4
FILM515	Film Production I	3
FILM525	Screenwriting	1.5
FILM635	Thesis Development	1
ARHU550	Drawing Techniques for Storyboarding	3
HATM500	Cinema Studies	3
<u>Required</u>		<u>15.5</u>

<u>Semester Two</u>		<u>Units</u>
FILM605	Film Directing II	4
FILM615	Film Production II	3
FILM625	Producing	3
FILM715	Thesis Review	3
HATM540	Media & Culture	3
<u>Required</u>		<u>16</u>

<u>Semester Three</u>		<u>Units</u>
FILM705	Final Film Production	3
FILM725	Emerging Formats	3
FILM735	Thesis Submission	2
ARHU560	Theories of Cinema	3
<u>Required</u>		<u>11</u>

| COURSE DESCRIPTIONS

| SEMESTER ONE

Film Directing I

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

Students then take these complex concepts learned and apply them to production workshops where they work alongside directing and camera instructors in filming and producing short narrative scenes. The use of lenses, lighting, and editing are practiced and explored. Students learn how to speak the language of acting, identifying a scene's emotional "beats" and "character objectives" in order to improve performances. Additionally, the basic concepts of production sound will be discussed, explored and practiced in the course.

Film Production I

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

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

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

Screenwriting

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

Thesis Development

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

| SEMESTER TWO

Film Directing II

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

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

Finally, under the tutelage of their instructors, students submit detailed proposals for their final films in preparation for their final third semester productions. Additionally, building off of concepts and practices from the previous semester, production sound will be discussed, explored and practiced. This class will also include more advanced production sound equipment.

Prerequisite(s): Film Directing I

Film Production II

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

Prerequisite(s): Film Production I: Cinematography

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

Prerequisite(s): Screenwriting

Producing

Producing leads students through the entire pre-production process, as well as presents them with the possibilities of gaining exposure through the digital realm. Students also learn how to make creative choices from the producer's points of view, identifying target audiences, exploring audience expectations, and crafting realistic budgets for their films. Using script breakdowns, students learn how to plan and keep to a schedule and budget for their Final Film productions.

Prerequisite(s): Film Production I

Thesis Review

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

Prerequisite(s): Thesis Development

| SEMESTER THREE

Final Film Production

Students start the third semester with a finished script of up to 15 pages, having fully developed their ideas and prepared the scripts for production. Working with instructors to develop a production schedule, students make final preparations on their film shoots, resulting in a production period that is intense and demanding. They continue to meet with instructors in one-on-one advisement sessions to get feedback on their shooting script, casting, storyboards, floor plans, schedules and budgets.

Each week during the production period, students come together with their Directing and Producing instructors to debrief on the most recently completed production and green light the next production. The green light process requires students to present a production notebook to their instructors, who will determine that the student is fully prepared creatively and logistically.

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

Prerequisite(s): Thesis Development, Film Directing II, Film Production II

Emerging Formats

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

Prerequisite(s): Media & Culture

Thesis Submission

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

Prerequisite(s): Thesis Development and Thesis Review

| MASTER OF ARTS IN PRODUCING (OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 32 Units

| OVERVIEW

The New York Film Academy Master of Arts (MA) in Producing is a two-semester, full time initial Master's program.

The proposed curriculum addresses the following core competencies:

- Students will compose well-researched scholarly papers, examining historical and contemporary cinematic innovators, their styles and influences on current trends in the entertainment industry.
- Students will develop and pitch original content, demonstrating their understanding of cinematic narrative structure.
- Students will analyze financing, marketing and distribution strategies as they pertain to feature films and apply these strategies towards their own business plans.
- Students will demonstrate a thorough understanding of fundamental principles of law and business affairs practices.

| SEMESTER ONE OVERVIEW

Today's producers face a number of dramatic, logistical and managerial challenges in an ever-changing industry. In semester one, students develop fundamental creative and technical skills producers must have to successfully navigate the entertainment industry. Through lectures and seminars, students are immersed in the world of the producer. Students will also gain an understanding of the history of cinema and the evolution of emerging media.

| SEMESTER ONE OBJECTIVES

- Students will identify and analyze the roles, tasks and obstacles faced by film and television producers.
- Students will develop effective pitching techniques for their original concepts.
- Students will evaluate the role of media in today's society and examine their role and responsibility in that world.
- Students will develop a working knowledge of finance, marketing and distribution strategies.

| SEMESTER TWO OVERVIEW

In semester two, students will broaden their understanding of the role of the creative producer, including working with unions and guilds and an understanding of the financial and legal challenges faced by producers. Students will also learn strategies for working in today's industry, including techniques in marketing themselves in the most effective way. Students will gain a theoretical and stylistic understanding of genre and film aesthetics. Students will write a thesis paper as it pertains to the feature treatment they are developing. The semester culminates with students creating a complete business plan and packaging their treatments into marketable projects.

| SEMESTER TWO OBJECTIVES

- Students will analyze and master key elements of the effective producers craft.
- Students will further develop and polish their treatments and business plans into working, marketable projects.
- Students will examine emerging new media trends in the entertainment industry.
- Students will compose a well-researched graduate Thesis, exploring a key element of their feature film treatment.

| CURRICULUM

<u>Semester One</u>		<u>Units</u>
PROD500	Producer's Craft: Budgeting	3
PROD530	Entertainment Law & Business Practices I	3
PROD610	Business Plans & TV Show Bibles	3
PROD630	Writing the Feature Film & TV Pilot Treatment	2
HATM500	Cinema Studies	3
HATM540	Media & Culture	3
<u>Required</u>		<u>17</u>

<u>Semester Two</u>		<u>Units</u>
PROD600	Producer's Craft: Creative	3
PROD605	Producing Practicum	2
PROD615	Thesis Development	1
HATM510	Theory & Practice of the Great Screenplays	3
ARHU560	Theories of Cinema	3
FILM820	Master's Professional Development: Navigating the Industry	3
<u>Required</u>		<u>15</u>

| COURSE DESCRIPTIONS

| SEMESTER ONE

Producer's Craft: Budgeting

This core introductory course outlines the essential roles, tasks and obstacles faced by producers in the entertainment industry. Students will learn the importance of balancing the creative vision of a project with the logistics and budgetary constraints. Students will break down a script, create a shooting schedule, and learn how to identify all necessary elements. Students will then build a budget, learn about unions and guilds, and make critical assumptions. They will learn about film production incentives and how to track those costs. Students will be introduced to and trained on the industry-standard software used by producers; Movie Magic Scheduling and Movie Magic Budgeting.

Entertainment Law & Business Practices I

This introductory course introduces the student to the legal and business aspects most commonly encountered in the Entertainment Business. Topics include intellectual property, fair use, clearance and licensing issues, music and trademark, and basic contractual terms and clauses. Students are further introduced to business entities, distribution, and marketing models for studio and independent films.

Business Plans & TV Show Bibles

Through lectures and analysis of case studies, students will learn the critical skills to develop effective feature film business plans and television show bibles. Elements covered include developing an effective casting strategy, how to craft a comparable film or series table, and creating an appropriate financing and marketing strategy. The feature business plan and television-show bible developed in this course will be presented at the Producer's Pitch Fest. Participation in the Producers Pitch Fest is part of the course.

Writing the Feature Film & TV Pilot Treatment

Through in-class instruction and critique, students will develop storytelling skills within the industry-standard format of the feature film & TV pilot treatment. In a workshop setting, each student will develop and write a detailed feature film or TV pilot treatment.

| SEMESTER TWO

Producer's Craft: Creative

This course continues the study of the essential roles of and obstacles faced by film and television producers. Topics include optioning and developing material, doing coverage for screenplays and pilots, working with agencies and writers and also packaging, as well as the television industry. Students will devise vision statements for a project and will also learn the basics of when and how to do various kinds of pitches, which they will workshop in class.

Producing Practicum

Students conceptualize and develop their Thesis Projects. Topics include executive summary, logline, synopsis, story and character development, researching and analyzing comparable films and developing effective comparisons. Through lectures and examples, students will learn the critical skills to develop effective feature film business plans.

Thesis Development

Students will write a paper of at least 20 pages researching their feature film treatment. Topics will include the subject matter of their film, the period, the socio-economic influences of their story, as well as influences on theme, character, plot and style. This research paper will be written using MLA standards.

Master's Professional Development: Navigating the Industry

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

| ONLINE MASTER OF ARTS IN ENTREPRENEURIAL PRODUCING & INNOVATION (OFFERED ONLINE ONLY)

Total Credits Required: 49 Units

| OVERVIEW

The New York Film Academy Master of Arts (MA) in Entrepreneurial Producing and Innovation is a three-semester, online degree program, designed to equip graduates with the skills and knowledge necessary to excel in the 21st Century media landscape. The program cultivates expertise in producing creative content with an eye towards assuming executive leadership roles in the global entertainment industry. An interdisciplinary approach spans the creative and business aspects of making, marketing, and distributing scripted and unscripted projects across multiple platforms including theatrical motion pictures, streaming platforms, television (broadcast and cable), and alternative media. The degree establishes a practical understanding of entrepreneurship, communication skills, networking, mentorship, curation, story analysis and innovative critical thinking in the modern digital age. Graduates emerge from the program with an e-portfolio including but not limited to media content, pitch decks, and business plans created for both individual projects as well as start-up production entities.

The proposed curriculum addresses the following core competencies: Creative Thinking, Storytelling, Project Management, Entrepreneurship, IP Administration, Communication & Collaboration.

- Students will apply creative thinking theory and research methodologies to bond business and artistic disciplines.
- Students will critically view an artistic work product across media and formats and synthesize findings and theories in effective oral and written presentations.
- Students will compare multiple storytelling approaches and their applications to develop and pitch original story concepts for a variety of target markets.
- Students will explain diverse marketing paradigms used in the Creative Industries and create marketing strategies for artistic and cultural products that include information and offerings that have value to viewers or consumers.
- Students will discuss and support a project vision applying motivational presenting techniques.
- Students will use task management and performance evaluation methods.
- Students will analyze legal, financing, marketing and distribution strategies as they pertain to films and other media and apply these strategies to a variety of creative and business scenarios.

| SEMESTER ONE OVERVIEW

Contemporary producers oversee the entire process of media creation. In semester one, students are introduced to the basic building blocks integral to making content. This foundation includes, but is not limited to, the role of the creative producer, the nuts and bolts of production management, identifying story ideas and obtaining rights to intellectual property, creating and analyzing scripts, and the development of pitching and business communication skills. Through the Semester, students write treatments, short film scripts, and create pitch decks.

| SEMESTER ONE OBJECTIVES

- Students will gain understanding of the complete production process, from pre-production to deliverables, as well as strategies for keeping the production on target
- Students will seek and obtain feasible project material, as well as the legal and technical steps involved in doing so
- Students will pursue critical, creative and collaborative thinking skills that will give them an edge in developing ideas that can be turned into projects
- Students will analyze, evaluate and criticize film and visual media content
- Students will develop a variety of pitches methodologies applicable in different contexts
- Students will develop a roadmap for their future career producing path
- Students will develop business writing skills to design professional emails, press releases, reports and proposals

| SEMESTER TWO OVERVIEW

In semester two, students continue to develop foundational skills while beginning to apply their knowledge to specific projects. The exploration of financing and marketing fundamentals, together with an understanding of basic legal and research concepts, lays the groundwork for single project business plan creation. Students explore dual perspectives of the media industry by looking back at the history of visual arts, while also probing the future of alternative media. The application of newly acquired skills results in the creation of short content projects, a single project business plan, and an alternative media franchise proposal.

| SEMESTER TWO OBJECTIVES

- Students will develop skills in understanding the role of algorithms in contemporary qualitative and quantitative research methods and apply their research findings to the development of effective proposals
- Students will demonstrate an understanding of the fundamental principles of law and business affairs practices pertaining to the entertainment industry
- Students will distinguish between marketing and promotion components
- Students will compare multiple routes to funding and investment in the creative sector
- Students will examine the history of the visual arts to identify strategies that artists and image-makers have used to tell stories
- Students will go through the process of creating a short content production based on a short script they write

| SEMESTER THREE OVERVIEW

“What does a global media company look like in the 21st Century?” Semester three builds upon developing knowledge and skills, and inspires students to apply these tools to real world entrepreneurial constructs. Students will consider the challenges and opportunities presented by the dynamic landscape of the international television and alternative media industries. They will also explore the role of curation within the visual arts and learn to apply advanced legal and business concepts to structuring deals. Students will also be introduced to and interact with a variety of working industry professionals. The culminating projects in semester three include the production of a web series pilot, the creation of a television series bible as well as a curatorial exhibition proposal and a company business plan.

| SEMESTER THREE OBJECTIVES

- Students will acquire team management methodologies, including information sharing, process measurement and analysis, communication with stakeholders
- Students will be exposed to and practice negotiation and deal making approaches
- Students will prepare development, production and content acquisition deals
- Students will create a Company Business Plan, including outlining and articulating a mission statement, management structure, articles of incorporation, project slate, media strategy and international distribution objectives
- Students will investigate key components of curating film and other media IP acquisition, collecting and archiving, exhibition planning, conservation and interpretation
- Students will develop a web series with a clear beginning, middle and end as well as “hooks” for bringing audiences back episode to episode
- Students will understand how to develop, pitch, finance, produce, sell, license, deliver and market a television series
- Students will review and explain the key characteristics of successful enterprises, entrepreneurs and leaders of the Creative Industries
- Students will present their Capstone Projects: an E-Portfolio, as well as finalize and present a 20-minute defense during a final presentation to a faculty and Chair commission followed by feedback and Q&A.

| CURRICULUM

<u>Semester One</u>		<u>Units</u>
PROD505R	Producing Essentials	3
PROD515R	Line Producing & Production Accounting	3
PROD525R	Idea Generation & Screenwriting Fundamentals	2
PROD535R	The Art of Pitching	3
HATM500R	Navigating the Producer's Roadmap	3
ARHU500R	Business Writing	3
<u>Required</u>		<u>17</u>

<u>Semester Two</u>		<u>Units</u>
PROD605R	Collaboration & Short Content Production	2
PROD615R	Business of Media: Marketing & Finance	3
PROD625R	Research Methodologies	3
PROD635R	Entertainment Law	3
PROD645R	Producing Alternative Media	3
HATM510R	History of Narrative in the Visual Arts	3
<u>Required</u>		<u>17</u>

<u>Semester Three</u>		<u>Units</u>
PROD705R	Web Series Pilot	2
PROD715R	TV Series Bible	3
PROD725R	Entrepreneurship & Business Creation	3
PROD735R	Curation	3
PROD745R	Business Affairs	3
PROD755R	Industry Speaker Series & E-Portfolio Presentation	1
<u>Required</u>		<u>15</u>

| COURSE DESCRIPTIONS

| SEMESTER ONE

Producing Essentials

Students will develop and refine their producing skills. Students will gain an understanding of the entire production process from development through marketing and distribution.

Line Producing & Production Accounting

This course provides an overview of the physical aspects of production including but not limited to scheduling, budgeting, financial accounting, and managerial line producing functions specific to the entertainment industry, with application to other areas of media production, including film, television, commercials, web series, music videos, and more. Students analyze techniques and control procedures for accurate preparation and presentation of budgets and financial statements.

Idea Generation & Screenwriting Fundamentals

In this course students will pursue critical, creative and collaborative thinking skills that will give them an edge in developing ideas that can be turned into projects. Producers will engage in activities that will spark their inspiration and use screenwriting fundamentals that they learn to generate treatments and a short content script that will take into development and production in future semesters.

The Art of Pitching

Students explore different storytelling pitch approaches and learn how to employ effective storytelling for the benefit of an organization or production company.

| SEMESTER TWO

Collaboration & Short Content Production

In this course students acquire collaboration methodologies, including but not limited to assembling a team, developing leadership skills, and time management skills. Students learn the characteristics of a high performance producer including information sharing, communicating with stakeholders, flexibility and adaptability to change, and teamwork. In the second half of the course, students will use their acquired skills as they go through the process of creating a short content production based on a short script they write.

Business of Media: Marketing & Finance

In this course students learn the value of creating commercially viable projects and engaging audiences. They will learn how to use various marketing strategies and tools in order to maximize the commercial potential of projects. Students will investigate the wide-ranging financial opportunities, risks and challenges faced by content creators, organizations and enterprises. This course provides the students with multiple routes to funding and investment in the creative sector: preparing for finance, getting professional advice, enticing public investment, philanthropic support and business partnerships, crowdfunding and private capital.

Research Methodologies

This course aims to promote understanding of the role of research in the creative industries and emphasizes the importance of research as a way of validating creativity. It is designed to show students how to work within the research process to produce proposals that are relevant within the creative industries.

Entertainment Law

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

Producing Alternative Media

It is essential for the producer to keep up-to-date on evolutions in media technology and storytelling innovations that continue to emerge on an increasingly rapid basis. In this course, students will get the opportunity for real-world, hands-on experience as they develop their own content for web and/or mobile, where they will learn developing, producing, distributing and promoting content. Students will also learn about the most current alternative media formats, branded entertainment, web series history, social media promotion, funding options, and selling document creation.

| SEMESTER THREE

Web Series Pilot

In this course students continue to learn and also apply the fundamentals of filmmaking and production collaboration in a real-life environment through a guided process from preparation to delivery, which will culminate with the creation of a Web Series Pilot.

TV Series Bibles

This course details the evolution of an original television series from the idea stage, through development, pitching and broadcast (from the pitch to the Upfronts to the mid-season replacements). Students learn how the television industry operates and how television programs are pitched, financed, developed, marketed, licensed, and syndicated. Students gain an understanding of the collection of television talent and production staff, the network schedule, network demographic concerns, sponsor demographic concerns, and the distinctions between Broadcast Network, Basic Cable, and Premium Cable television. The course delineates the differences between creative (writing) producers and non-writing producers, and addresses the evolution of the medium from its inception through the present day. Students also learn how to devise a series bible as well as write a pilot treatment for an original series.

Entrepreneurship & Business Creation

In this course, students will develop a strategic communication and company business plan that involves outlining and articulating a mission statement, management structure, articles of incorporation, project slate, media strategy and international distribution objectives. They will also learn to communicate corporate goals and objectives, identifying communication goals, defining messages, audiences, and vehicles. They will critically review the key characteristics of successful enterprises, entrepreneurs and leaders within the cultural and more commercially focused Creative Industries. Students will work in peer groups to design and test a business model for a venture of their own choosing including the creation of a branding strategy and marketing materials such as a company website or app.

Curation

In this course students will consider the role of curation within film festival or venue environments, in contexts such as in television programming, screening exhibitions, film series, festivals, immersive experiences and commercial spaces. Students will investigate key components of curating moving image IP acquisitions, collecting and archiving, delivery methods, exhibition planning, conservation, and interpretation.

Business Affairs

In this course, students will delve in "deal-making" structuring, negotiating deals relating to the development, production and acquisition of content. Students will cover advanced entertainment law concepts including acquisition of intellectual property and contract administration.

Industry Speaker Series & E-Portfolio Presentations

Students will attend informative sessions which feature discussions with producers and other industry professionals that connect with topics students have covered in their coursework thus far. Each session includes a Q&A, providing each student access to first-hand impressions of real-world circumstances faced by working industry professionals. At the end of this course, students will present their Capstone Projects: an E-Portfolio, as well as finalize and present a 20-minute defense during a final presentation to a faculty and Chair commission followed by feedback and Q&A.

| LIBERAL ARTS & SCIENCES COURSES (FOR MASTER OF FINE ARTS & MASTER OF ARTS PROGRAMS)

| OVERVIEW

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

| HISTORY OF ART, THEATRE & MEDIA

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

<u>Courses</u>		<u>Units</u>
HATM500	Cinema Studies	3
HATM510	Theory & Practice of the Great Screenplays	3
HATM520	Survey of Documentary	3
HATM540	Media & Culture	3
HATM550	Survey of Animation	3
HATM740	Photographic Survey	3
HATM500R	Navigating the Producer's Roadmap	3
HATM510R	History of Narrative in the Visual Arts	3

| ARTS & HUMANITIES

<u>Courses</u>		<u>Units</u>
ARHU510	Theories of Adaptation: Playwrights & Screenwriters	3
ARHU520	Ethics of Video Games	3
ARHU540	Critical Writing	3
ARHU550	Drawing Technique for Storyboarding	3
ARHU560	Theories of Cinema	3
ARHU500R	Business Writing	3

| COURSE DESCRIPTIONS

Cinema Studies

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

Theory & Practice of the Great Screenplays

This course is a critical studies course focused on the form and composition of notable screenplays and how they have evolved over time. Through the study and critical analysis of screenwriting as an art and craft, students will investigate the standards, influences, and theories that contribute to the creation of acclaimed screenplays.

Survey of Documentary

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

Media & Culture

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

Survey of Animation

This course focuses on the historical, technological, and artistic development of the field of animation, from its antecedents in pre-cinema up to contemporary times. Connections to related arts such as live-action narrative cinema, avant-garde film, newspaper comic strips, and manga are also explored. Screenings include a wide range of commercial and experimental works produced throughout the world.

Photographic Survey

This graduate level introductory photographic survey is predicated on the idea that the analysis of photography is a key entry point into identifying the current cultural crisis. Outlining the history of photography and the pervasive theories that have grown with it, the course guides students through the various genres in photography and considers the way photography has become a vital part of everyday life.

Navigating the Producer's Roadmap

This course is designed for students to explore their personal roadmaps and future career as a producer. Students will examine their academic, personal, and professional growth in a learning environment that champions critical thinking, problem solving, and in-depth discussions. In addition to project-based assignments, students will develop an e-Portfolio that will showcase their personal work for a professional audience.

History of Narrative in the Visual Arts

Students will examine the history of the visual arts to identify strategies that artists and image-makers have used to tell stories. Looking at different historical periods, students will examine how the formal aspects of classic works are designed, and the various ways in which they visually convey narrative. Class time will be spent looking at how artists' formal decisions reflected the societies, politics, geographies, spiritualities, and cultural habits of their times. Additionally, students will explore the meaning of these visual stories within the social and political context of the era. Writing assignments and presentations will allow students to analyze and compare artworks in their own words. A museum field trip will enable students to apply these analytical methods to artworks and their presentations to the public.

Theories of Adaptation: Playwrights & Screenwriters

An advanced comparative investigation of contemporary playwrights and screenwriters through the lens of script analysis. Writers' works are examined in the context of biographical, historical, cultural and formalist methodologies to provide students with the tools to interpret scripts on a profound and fundamental level in order to enhance performance. Written work is an integral part of this course.

Ethics of Video Games

Ethics refers to standards of right and wrong in society. Students study and debate ethics in play experiences and how play is a way of learning about the real world. Poignant case studies are presented from games such as: September 12 (an anti-terrorism simulator), Grand Theft Auto (an amoral, open world), Populous (a god game), Bioshock (a game with a morality engine) and other games. Students learn about meta-game behavioral issues such as cheating, violence, and the four types of players found in online worlds – Explorers, Achievers, Socializers, and Killers.

Critical Writing

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

Drawing Techniques for Storyboarding

This studio-based course combines practical instruction on the basic principles of two-dimensional illusionistic space and knowledge from the history of film for graduate students to develop basic storyboarding skills. Techniques in linear perspective, light and shadow, and gestures of the human body will be taught in the context of filmmaking. In-class exercises will enhance students' abilities to solve visual problems and identify the narrative import of composition. By storyboarding their own projects, graduate filmmakers in this course will gain experience illustrating their scripts and understand the advantages of experimentation with drawing.

Theories of Cinema

A graduate-level introduction to key concepts and critical debates in the study of cinema and media culture. Topics may include theoretical approaches to editing, cinematography, film sound, and performance; cinematic constructions of race, gender, and queer identities onscreen; varieties of cinematic realism; globalization and transnational genres; contemporary screen cultures; and selections from current debates. Specific subjects and case studies may vary by section.

Business Writing

Business Writing for Producers introduces students to techniques, practices and principles of communication strategy essential to external and organizational communication in film production. The course is designed not only to help students write effectively in a business environment, but also to improve research skills, analyze complex ideas, and develop the skill of effective argumentation, and to write clear, grammatical, well-structured communications. Special emphasis on audience as well as the ethics of business writing.

| UNDERGRADUATE DEGREE PROGRAMS

BACHELOR OF FINE ARTS

| UNDERGRADUATE ADMISSIONS POLICY: BACHELOR OF FINE ARTS

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

All transcripts and supporting materials must be submitted digitally.

| REQUIRED APPLICATION MATERIALS

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

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

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

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

| APPLICATION FEE

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

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

| HIGH SCHOOL TRANSCRIPT

- All students pursuing an undergraduate degree from the New York Film Academy must submit an official, final high school transcript in order to complete their application.
- Digital transcripts can be submitted through the Admissions Portal or using a digital submission service (such as Parchment) or your high school's own digital delivery service.
- Home-schooled students must submit an official, original transcript accredited by their home state.
- GED earners must submit an official, original state-issued high school equivalency certificate.
- The New York Film Academy generally does not consider prior experiential learning as a substitute for the transcript requirements described above.

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

| NARRATIVE STATEMENT

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

| LETTERS OF RECOMMENDATION

BFA applicants must submit a minimum of two (2) letters of recommendation verifying the applicant's ability to successfully take on undergraduate study in the relevant field. Recommenders should be in a position to evaluate the applicant's readiness, such as teachers, supervisors, counselors, or coaches. Letters can be self-submitted or a request can be sent directly to the recommender's email, both options are available in the Admissions Portal.

| CREATIVE PORTFOLIO

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

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

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

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

Portfolio materials will not be returned.

3-D ANIMATION AND VFX BFA

Portfolios may consist of:

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

ACTING FOR FILM BFA

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

Monologue requirements:

- 2 contemporary (published after 1960) monologues.
- Monologues should be contrasting: one dramatic, one comedic.
- Monologues should be approximately 60-90 seconds in length each.

FILMMAKING BFA

Portfolios may consist of:

Writing Sample (select from a, b, or c):

- a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)
- c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

Or a visual sample from the below:

Visual Sample (select from a or b):

- a. Any visual or studio art, including, but not limited to: paintings, drawings, sculptures, set designs, mixed media arts, photographs (3-10 pieces), with an accompanying description contextualizing the submission
- b. Live-action or animated fiction or non-fiction film/video (3-10 minutes in length). Applicants must describe what part they had in creating the project.

GAME DESIGN BFA

Portfolios may consist of (select from a, b, or c):

- a.** 3-5 drawings, paintings, cartoons, comics, conceptual illustrations, graphic renderings, storyboards, digital images, slides of 3-D models, sculptures, character designs, storyboards, 2D art and animation, 3D art and animation or other visual designs which display the applicant's creative abilities.
- b.** 3-5 Unity prototypes, game modifications, Github profiles, code samples, paper game prototypes, level maps, design documents, skill trees, or system diagrams.
- c.** 1-3 Game business plans and marketing one-sheets.

PHOTOGRAPHY BFA

Portfolios may consist of:

10-15 photographs with an accompanying description contextualizing the submission.

PRODUCING BFA

Portfolios may consist of (select from a, b, or c):

- a.** Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- b.** Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)
- c.** Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

SCREENWRITING BFA

Portfolios may consist of (select from a, b, or c):

- a.** Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- b.** Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)
- c.** Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

| PROOF OF ENGLISH PROFICIENCY

Non-U.S. residents or international applicants, for whom English is not the first or native language), are required to submit proof of English proficiency, in the form of:

- TOEFL (Test of English as a Foreign Language) score of 520 or higher (190 for computer-based test or 68 for internet-based test); IELTS 6 or the equivalent.
- A report from a valid English Language School verifying completion of course level equivalent to a 520 Paper-based TOEFL Score.

Students might be eligible to receive an English proficiency waiver under the following conditions:

- Verification that the applicant has been studying in a college or university where the sole language of instruction is English for at least 1 full year at the time of his or her application; or
- Verification that the applicant has been studying in a high school where the sole language of instruction is English for at least 3 full years at the time of his or her application.

| OPTIONAL SAT /ACT

For US Citizens, Permanent Residents or applicants from English speaking countries:

New York Film Academy asks all applicants to submit SAT or ACT test scores. This allows us to gain a better understanding of our applicants throughout the admissions process in an effort to serve them better when they become students.

New York Film Academy does not have required minimum test scores. Above all, our undergraduate programs are intensive, rigorous and specialized, where standardized test scores are not always the most useful factor in predicting success. However, when considered thoughtfully among many other factors, test scores can help give the admissions committee a useful indication of the applicant's academic abilities. Applicants are encouraged to discuss the use of SAT and ACT test scores with their admissions representative.

Please use the following institution DI codes when submitting test scores:

Los Angeles Campus: 6513

New York Campus: 7863

South Beach Campus: 7862

| INTERVIEW

As part of the admissions process, BFA applicants may be required to have an interview by phone or in person with a New York Film Academy representative. The purpose of the interview is to identify the applicant's goals and prior experience. The ideal applicant has a passion for storytelling, creative expression, and artistic collaboration. The interview is also an opportunity to review the curriculum of the program with the applicant and to ensure that s/he fully understands the level of commitment required to successfully complete the degree.

| TUITION DEPOSIT

Once admitted to NYFA, students must pay a required deposit to secure their place in the BFA program.

The deposit for all long-term programs (one year or longer) is \$500, which is applied toward the first term's tuition payment. Most of the deposit is refundable, except a \$100 administrative processing fee.

| ADMISSION STIPULATION

Please note that admission to any New York Film Academy program is based upon applicant information received during the admissions process. If, however, a student, after having been admitted but before starting classes, demonstrates that he/she is not fully prepared to commence studies at the Academy, NYFA will meet with the student to determine a proper course of action. This may include additional testing or instruction, deferring enrollment to a later semester, or enrollment in a different program of study better suited to the student.

| REQUIREMENTS FOR STUDENTS RE-APPLYING TO NYFA

There are certain instances in which students re-apply for one or more programs at New York Film Academy. Each of these situations has its own set of requirements. Re-applying students must work with a NYFA admissions representative to determine which set of requirements they must fulfill. Due to the unique nature of individual students' circumstances, final determination of application requirements for any student will rest with the Admissions Review Office. Before applying to a higher degree level, students must first successfully complete the lower degree/program.

In all of the following cases, other than returning from a Leave of Absence, a new Application must be completed by the student.

All tuition and fees, curricular requirements, and institutional policies and procedures will follow the current catalog for any returning or newly matriculating student, not the original catalog under which the student applied for admission or originally attended a NYFA program.

Any other institutional, regulatory, or accreditation standards or policies notwithstanding, the following apply:

Students who are on an approved Leave of Absence from NYFA and wish to return to their current program will require:

- No new application materials are needed.
- Return to the program must be within 180 days from start from the Leave of Absence.

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester within the past 3 semesters (e.g., Fall semester of one calendar year through Summer semester of the following calendar year) will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally).

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester earlier than the past 3 semesters will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally)
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have withdrawn or have been administratively withdrawn from a NYFA program and apply to re-enter the same program within 3 semesters from the date of withdrawal will require:

- Petition to the Admissions Review Office*.

Students who have withdrawn or have been administratively withdrawn from a NYFA degree program and apply to finish the same program after 3 semesters from date of withdrawal have passed will require:

- Petition to the Admissions Review Office*
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio.

Students who have withdrawn or have been administratively withdrawn from one NYFA program and apply to a new program may require one or more of the following:

- Petition to the Admissions Review Office*
- New letters of recommendation (in certain cases, letters may be furnished by NYFA instructors)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have successfully completed one Master's degree program (MA or MFA) and apply for a new Master's degree program will require:

- All admissions materials as stated in the general Master's degree admissions policy are required.
- Students may only apply for a term that begins at least 3 full semesters after graduation from the first master's program.
- Students may appeal the 3-semester waiting period requirement by submitting an appeal for a waiver for exceptional cases.

Students who have successfully completed a One- or Two-Year certificate program and apply for advanced standing in an undergraduate or graduate degree program within the same discipline will require:

- All admissions materials as stated in the general undergraduate or graduate degree program admissions policy are required. Certain departments or programs may require that one or more letters of recommendation be furnished by NYFA instructors. Students are advised to check with their department and admissions representative to confirm the program's specific requirements.
- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA) equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

Students who have successfully completed any NYFA program and apply to begin any new NYFA program will require:

- Notwithstanding any additional specific requirements detailed above (such as Master's degree to Master's degree), all admissions materials as stated in the general program admissions policy of the new program are required.

Students previously denied admission to a NYFA program now re-applying for the same or a different NYFA program will require:

- All admissions materials as stated in the relevant NYFA program admissions policy are required
- May only apply for a term that begins at least 3 full semesters after the term for which they were denied.

Students who are withdrawn through the Voluntary or Involuntary Medical Withdrawal processes are informed of their conditions for return at the time of their withdrawal.

Students who are suspended as a result of a NYFA policy violation are informed of their conditions for return at the time of their suspension.

* A Petition to the Admissions Review Office should include the following:

- The circumstances that led to the student's withdrawal.
- Why the circumstances that led to the student's withdrawal will no longer affect their ability to succeed at the New York Film Academy and how the student plans to succeed in their program if readmitted.
- Any additional information that the student would like the Admissions Review Office to consider while reviewing the petition for re-admittance.

The circumstances that led to any disciplinary issues during the student's time at NYFA, if applicable.

| BACHELOR OF FINE ARTS IN FILMMAKING (OFFERED AT THE N.Y., L.A. & SOUTH BEACH CAMPUSES)

Total Credits Required: 130 Units

| PROGRAM OVERVIEW

The New York Film Academy Bachelor of Fine Arts (BFA) in Filmmaking is a nine-semester conservatory-based, full-time undergraduate program. The curriculum is designed to immerse filmmakers in all aspects of the discipline and 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 order to venture out into the world as storytellers and professionals.

The Bachelor of Fine Arts in Filmmaking allows students to learn and practice industry standards, while at the same time exploring the diverse medium in which they will work, not only through practical and theoretical film courses, but also a poignant mix of Liberal Arts and Sciences courses meant to supplement instruction on contemporary filmmaking.

| PROGRAM LEARNING OUTCOMES

Upon graduation from the BFA Film program, students will:

- Illustrate a personal vision and foundational storytelling skills through the creation of multi-media productions.
- Exhibit an understanding and put into practice cinematographic techniques, concepts, and technologies with the goal of becoming reliable and competent members of the professional filmmaking community.
- Display production management, collaboration and leadership skills.
- Demonstrate ability to write narrative scripts for a variety of media productions
- Interpret historical and contemporary film and its contextual role in students' own work.
- Demonstrate technical skills in picture and sound editing.

| YEAR ONE OVERVIEW

From day one, students experience a hands-on education in an environment that empowers them to thoughtfully tell their stories. Through a sequence of workshops, students begin to explore visual, dramatic, and technical challenges. They rapidly learn the fundamental creative and technical skills they need to make a film. All students participate in an intensive series of courses in Directing, Screenwriting, Producing, Camera, and Editing to prepare them for more advanced topics and their Intermediate Film production in Year Two.

| YEAR TWO OVERVIEW

The second-year concentrates on the filming and completion of the students' Intermediate Films, a project utilizing ideas, concepts, and practical skills learned throughout the first year. While the goal is to create a competent film, at the same time as exploring and experimenting with the medium, importance is placed on the collaborative process, as students not only crew on each other's work, but also provide valuable feedback to each other during the post-production process.

The students then screen their Intermediate Films for friends, family, cast and crew. Students also continue to refine directing, producing, screenwriting, and cinematography skills through the filming of commercials and the development of feature film scripts.

| YEAR THREE OVERVIEW

Students begin their final year by working on advanced music videos or producing spec commercials, 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 4, students collaborate with instructors and classmates on completing their Thesis Films, however, more advanced courses in editing, sound design, and marketing prepare them for the world of filmmaking after graduation.

| SEMESTER ONE OBJECTIVES

During the first semester, students gain a foundation in visual storytelling. Students study the requisite skills to write, direct, film and edit four short films. An accelerated pace of study develops students' basic narrative and visual literacy that further terms will build upon.

Along with hands-on production, students also attend Foundational Liberal Arts and Sciences Courses, including Film Art, where students gain essential insight into the evolution of motion pictures.

Learning Outcomes:

- Put into practice the fundamentals of directing and visual storytelling.
- Explore the foundations of Film and High Definition video production, along with digital editing.
- Experience immersion in screenwriting craft.
- Acquire an introductory knowledge of the history of motion pictures.

Production Goals:

- Write, direct and edit four short projects.
- Crew as cinematographer, gaffer, and assistant camera on approximately 12 additional projects.

| SEMESTER TWO OBJECTIVES

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. Sound design courses are also introduced, now that dialogue fully compliments the visual stories the students create.

The semester ends with students filming a 7-minute short film, utilizing all of the skills acquired thus far in the program.

Learning Outcomes:

- Continue to develop fundamental filmmaking skills through courses in directing, screenwriting, producing, cinematography, and digital editing.
- Fundamental training in acting and directing actors.
- Continued use of collaborative strategies and techniques, while on-set, and in constructive classroom screen and critique sessions.

Production Goals:

- Write, produce, and direct projects centered around point of view and subtext, while also crewing on classmates' projects.
- Write a complete short film screenplay with dialogue.
- Serve as an actor, as well as a director, cinematographer, or assistant director on at least one production workshop overseen by instructors.
- Film an end-of-semester Digital Dialogue Film of up to 7 minutes.

| SEMESTER THREE OBJECTIVES

Students begin to look more closely at directing aesthetics while writing drafts of their Intermediate Film screenplays, to be produced in semester four. More advanced levels of production are covered in the third semester, with students continuing into advanced topics in producing, and on-set production. In this semester students are introduced to the equipment package that they will use in their Intermediate films. Group sync-sound directing exercises increase students' comprehension of visual filmmaking as well as collaborative and leadership skills.

Learning Outcomes:

- Develop a professional comprehension of filmmaking craft through directing, screenwriting and producing exercises.
- Continued use of collaborative strategies and techniques, while on-set, and in constructive classroom screen and critique sessions.
- Develop a story and visual design for the Intermediate Film.
- Develop a professional comprehension of filmmaking craft through sync-sound production workshops, as well as digital and film cinematography.
- Put into practice the basics of producing for film.

Production Goals:

- Explore the role of the producer and implement advanced production tasks.
- Serve as director, cinematographer, or assistant director on at least one production workshop overseen by instructors on either 16mm film and HD video.
- Begin pre-production for the Intermediate Film.

| SEMESTER FOUR OBJECTIVES

Building upon the filmmaking foundations learned in the previous semesters, students are expected to produce a polished short film up to 15 minutes in length (Intermediate Film). This film may be shot on 16mm film, 35mm film, or on High Definition video, depending on each student's personal aspirations, creative decisions, and budget. Each student must enter the fourth semester with a greenlit script (written in Semester Three) for the Intermediate Film Project.

Learning Outcomes:

- Explore effective techniques for on set production through the development and production of the Intermediate Film
- Put into practice the basics of producing for film.
- Exhibit how to create directorial and producing pre-production deliverables.

Production Goals:

- Direct and edit a film of up to 15 minutes (shot on 16mm film, 35mm film, or High Definition Video).
- Participate as a principal crew-member on fellow students' films.
- Complete professional quality producing and directing production books.

| SEMESTER FIVE OBJECTIVES

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 filmmaking student through post-production of the Intermediate Film. Students will also learn more advanced concepts in Cinematography and Production through their course work.

Learning Outcomes:

- Examine enhanced editing and camera techniques.
- Demonstrate how to efficiently conduct post-production on a short narrative film.
- Explore the psychology behind collaboration and film production.
- Develop advanced production management skills required for thesis production.

Production Goals:

- Complete a final edit of the Intermediate Film.
- Contribute to collaborative advanced cinematography exercises in camera and lighting.

| INTERMEDIATE FILM SCREENINGS

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.

| SEMESTER SIX OBJECTIVES

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. An advanced on-set production workshop mentors students through the process of applying these new skills to actual productions in the field.

Learning Outcomes:

- Identify and produce films in alternative formats, such as music videos and commercials.
- Display the necessary tools needed in writing a feature film
- Examine enhanced directing, camera, and producing techniques through on-set collaborations with instructors.
- Demonstrate advanced ability to write narrative scripts for thesis productions

Production Goals:

- Collaborate on a spec commercial through a collaborative workshop.
- Write a rough draft of the short thesis script.

| SEMESTER SEVEN OBJECTIVES

Semester seven features the production of an advanced music video, using the full equipment package offered to students on their upcoming Thesis films. Furthermore, as they finalize the scripts for their thesis projects, students discuss fundraising and potential production challenges in the Advanced Producing course, along with elaborate visual design strategies in Production Design and Director's Craft III.

Learning Outcomes:

- Examine enhanced directing, camera, and producing techniques through weekend music video productions with classmates.
- Demonstrate advanced ability to complete narrative scripts for thesis productions
- Exercise the intricacies of production design, which will be put into practice in the upcoming Thesis Film
- Demonstrate advanced abilities in production and production management

Production Goals:

- Collaborate on a professional music video.
- Write a final draft of the short thesis film script.

| SEMESTER EIGHT OBJECTIVES

Mentorship and pre-production classes in which students bring craft and theory together through production exercises help prepare students for thesis film production in the 8th semester. These Thesis Films are the capstone project of the BFA program, putting into practice the skills acquired throughout the previous terms.

Learning Outcomes:

- Perform as an effective part of a creative team.
- Evaluate the creative and logistical aspects of a film for successful production.
- Apply advanced directing, camera, and producing techniques to the visual interpretation of a story idea.

Production Goals:

- Create professional quality producing and directing production books.
- Write, produce, and direct a thesis film that can be up to 30 minutes in length.
- Serve as principal crewmembers on several classmates' projects.

| SEMESTER NINE OBJECTIVES

Semester nine provides an opportunity for students to complete post-production on their Thesis films and expand their knowledge of the entertainment industry. They will also undertake instruction in preparing to produce their own projects outside of the school environment, while writing a full draft of a feature screenplay.

Learning Outcomes:

- Explore the current state of the film industry, film marketing, and opportunities in new media.
- Evaluate films on an advanced level, and interpret critiques of one's own work.
- Refine advanced post-production techniques in editing and sound design.
- Further develop the ability to explore narrative storytelling through the completion of the feature length script

Production Goals:

- Edit and mix the thesis film.

| FINAL THESIS SCREENINGS

A final celebratory screening will be held at the end of Semester Six. The thesis films will be projected in large format in an open screening for friends, family and invited guests. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements in the BFA program.

| CURRICULUM

<u>Semester One</u>		<u>Units</u>
FILM101	Director's Craft I A	3
FILM111	Cinematography I	2
FILM121	Digital Editing I	1.5
FILM131	Screenwriting I	1.5
FOUN100	English Composition	3
FOUN171	First Year Seminar	3
<u>Required</u>		<u>14</u>

<u>Semester Two</u>		<u>Units</u>
FILM141	Screenwriting II	1.5
FILM151	Director's Craft I B	3
FILM161	Digital Editing II	1.5
FILM171	Acting for Directors	1.5
FILM201	Production Workshop	2
FOUN101	Advanced English Composition	3
FOUN121	Film History	3
<u>Required</u>		<u>15.5</u>

<u>Semester Three</u>		<u>Units</u>
FILM181	Director's Craft II	2
FILM191	Screenwriting III	1.5
FILM221	Collaboration Workshop	3
FILM231	Producing I	2
FILM241	Cinematography II	2
FOUN141	Critical Thinking	3
<u>Required</u>		<u>13.5</u>

<u>Semester Four</u>		<u>Units</u>
FILM243	Intermediate Film Prep	3
FILM251	Intermediate Film Production	3
FILM211	Sound Design	3
SOSC211	Psychology of Production	3
<u>Required</u>		<u>12</u>

<u>Semester Five</u>		<u>Units</u>
FILM351	The Director's Team	2
FILM261	Intermediate Film Post-Production	2
FILM281	Cinematography III	3
FOUN161	Drawing	3
ARHU191	Literature & Society	3
HATM201	Topics in Film Studies	3
<u>Required</u>		<u>16</u>

<u>Semester Six</u>		<u>Units</u>
FILM271	Feature Screenplay I	3
FILM291	Thesis Development	2
FILM301	Sync Sound Commercial Workshop	3
FOUN131	Public Speaking	3
ARHU251	The Effective Artist: Critical Concepts in the Arts	3
NASC211	Science in the Movies	3
<u>Required</u>		<u>17</u>

<u>Semester Seven</u>		<u>Units</u>
FILM311	Director's Craft III	1.5
FILM321	Screenwriting Short Thesis	1.5
FILM331	Production Design	3
FILM341	Advanced Producing	2
Students must complete 1 upper-division Arts & Humanities course.		
-	Choose from course list.	3
Students must complete 1 upper-division Social & Behavioral Science course.		
-	Choose from course list.	3
<u>Required</u>		<u>14</u>

<u>Semester Eight</u>		<u>Units</u>
FILM361	Short Film Directing	4
FILM371	Thesis Film Prep	4
FILM381	Thesis Film Production	4
<u>Required</u>		<u>12</u>

<u>Semester Nine</u>		<u>Units</u>
FILM391	Thesis Film Picture Editing	2
FILM401	Digital Editing III	3
FILM411	Thesis Film Sound Design	2
FILM421	Feature Screenplay II	3
Students must choose 1 of the following Electives:		
FILM441	Marketing & Distribution	3
FILM451	Professional Development	3
Students must complete 1 upper-division History of Art, Theatre & Media course.		
-	Choose from course list.	3
<u>Required</u>		<u>16</u>

| COURSE DESCRIPTIONS

All LIBERAL ARTS & SCIENCE courses are listed separately.

| SEMESTER ONE

Director's Craft I A

An introduction to the fundamentals of visual storytelling, beginning with the basic unit of any film: the shot. Informed by in-class lectures and demonstrations, students direct 3 self-written projects of increasing complexity, culminating in a Non-Synch Film of up to 5 minutes. Production Workshops allow students to further develop their filmmaking skills under instructor supervision, while on-set crewing puts into practice the vital concept of production collaboration. In-class screening and critiquing of student projects encourages students to apply a critical eye to their own work and others' in this and future production-oriented classes.

Cinematography I

This course introduces students to the fundamentals of cinematography. Students will be trained in the handling and operation of 16mm and HD cameras, and will learn the principles of image exposure, shot composition, and cinematic lighting. As the course progresses, students will focus on how lens choice, camera placement, and lighting style can be used to support the mood of their stories.

Digital Editing I

This course presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The course will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate non-linear editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.

Screenwriting I

This course introduces the established tools of screenplay format and storytelling terminology used in writing a short film project. Students will take a story from initial idea, logline, and synopsis as first steps to writing a rough draft. In-class discussion provides students with constructive analysis and support to develop the script into a final draft. Instruction focuses on the fundamentals of visual storytelling so that the students will tell their stories visually, rather than rely on dialogue. The intersection of story structure, theme, character, tension, and conflict is examined through scene analysis and writing assignments.

| SEMESTER TWO

Screenwriting II

In addition to providing an in-depth study and exploration of dialogue in film, Screenwriting II focuses on the writing, rewriting, and polishing of the Digital Dialogue Film scripts. Students will develop and write their own screenplays and read several drafts of their colleagues' screenplays and engage in instructor-led discussions of the work. Greater attention will be paid to character development and conflict through the use of dialogue as an aid to raising the stakes in a story. The goal of this semester is to increase the writer's use of all tools of screenwriting outlined in Screenwriting I.

Prerequisite(s): Screenwriting I

Director's Craft I B

Expanding upon the fundamentals learned in the first semester, students explore a broader vision of the director's palette, including incorporation of dialogue and synch sound. While crewing on classmates' films, students write and direct 3 projects, culminating in a Digital Dialogue Film of up to 10 minutes. Classroom exercises and instruction focus on directing actors, both in rehearsal and on the set; director preparation and shot design; cinematography and production design as storytelling tools; as well as set protocol and responsibilities.

Prerequisite(s): Director's Craft I A

Digital Editing II

This course teaches students more advanced editing techniques to edit their sync-sound projects. Students are encouraged to expand upon previously mastered techniques to establish a consistent editing design, dialogue rhythm, and sense of pacing and continuity that compliments the story as a whole.

Prerequisite(s): Digital Editing I

Acting For Directors

This course adheres to the philosophy that, in order to direct actors, one must understand and experience acting as art and methodology. Directing students will become actors. Students learn how to identify a screenplay's emotional "beats" and "character objectives" in order to improve their actors' performances. Students are prepared to not only communicate and collaborate with their actors, but to actualize the best emotional outcome of a scene.

Prerequisite(s): Director's Craft I A&B

Digital Production Workshop

Students prepare, rehearse and shoot dramatic or comedic exercises under the supervision of instructors. Stressing the importance of scene analysis and the creation of truthful on-screen characters, students will direct, act and crew on a series of digital production exercises. Shooting on locations of the students' choosing (either on-campus or off), emphasis on set protocol, professionalism, and technical operation of equipment is a major feature of both in-class and on-set instruction.

| SEMESTER THREE

Director's Craft II

With a focus on the production of the upcoming Intermediate Film, students develop their screenplays from the director's viewpoint, while examining the many aesthetic elements of the director's toolkit, including shot choice, composition, setting, point of view, character and camera movement. Exploring directorial approaches by breaking down scenes from their own scripts as well as viewing and analyzing examples from professional and student films, students are encouraged to develop their own cinematic style, as they move towards production of the Intermediate Film.

Prerequisite(s): Director's Craft I A & B

Screenwriting III

This class is an intensive workshop aimed at developing, writing, and polishing scripts for the students' Intermediate Films. Students deepen their understanding of visual and dramatic storytelling through the rewriting process. Students will engage in instructor-led screenplay workshops working with their peers to further their ability to both analyze screenplays and address notes. The goal of this semester is to ultimately increase the writer's understanding of the principles outlined in Screenwriting I.

Prerequisite(s): Screenwriting II

Collaboration Workshop

Through a series of instructor-supervised, full-day Workshops, students practice professional set protocol and etiquette, while further exploring the importance of the actor/director relationship in bringing a scene to cinematic life. With students responsible for casting, actors and filmmakers come together for rehearsal classes before shooting. Filmed on both HD and 16mm film, Workshops are fully pre-produced (scouted, scheduled, shot-listed, and lighting-planned) and discussed in crew meetings prior to production. Each student serves as director, cinematographer or assistant director on at least one production. Filling all of the necessary crew positions, students work with a more advanced camera, grip and lighting equipment package.

Producing I

This course leads students through the entire process of pre-production, including scouting and securing of locations, permits, and casting. The producing instructor and students design a production schedule for the entire class. The instructor encourages students to form realistic plans for successfully making their films. Using script breakdowns, students learn how to plan and keep to a schedule and budget for their productions. They use their own finished scripts in class as they learn how to take advantage of budgeting and scheduling forms and methods.

This course prepares students for their final presentation of their Intermediate Film production book. Through a combination of lectures, exercises, and individual mentoring sessions, the skills required to produce a detailed production presentation, including both aesthetic and production goals, will be taught. The student will make a final presentation for project approval, and participate in an analysis of their production experience after completion of principal photography, in this class.

Cinematography II

This course takes students beyond simply “getting an image” and focuses on the nuances of visual storytelling. In addition to being trained on high-end digital cinema cameras, students will work with 16mm and 35mm film during intensive hands-on workshops and classes. Special attention will be paid to camera movement, color theory, and lighting control as students study various cinematic styles and approaches in preparation for their Intermediate Films.

Prerequisite(s): Cinematography I

| SEMESTER FOUR

Intermediate Film Prep

As students prepare for their Intermediate Film Production, Intermediate Film Prep will serve as a forum for students to meet with both Directing and Producing instructors to help finalize their greenlighting binders as well as preparing for their upcoming productions.

Intermediate Film Production

Students are challenged to incorporate concepts, lessons and practical experience gained in the first four semesters with their own artistic vision, as they design and execute their Intermediate Films of up to 15 minutes. Instructors monitor student progress and provide final production approval through a rigorous Greenlight process, while also de-briefing recently completed productions in class. Instructors may also visit student sets to assess productions. In addition to directing their own films, students are required to work as crew on 3-5 (depending on class size) additional productions.

Prerequisite(s): Successful Completion of Semester Three

Sound Design

This course focuses on crafting sound for film through application of digital audio editing and sound design concepts. Students will use sound editing software, to create unique soundtracks for their projects. Editing dialogue and cutting sound effects to picture are critical storytelling skills. Students will be introduced to sound design and its ability to achieve emotional tempo and mood in film. Music editing and creation will be discussed and practiced. The course culminates in the combination of the aforementioned elements in the creation of a final mix.

| SEMESTER FIVE

The Director's Team

Through a series of in-class lectures, demonstrations, exercises and homework, students are introduced to the functions and tasks of the unit production manager/line producer, assistant director, and script supervisor. Focused on scheduling, budgeting, script breakdown and set management, the course explores the vital work of these key collaborators and the pertinent aspects of their job responsibilities as they relate to the effective and efficient execution of a film production.

Intermediate Film Post-Production

Through a series of one-on-one consultations with directing and editing instructors and in-class screenings and critiques, students navigate the editing and post-production process of their Intermediate Films. Students are assessed on their proficiency and final product, as they take their films from rough assembly to locked picture to a finished film with sound mix and titles. Creative problem-solving is a vital component of the process, as students strive to improve each iteration of their film, culminating in a final screening for the class and invited guests.

Prerequisite(s): Successful Completion of Semester Four

Cinematography III

This course is designed to expand on students' knowledge of cinematography, and introduces them to a wider range of professional camera and lighting equipment. In addition to studying advanced approaches to lighting and camera movement, students will learn professional stagecraft and set practices. As the course progresses, students will take a deeper look at the cinematographer's process in pre-production, production, and post-production as they prepare to film a capstone project in cinematography during the course's Offsite Shoot.

Prerequisite(s): Cinematography II

| SEMESTER SIX

Feature Screenplay I

Utilizing lectures, produced feature script breakdowns, story and character analysis, and film viewings, this course introduces students to the craft of feature screenwriting. Topics include breaking a story from its macro (the big idea) to micro (specific beats) parts, including the logline, beat sheet, scene outline, treatment or step-outline, and screenplay. By the conclusion of this course, students will develop a feature film treatment or step-outline that will be fully written in a later semester.

Prerequisite(s): Screenwriting III

Thesis Development

Through in-class exercises and roundtable discussions, students explore story generation and development methods, as they begin shaping ideas for their Thesis Film to be produced in the second year. By the end of the class, students should have a solid logline for their Thesis Film.

Sync Sound Commercial Workshop

Following in-class pitches, students prepare and shoot fully-produced commercials under instructor supervision. Putting into practice the skills learned in previous semesters, students film the commercial projects using the advanced equipment package, providing an opportunity to acquire practical experience with the filmmaking tools they will be employing on their upcoming Thesis Films. Each student will serve as either director, cinematographer or assistant director on at least one commercial workshop and as a key crew member on all other workshops. By applying their skills and knowledge across a variety of crew roles, students will gain experience in the effective functioning of a film crew.

Prerequisite(s): Collaboration Workshop

| SEMESTER SEVEN

Director's Craft III

Incorporating in-class screenings, presentations and discussions regarding the history and art of the music video, students pitch proposals for music videos, which they will then have two days to shoot using the advanced equipment package. All students are required to serve as either director, cinematographer or assistant director on at least one music video, while working as crew on the other productions. By applying their skills and knowledge across a variety of positions, students will gain further experience in the efficient functioning of a film crew. Additionally, the class will focus on advanced scene work with actors, as well as the early development stages of students' upcoming Thesis Films.

Prerequisite(s): Director's Craft II

Screenwriting Short Thesis

Through more advanced narrative storytelling techniques, students will complete their thesis screenplay through thorough development, writing, rewriting, and polishing. Students will engage in instructor-led screenplay workshops working with their peers to lock their scripts in the weeks leading up to their production semester.

Prerequisite(s): Screenwriting III

Production Design

This workshop helps students prepare for the design requirements of their thesis film projects. Topics covered in this hands-on workshop include the collaboration between cinematography and design, set construction, creating the visual language of the film, costume design, and prop choices.

Advanced Producing

Student's work on more advanced concepts of scheduling and budgeting, and learn about the nuances of legal contracts, deal memos, and working with guilds and unions. Instructors use case studies to help students hone group problem-solving skills, a film industry must-have. Most notably, as they develop their thesis ideas, they will learn the craft of pitching their project ideas.

Prerequisite(s): Producing I

| SEMESTER EIGHT

Short Film Directing

In preparation for the upcoming Thesis Film, the course examines the challenges inherent in directing the short film at a more advanced proficiency. Higher-level concepts such as control of tone and style are explored in depth as they relate to the short film format. Lectures and exercises contribute to students' understanding of the qualities of an effective short film, leading to a more satisfying implementation of their creative vision. Students' submission of their Thesis Film Director's Books and in-class presentations maintain focus on the ongoing development of their capstone projects.

Prerequisite(s): Director's Craft III

Thesis Film Prep

Similar in nature to Intermediate Film prep, this course prepares students for their final production of their Thesis Film. Through a combination of lectures, exercises, and individual mentoring sessions.

Thesis Film Production

The culmination of their visual arts education, students are challenged to incorporate the concepts, knowledge and practical experience acquired during the previous 7 semesters with their own, fully developed artistic vision, as they direct their Thesis Films of up to 30 minutes. Instructors monitor student progress and provide final production approval through a rigorous Greenlight process, while also de-briefing recently completed productions in class. Instructors may also visit student sets to assess productions. In addition to directing their own films, students are required to work as crew on 3-5 (depending on class size) additional productions.

Prior to entering into the final film production, all candidates must pass a final evaluation by their directing and producing instructors, ensuring that all academic requirements and standards for the previous semesters have been achieved.

| SEMESTER NINE

Thesis Film Picture Editing

Through a series of one-on-one consultations with directing and editing instructors and in-class screenings and critiques, students navigate the editing and post-production process of their Thesis Films. Students are assessed on their proficiency, as they take their films from rough assembly to locked picture to a finished product with sound mix and titles. Creative problem-solving is a vital component during this stage, with the project grade for the Thesis Film evaluated on the quality of the final product. A Thesis Film screening for the class and invited guests is the final event prior to students' graduation.

Prerequisite(s): Successful Completion of Semester Eight

Digital Editing III

The finer points of digital editing are mastered as this course seeks to increase students' proficiency as editors in a professional environment. The course also increases their knowledge of complex post-production elements such as color correct and compositing, as well as electronic and traditional film finishing.

Prerequisite(s): Digital Editing II

Thesis Film Sound Design

The target of this course is for each student to create immersive Sound Design for their Thesis films. Students will identify Dialogue deficiencies, then edit and re-record to support the voice in their film. Effects will be imported and designed to strengthen on-screen action. Story beats and emotion will be enhanced through Music selection and editing. The course culminates with students receiving assistance mixing their Thesis Films.

Prerequisite(s): Sound Design

Feature Screenplay II

Using their feature film treatment or step-outline from Elements of Feature Screenwriting, students will write a feature-length screenplay. Students will engage in instructor-led screenplay workshops to mimic professional-style feedback processes.

Prerequisite(s): Feature Screenplay I

| SEMESTER NINE: ELECTIVES

Marketing & Distribution

Every great filmmaker has also been an excellent self-promoter, using their storytelling skills to convince people to support their next great project. This class examines all of the twenty first century tools that can be put into service of this age-old task. Internships, social media, new media, websites, director's reels and the ability to create opportunity out of obstacle are all explored in this hands-on class. Various projects will help prepare the students to promote themselves in the real world after graduation.

Professional Development

Building relationships is key to succeeding within the film industry. In Professional Development, students acquire internships with established production companies throughout Los Angeles, in order to learn first-hand how the industry operates, as well as begin to cultivate the relationships necessary to build their careers after graduation.

| BACHELOR OF FINE ARTS IN ACTING FOR FILM (OFFERED AT THE N.Y., L.A. & SOUTH BEACH CAMPUSES)

Total Credits Required: 121 Units

| PROGRAM OVERVIEW

The New York Film Academy (NYFA) Bachelor of Fine Arts (BFA) in Acting for Film is an eight-semester conservatory-based, full-time study program. The curriculum is designed to immerse gifted and energetic prospective actors in all aspects of the discipline. The New York Film Academy Bachelor of Fine Arts in Acting for Film provides a creative setting which challenge, inspire, and hone the talents of its student body. Students follow an intensive curriculum to achieve multiple learning goals.

Our prescribed eight semester acting curriculum serves to address the following core competencies:

| PROGRAM LEARNING OUTCOMES

In addition to providing a solid base of collegiate-level general education and specified undergraduate-level knowledge, the educational objectives in the Bachelor of Fine Arts (BFA) in Acting for Film Degree Program are to teach students the art and craft of acting and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of acting for film.

- Critically analyze dramatic texts across diverse cultural and historical lenses to construct characters using critical thinking, analysis, interpretation and knowledge of dramatic structure.
- Create believable characters with emotional and psychological depth, demonstrating dependable and repeatable acting techniques
- Practice professional etiquette and communication skills when working independently and collaboratively in a creative environment.
- Demonstrate a broad knowledge of the history of theatre and film necessary to creating a historical and social context that inform acting choices and character development.
- Create original work that demonstrates a unique voice and vision and utilizes the technical and aesthetic tools of the major disciplines of the cinematic arts.
- Audition at a professional level and apply best practices for the entertainment industry.

| YEAR ONE OVERVIEW

In Year One, bachelor students undergo a thorough regimen of class work that lays the foundation for the introduction of the craft of acting in the film arts.

| SEMESTER ONE OBJECTIVES

During the first semester, students will develop a foundational understanding of the major tools and techniques used by the actor. All students participate in an intensive sequence of classes in Technique & Scene Study I, Voice & Speech I, Movement I, Filmcraft, and Acting for Film I as well as general education courses in liberal arts.

Learning Outcomes:

- Achieve an understanding of the fundamental principles of acting on camera.
- Develop a basic understanding of the principles of Filmcraft.
- Execute basic acting techniques and apply them to scene study.
- Examine and analyze fundamentals of script and text analysis.
- Execute a variety of vocal and movement techniques.
- Achieve an understanding of the development of film acting styles from silent movies to present day, as well as developing a working knowledge of films that span the history of movies in America.

Production Goals:

- Present in-class monologues or scenes for critique
- Shoot in-class on camera and participate in several production workshops with Filmmakers and Acting Instructor
- Participate in a Filmcraft shoot.
- Edit a short film.

| SEMESTER TWO OBJECTIVES

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.

| SEMESTER THREE OBJECTIVES

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.

| YEAR TWO OVERVIEW

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.

| SEMESTER FOUR OBJECTIVES

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

| SEMESTER FIVE OBJECTIVES

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 OVERVIEW

Through exposure to the many facets of the professional world of film acting, the third year prepares students for their Final Projects and Industry Showcase. Year Three BFA students must complete a series of highly specialized courses, participate in a play production workshop, and ultimately deliver a Final Project of their own creation.

| SEMESTER SEVEN OBJECTIVES

Through exposure to the many facets of the professional world of film acting, the third year prepares students for their Final Projects and Industry Showcase. Year Three BFA students must complete a series of highly specialized courses, participate in a play production workshop, and ultimately deliver a Thesis Project of their own creation.

Learning Outcomes:

- Develop the regimen required of the Actor to be a part of a full-length theatrical production
- Demonstrate further development of voice & movement in creating a specific character to be performed
- Examine and understand the aspects of creating content to use in New Media productions.

Production Goals:

- Perform in a live full-length, multi-performance theatrical production that will be filmed.
- Create a Pilot Script and a Blueprint for Pitch Kit or "Bible" for a media project.

| SEMESTER EIGHT OBJECTIVES

In their eighth and final semester students will complete their training with their Final Project, Business of Acting, Audition Technique, and Industry Showcase and their final general education courses.

Learning Outcomes:

- Demonstrate a deeper understanding and insight into their skills as an Actor, allowing them to perform at a professional level.
- Development of skills necessary for auditioning and the realities of the Acting industry and the business of Acting.
- Development of one's own vision and voice and a creative artist.
- Create a Thesis Project from inception to final screening.

Production Goals:

- Create a Thesis Project including inception, writing, and performance to be filmed and screened in class.
- Develop the Professional Package needed to market themselves in the industry including headshot, resume and an acting reel.
- Final performance in a live showcase for an invited audience.

| CURRICULUM

<u>Semester One</u>		<u>Units</u>
ACTI101	Acting for Film I	2
ACTI111	Technique & Scene Study I	4
ACTI121	Voice & Speech I	2
ACTI131	Movement I	2
ACTI141	Filmcraft	2
FOUN100	English Composition	3
FOUN171	First Year Seminar	3
<u>Required</u>		<u>18</u>

<u>Semester Two</u>		<u>Units</u>
ACTI151	Acting for Film II	4
ACTI161	Technique & Scene Study II	4
ACTI171	Voice & Speech II	2
ACTI181	Movement II	2
FOUN101	Advanced English Composition	3
FOUN121	Film History	3
<u>Required</u>		<u>18</u>

<u>Semester Three</u>		<u>Units</u>
ACTI191	Acting for Film III	4
ACTI201	Technique & Scene Study III	4
FOUN131	Public Speaking	3
FOUN141	Critical Thinking	3
<u>Required</u>		<u>14</u>

<u>Semester Four</u>		<u>Units</u>
ACTI211	Acting for Film IV: Scripted TV	4
ACTI221	Technique & Scene Study IV	4
ARHU211	Dramatic Literature	3
SOSC201	Psychology of Performance	3
<u>Required</u>		<u>14</u>

<u>Semester Five</u>		<u>Units</u>
ACTI231	Technique & Scene Study V (Period Styles)	4
ACTI241	Improvisation	2
ACTI251	Writing for Actors	2
ACTI261	Voice-Over	2
NASC211	Science in the Movies	3
HATM221	History of Theatre	3
<u>Required</u>		<u>16</u>

<u>Semester Six</u>		<u>Units</u>
ACTI271	Acting for Film V	4
ACTI281	Performing Shakespeare	2
ARHU251	The Effective Artist: Critical Concepts in the Arts	3
Students must complete 1 Acting elective.		
-	Choose from course list.	2
Students must complete 1 upper-division Social & Behavioral Science course.		
-	Choose from course list.	3
<u>Required</u>		<u>14</u>

<u>Semester Seven</u>		<u>Units</u>
ACTI301	Digital Media	2
ACTI311	Play Production Workshop	5
ACTI321	Advanced Voice & Movement: Characterization for the Stage	2
Students must complete 1 upper-division Arts & Humanities elective.		
-	Choose from course list.	3
Students must complete 1 upper-division History of Art, Theatre & Media course.		
-	Choose from course list.	3
<u>Required</u>		<u>15</u>

<u>Semester Eight</u>		<u>Units</u>
ACTI341	Industry Showcase	2
ACTI361	Thesis Production	3
ACTI371	Business of Acting	2
ACTI381	Audition Technique	2
Students must complete 1 Arts & Humanities upper-division elective.		
-	Choose from course list.	3
<u>Required</u>		<u>12</u>

<u>Electives</u>		<u>Units</u>
ACTI402	Sketch Comedy	2
ACTI422	Stunt Workshop	2
ACTI442	Advanced Stage Projects	2
ACTI452	Entertainment Law	2
ACTI462	Building the Reel	2

| COURSE DESCRIPTIONS

All LIBERAL ARTS & SCIENCE courses are listed separately.

| SEMESTER ONE

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. Students collaborate in a supervised Production Workshop with film students, which is a full immersion production approach to Acting for Film instruction.

Technique & Scene Study I

Technique & Scene Study I provides students with the building blocks which lay a solid foundation from which to go deeper into the craft. Students in this course will examine the various acting techniques of the 20th Century, including but not limited to Stanislavsky, Chekhov, Strasberg, Hagen, and Meisner. 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.

Voice & Speech I

In this course, students will learn the basic principles of vocal anatomy, breath, body alignment and basic speech mechanics to establish the foundations of optimal vocal health, vocal production and vocal quality. Honoring their own uniqueness, students will develop self-awareness and the ability to identify and free vocal tension and/or unwanted vocal habits. Through the use of various holistic techniques and pedagogical approaches such as Lessac Kinesensics, Fitzmaurice Voicework, Knight-Thompson Speechwork, Linklater, etc., students will establish a richer, fuller and more optimal vocal relationship in order to improve nuance, variety, clarity and vocal expressiveness. Specific phonetic notation and identification techniques will be applied to text to help students enhance intelligibility and acoustic output.

Movement I

In this course students will explore their ability to engage the body in a full and courageously unedited manner as a tool for performance. A focus of this course is to cultivate tools with which the students can externalize their internal life in an authentic manner on impulse and through movement. Various training methods will be taught, including but not limited to Viewpoints, Lessac Kinesensics, the Suzuki Method, Dance, Yoga, Laban Analysis, Contact Improvisation, Grotowski, and Chekhov Technique. Through immersion in these various techniques this course will provide the foundation of movement analysis and the application of movement exercises to develop the physical life of a character.

Filmcraft

Filmcraft provides the Acting for Film students a full-immersion experience into the world of film production. Students gain basic working knowledge of directing, cinematography, writing, producing and editing, inhabiting rotating crew positions, allowing for real-time experience in a short in-class shoot, supervised by the instructor.

| SEMESTER TWO

Acting for Film II

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

This course will allow students to continue to explore acting and technical skills through studying an advanced level of one of the Stanislavski based methodologies: Chekhov, Strasberg, Hagen, Adler or Meisner. Upon studying the technique, the student will then apply the skill to contemporary scenes. The course will culminate in an in-class presentation at the end of the semester. To use active verbs to create dynamic performances. Exercises may be taped for in-class critique and evaluation. They will perform in a taped live presentation for an audience at the end of the semester.

Voice & Speech II

Building upon the foundations established in Voice & Speech I students explore the application of learned vocal techniques to text in order to expand vocal variety and organic connection to the character and story. There will be a focused refinement of vocal production and a deeper connection to images and text. Various techniques will be taught, including and not limited to, Fitzmaurice Voicework, Knight-Thompson Speechwork, Linklater, Lessac, and Skinner. The students will explore text work by focusing on the enhancement of the variety of vocal choices, along with intelligibility and breath support that is connected to image and character.

Movement II

Expanding upon the techniques and skills learned in Movement I, students will continue their exploration to refine their ability to express character and emotion through the body. Continuing the use of multiple approaches to movement and its analysis, which includes and is not limited to, Viewpoints, Composition work, Contact Improvisation, Dance, Yoga, Laban Movement Analysis, Grotowski, Chekhov Technique, Movement II will refine and expand students' proficiency of their physical instrument. This course will focus on applying physicalization to character through improvised and scripted performance.

| SEMESTER THREE

Acting For Film III

In Acting for Film III students apply their previous training in Acting for Film I and Acting for Film II to more complex scenes, bringing more fully realized characters to the screen. Students will prepare and tape a variety of scenes during class. They will apply their editing skills towards editing their own scenes to better understand how the mechanics of a performance affect the final edit. Scenes will be screened for critique in class. Students will also prepare, act in and edit an end of semester shoot shot by an on-staff professional DP and Director.

Technique & Scene Study III

Students learn how to assess the needs of the scene through application of text analysis, inhabiting given circumstances, development and pursuit of strong objectives, incorporation of voice and movement training and technique, breaking text into beats and making strong choices, moment to moment communication with a scene partner, and the give and take between scene partners throughout the scene.

| SEMESTER FOUR

Acting For Film IV: Scripted TV

Through investigation of the various genres of scripted television, students are exposed to the techniques and preparation necessary for multi-camera and single-camera shooting styles. The unique demands of Comedy and Drama will both be explored. Students will learn the technical aspects of working on a set with multi-camera and single camera set-ups. The course contains two in-class shoots.

Technique & Scene Study IV

This course will allow students to continue to explore their acting and technical skill through studying an advanced and in-depth level of one Acting technique for an entire semester. It is a regimented course that could explore but is not limited to the Acting techniques of: Stanislavsky, Chekhov, Strasberg, Hagen, or Meisner. Upon studying the techniques, the student will then apply the skills to text. The course will culminate in an in-class presentation at the end of the semester.

| SEMESTER FIVE

Technique & Scene Study V (Period Styles)

Students learn how to assess the needs of the scene through application of text analysis, inhabiting given circumstances, development and pursuit of strong objectives, incorporation of voice and movement training and technique, breaking text into beats and making strong choices, moment to moment communication with scene partner, and the give and take between scene partners throughout the scene. Performance will be taped in a live presentation at the end of the semester.

Improvisation

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

Students will learn sound writing principles, how to develop story, character, tone, and develop themes. They will create the script for their Acting for Film IV final film that will be filmed in the following semester.

Voice-Over

Students will learn the highly specialized skill of voice-over acting. They will discover what kind of voice-over work they are most suited for and learn how to use their voice in different ways. They will also get information about job opportunities available in this field and have an opportunity to create material for their own voice-over demo reel during a recording session in one of NYFA's professional studios.

| SEMESTER SIX

Acting For Film V

This course teaches advanced Acting for Film skills necessary for creating a fully realized performance over the course of a short film. Students will shoot the script prepared in the Writing for Actors course in the previous semester. Rehearsals may be digitally taped for students to receive critique and adjustments from instructor. Students will also do pre-production prep in class as well as rehearse an entire short film for shoot. Students will be intensively involved in production as well as acting throughout the shoot days. This final filmed project will be screened at graduation.

Performing Shakespeare

This is an Actor's course for performing Shakespeare. As a realistic/film Actor, the student will learn to evaluate what the language is doing and the action that is implied. Students will develop the fundamental concepts of scansion, meter, text analysis and scene study as it pertains to the demands of performing heightened language. Performing Shakespeare will guide them to further development of the vocal and physical dexterity demanded by the text. The course will culminate in either a taped and/or live performance of Shakespeare's works via sonnets, monologues, soliloquies and/or scenes from his various plays.

| SEMESTER SEVEN

Digital Media

The Digital Media course introduces students to the digital distribution 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-form project for an online platform. Projects can range from a scripted webseries pilot, to experimental skits, to an original short film designed for an online platform. The class is broken down into both Lecture and Workshop where students will present material for their Digital Media project.

Play Production Workshop

Initially, students work on basic performance skills through individual and ensemble exercises in acting, voice & speech, and movement. Students expand on basic performance skills with an emphasis on the actor's approach to text, intentionality and motivation. Objectives, obstacles, and tactics used in realizing physical actions in performance, will also be explored in rehearsal. This course focuses on the practical dynamics of being a member of an acting ensemble. The course culminates in multiple performances of a full-length theatrical performance in front of a live audience, one of which will be taped and made available to students.

Advanced Voice & Movement: Characterization for the Stage

In this advanced voice and movement course students will focus on creating well-developed and fully-realized characters to be performed in the Play Production Workshop course. The students will begin this course by learning how to create characters based on archetypes and circumstance. They will then progress to connecting the learned techniques and tools to the script and characters of the Play Production Workshop course. As both courses move towards the mounting of the live performance this course will be focused on students taking the familiarity of the vocal and physical characterization they have created into the final stages of rehearsal. Having now explored and solidified well-developed characters students will be able to bring a deeper, more heightened degree of variety of characterization into their performance.

| SEMESTER EIGHT

Industry Showcase

In preparation for a 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 their characterization work. The course coordinates with other final semester classes in preparation of material for live final performance and for filmed portfolio material.

Thesis Production

Students will have the opportunity to create their capstone project in this course, which will include both a creative project and substantial supporting written documentation. The Final Project will consist of the creation of a role that has significance to the actor, a self-written, performed and filmed scene or scenes, and a critical essay regarding the themes of the project and the actor's process in its creation. The class will be composed of discussion of the production details, polishing of the script, preparation for the film shoot and writing the critical essay. The final film will be screened for a live audience.

Business of Acting

This course teaches Business of Acting skills necessary for successful entry into the profession. Students will create a business plan which includes discussion of headshots, resumes and reels, researching and outreach to appropriate representation, networking and career building and understanding basic industry practices. The course coordinates with other final semester classes in preparation of the final industry package: pictures, resume, reel, and filmed portfolio material.

Audition Technique

Actors will develop their auditioning skills through practice in a variety of on-camera and self-tape audition situations. Work will be viewed and critiqued with the aim of preparing students to enter today's highly competitive industry. The course coordinates with other final semester classes in preparation of material for live final performance and for filmed portfolio material.

| ELECTIVES

Electives are subject to change and are offered based on demand and teacher availability.

Sketch Comedy

This workshop is designed for actors with comedy improvisation experience who are interested in writing and performing sketch comedy. Each class will involve instruction on the variety of ways sketch comedy is created, using improvisational comedy to bolster the writing process, and brainstorming to help each student discover their unique comic voice. Students will perform in a semester-end Sketch show to be taped and performed in front of a live audience.

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.

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 the Reel

An overview of the basics of digital editing. Students will learn by experience exactly what is needed to match shots, which will help them understand how to tailor their performances accordingly. Students will also work on building their own acting reel for industry submission.

| BACHELOR OF FINE ARTS IN SCREENWRITING (OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 120 Units

| PROGRAM OVERVIEW

The New York Film Academy (NYFA) Bachelor of Fine Arts (BFA) in Screenwriting is an eight-semester, full-time study undergraduate program. The curriculum is designed to immerse gifted and energetic prospective Screenwriters in all aspects of the discipline and many forms of writing for visual media. The New York Film Academy Bachelor of Fine Arts in Screenwriting provides a creative setting in which to challenge, inspire, and perfect the talents of its student body. Students follow an intensive curriculum and achieve multiple learning goals.

| PROGRAM LEARNING OUTCOMES

Upon graduation from the Screenwriting Bachelor of Fine Arts Program, students will be able to:

- Build a portfolio of concepts, pitches, loglines, written scripts and produced work in Feature, Television, Short Film, Web Series, Podcasts, Story World Franchises, Comics, Games, and other formats that demonstrate excellence 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 professionally formatted Treatment and Proposal form, and delivering professionally constructed verbal and visual pitches and loglines of their ideas.
- Build creative stories around the wants and needs of three dimensional and fully developed characters, which explore compelling themes and issues to serve as a well structured blueprint for professional level produced visual works.
- Apply critical thinking skills, a knowledge of visual language, thoughtful analysis, empathy and an inclusive understanding of storytelling intention and point of view to deliver professional and constructive critique and feedback on developing and produced work or written material.
- Build a personal brand based upon recurring themes, consistent personal voice and tone, and a unique storytelling style across written, verbal, and produced work in and for multiple media and story formats.
- Overall, the first five semesters concentrate on developing the tools required to create believable characters and stories in the two major fields of Screenwriting (film and television) as well as emerging media like Web Series. The sixth semester they learn the vital skills of rewriting while plotting and developing their thesis script. The final two semesters concentrate on using those tools and skills to create a final thesis script that is compelling and professional-caliber.
- For general education, students complete the majority of the required Foundation Studies in the first two semesters. Courses taught in the area of Foundation Studies focus on communications, analysis and deductive reasoning. Students practice critical thinking, scholarly research, writing and reading. These courses build a foundation for more specialized subjects requiring advanced written and oral communication skills in later semesters. The skills mastered will prepare students for the advanced course work of constructing an authentic voice in their writing projects.

| REQUIRED SOFTWARE & PRINTING

While NYFA is committed to reducing the use of paper in classrooms, some teachers and subjects may require printouts of your written work for the entire class. As part of your program's tuition at New York Film Academy, each semester you will be given a copy card with a preloaded number of copies. You will also receive a digital license for the purchase of Final Draft screenwriting software to help you write your material in a more professional format. Use of Final Draft will be required in all your writing classes. You will need a computer capable of running Final Draft software (at the moment, this does not include a Chromebook, so please check to make sure your computer can handle the software).

You will also be required to purchase a flash drive and a portable hard drive for storage of the footage from your produced work.

| SEMESTER ONE OBJECTIVES

During the first semester, students will develop a foundational understanding of cinematic storytelling and the tools required to create a story in Elements of Screenwriting. The students are introduced to film theory and begin generating story ideas in their first week of class, and will learn how to find and generate story ideas and how to develop those ideas into full narratives for film. Students will also explore their own voice and what types of stories they want to put into the world. By the end of the semester,

students will write a short film screenplay. Students will learn habits for First Year Seminar and will also bolster their screenwriting with a course in English Composition.

Learning Outcomes:

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.
- Build stories around a variety of inspirations, ranging from art and current events to legends/folklore and social media.
- Develop methods for working with personal and school-or work-related stressors and pressures in a positive, productive way.
- Write a treatment for a feature film story.
- Use theme and subject matter to create stories that explore issues important to the writer.
- Write a short film.

Production Goals:

At the end of Semester One, students will have produced:

- Short treatments for two possible feature length films.
- A developed treatment for a feature film screenplay.
- A script for a short film (3-5 minutes).

| SEMESTER TWO OBJECTIVES

In the second semester, students will build upon what they learned in semester one. Courses continue to develop screenwriting skills through continued writing, this time taking the treatment they developed in Semester One and writing their first feature length screenplay. They will study the history, structure and format of television, and come up with story ideas for spec episodes of existing television series. In addition, the class Script to Screen will allow students to gain an understanding of how the written word translates to action on screen as they learn traditional and contemporary acting and filmmaking techniques. Students will rewrite the short script written last semester and will direct and edit their own short film. Critical Film Studies will introduce a number of historical film movements that provided the framework for many of cinema's greatest auteurs. They will continue their Foundation Studies with a course in Public Speaking.

Learning Outcomes:

At the end of Semester Two, students will know how to:

- Write an entire first draft of an original feature-length film script.
- Take, process, and interpret script notes.
- Break down stories, story engines and series elements for existing television series.
- Act in a short scene.
- Direct a short film.
- Edit a short film.

Production Goals:

At the end of Semester Two, students will have produced:

- A full-length feature screenplay.
- Story ideas for spec episodes of existing TV series.
- A digital short film.

| SEMESTER THREE OBJECTIVES

In semester three, students will advance their knowledge of television by writing their first scripts. They will expand upon the ideas they generated last semester and plot sample episodes of a current one-hour television drama and a current half-hour comedy, and then write one of the two. In Genre Studies, students will examine the conventions and expectations of Hollywood genre storytelling.

Semester Three marks the beginning of the Transmedia Program, in which students will create a franchise that includes a comic, web series and game. They will initially focus on the history of Transmedia, creating a Franchise and writing and creating an original web series.

Learning Outcomes:

At the end of Semester Three, students will know how to:

- Write spec episodes of existing half-hour and hour-long television shows.
- Develop ideas for the new media landscape working with its special artistic considerations.
- Build a proposal for a series that can be told on the web.
- Write a pilot for a viable web series.
- Construct screenplays & treatments that utilize storytelling conventions and expectations of standard Hollywood film genres.

Production Goals:

- At the end of Semester Three, students will have produced:
- An outline of a half-hour spec television episode.
- An outline of an hour-long spec television episode.
- A complete draft of a half-hour or hour-long spec television episode.
- A concept for an original transmedia franchise.
- Ideas for a podcast, comic book, and game within that franchise.
- A proposal for a web-series set in that franchise, and a script for the pilot.
- A treatment for a genre-specific feature film screenplay.

| SEMESTER FOUR OBJECTIVES

In semester four, students will refine their feature film writing skills by drafting a second original screenplay, this time with a more detailed method of plotting their work before writing the script. Adaptation I will introduce students to the unique opportunities—and challenges—of writing stories based on pre-existing material.

Continuing with their original franchise in Transmedia, students will (based on their elective choices) either shoot and edit their web series pilot, or develop their podcast idea and record the pilot episode. They will also learn about both comic book writing and creating narrative in game design. Each student will take an additional elective class in either comic books or games, and in their Transmedia class, they will get an introduction to the other medium.

Students in the Sequential Art class will learn the craft of comic book writing and create a proposal for a comic or manga, as well as a script for the first issue or chapter. Students in the Interactive Narrative class will explore telling stories that include audience agency and will create a proposal for a game. Each student will create a one-page proposal for the alternate medium. The final component of Transmedia will involve creating a presentation for their franchise.

Learning Outcomes:

At the end of Semester Four, students will know how to:

- Plot a feature film through a detailed breakdown.
- Explore the connection between art and the socio-political climate of its time.
- Examine non-cinematic stories for their potential for adaptation.
- Plot and write a story for sequential art.
- Conceive of a board game, card game or video game.
- Edit their own work and promotional material for it.

BASED ON ELECTIVE CHOICES, they will also know how to:

- Direct and produce their own web series pilot.
- Create and produce a podcast.

Production Goals:

At the end of Semester Four, students will have produced:

- A detailed beat breakdown and first draft of a second original screenplay.

BASED ON ELECTIVE CHOICES, they will have produced one of the projects below:

- A produced and edited web series pilot.
- A produced and edited podcast pilot.

BASED ON ADDITIONAL ELECTIVE CHOICES, they will have produced one of the projects below:

- A proposal for an original comic book, graphic novel or manga and a script for the first issue or chapter of a comic book, graphic novel or manga.
- A Game Proposal for a board, video, roleplaying, card or other game and a non-linear script from a shared-world project.

| SEMESTER FIVE OBJECTIVES

Students will continue their practice of television writing, this time by creating an original television series and writing the pilot episode. In Adaptation II, students will take what they learned about adapting material last semester and put it into practice. They will build a treatment for a feature film based on pre-existing source material. Students will broaden their General Education studies into the natural, behavioral and social sciences, allowing their writing to pull from a deeper base of knowledge, as well as providing a deeper exploration of theater, art or film.

Learning Outcomes:

At the end of Semester Five, students will know how to:

- Adapt a story from another form into a treatment for a film.
- Write an original television pilot.
- Construct a proposal for an original television series.
- Take an idea for a film or television series and develop the thematic core and character arcs that will structure the story or series.

Production Goals:

At the end of Semester Five, students will have produced:

- A pilot script and a series proposal/bible for an original television series.
- A short proposal for an additional television series.
- A treatment or outline for an adaptation of a non-cinematic source material.

| THESIS OPTIONS

In their final three semesters, students will focus a lot of their efforts on their thesis: a feature length screenplay or a pilot script and proposal for an original television series. The thesis should represent the best work a student is capable of and, when complete, be of professional industry quality. In advanced workshops, students will use knowledge gained in earlier semesters to slowly and deliberately construct their theses. The thesis workshop will not be divided between Feature and Television. There will likely be students working on both types of projects in the workshop, allowing them to focus their writing on one form while still honing their skills in the other form through workshoping. During the thesis process, the student's decisions - from which medium they've chosen to their plotting choices to their revision plans - will be explored in thesis committee meetings, where they will explain their reasons for the creative choices they have made. Students will also keep a thesis journal, chronicling their choices, their story and their journey through the thesis process.

Thesis Option A: Feature Film

Students may choose to write a feature length film speculative (“spec”) screenplay.

Thesis Option B: Television Pilot

Students may choose to write a pilot episode and bible (supporting materials) of an original comedy or drama television series.

| SEMESTER SIX OBJECTIVES

During semester six, students will take their screenwriting skills further with a Rewriting Workshop, in which they will take one of their previous feature scripts and build a plan to revise it based on previous and current feedback, and then follow through on a thorough second draft of that script. This revision will allow the students to work more deeply and critically on their scripts than they have so far. In Thesis and Character Development, students will take a semester to plot the project they will write in their final year as their thesis script. By taking a semester to go over the story, the world, and the characters, students will learn that a great deal of writing can, and should, be done before a single word of script is written. In conjunction with this class, students will start to build their thesis committee by selecting a Thesis Advisor from the screenwriting faculty. This advisor will meet with the student individually while the student develops the idea in class. Students will chronicle their notes, and their responses to them, in a thesis review journal that they will present at their thesis meetings. Their responses and creative processes are as important as their final story and script. In Screenwriting Discipline and Methodology, students learn and apply techniques of goal setting, project management, workflow, and creating and adhering to productive and creative work habits. In The Great Playwrights, students will study writers for the stage and how they are connected to the screenwriters of today. A social science course further rounds out the students’ education.

Learning Outcomes:

At the end of Semester Six, students will know how to:

- Take, process, and interpret script notes and build a blueprint for a revision of that script.
- Revise a script based off a revision blueprint, building a new understanding of the revised material.
- Work with an executive to develop an idea.
- Construct deep and rich characters and arcs as the basis for a story or series of stories.
- Create effective goal-setting and implementation habits that will carry students over into the professional world.
- Draw upon a deeper understanding of the social sciences to inform their writing.
- Use a familiarity with the works of great playwrights to better understand how to create cinematic works which have a cohesive through-line based in theme and character.

Production Goals:

At the end of Semester Six, students will have produced:

- A revised feature film treatment or series proposal and pilot beat sheet to be used for a thesis script.
- A revision of a feature script written in a previous semester.

| SEMESTER SEVEN OBJECTIVES

In semester seven students will begin writing their thesis projects, based on the treatment or series proposal they developed in semester six. In this semester, students will write a first draft of their film or a draft and rewrite of their series pilot and deliver the script to their thesis committee. The committee will be comprised of their thesis instructor and advisor. In addition, each committee may have one faculty member serve as a reader. Before the end of the semester students will meet with their committee to get notes on their first draft. At the end of the semester, students will have built a plan to address these notes, which they will carry into their final semester. Using study of trade publications and via a guest speaker series, The Business of Screenwriting introduces students to the practices, conventions, and players in today’s entertainment industry, and the role of the screenwriter in it. Students will develop valuable skills such as script coverage, pitching, and researching industry trends in order to prepare them for professional life after graduation. In addition, the students take part in internships at production companies, studios, television networks, or talent agencies, gaining invaluable industry knowledge and contacts. In Playwriting, students will create an original short play to help add a new dimension to their creative portfolio. A natural science course further rounds out the students’ education.

Learning Outcomes:

At the end of Semester Seven, students will know how to:

- Examine entertainment industry players, practices, and methods by following the trades.
- Find an internship in Hollywood.
- Write industry caliber script coverage.
- Write a script based on a continued development process.
- Write a short play.

Production Goals:

At the end of Semester Seven, students will have produced:

- A first draft of a feature film screenplay OR a draft of a pilot teleplay and series proposal
- An original short play.

| SEMESTER EIGHT OBJECTIVES

The eighth and final semester sees the students complete their revised thesis projects. They will receive notes from their committee and build a plan for any future rewrites or polishes. Then their plans for a rewrite and their review documents will be the subject of a greenlight meeting, where students explain their responses to notes before they complete a rewrite of their thesis project. In Scene Study, students work deeper than ever before to perfect individual scenes from their scripts. Whereas the focus up until now was mostly on overall story structure and character arc, Scene Study affords students the chance to gain skills and confidence in making the actual beats of their scenes resonate more than ever. Actors are brought into this class for in-class exercises during which the writers get to see their scenes played out in real time as they make adjustments. Students will revisit the media they have studied and skills they have built and put them to use in creating an additional idea that speaks to the kind of stories they want to put out into the world that reflects their voice and their sense of purpose as a writer. Students will also have one more elective. Choices for this elective may vary from semester to semester, but the options include: a) Comedy Writing; b) Unscripted Storytelling or c) Building and Researching Your World. Each of these electives offer a chance to dive into a new format or deepen an existing skill. Finally, Business of Screenwriting II focuses more and more on the art of the verbal pitch, a crucial selling tool for any screenwriter. Students will also participate in industry internships at production companies, agencies, management companies, or studios. The program culminates in a pitch event in which invited industry executives come hear the students present their thesis projects in a round-robin night of pitching, an opportunity for the students to further develop their professional skills and networks. Classes in art and theater deepen the students' general knowledge and enrich their scripts.

Learning Outcomes:

At the end of Semester Eight, students will know how to:

- Examine a scene and rewrite it to strengthen character goals and scene structure.
- Execute a revision or rewrite of their script based on feedback from executives.
- Pitch their thesis idea to industry professionals.
- Work with actors.
- Bring their personal voice and themes they wish to explore to the various media they have studied.
- Construct a five-minute pitch for their story.

BASED ON ELECTIVE CHOICES, they will also know how to:

- Create comedic concepts, scenes and dialogue.
- Develop concepts for Unscripted Television.
- Research and build rules for the worlds of their stories.
- Write a short play

Production Goals:

At the end of Semester Eight, students will have produced:

- A revised draft of their thesis screenplay or teleplay.
- A complete thesis review journal, which chronicles their notes, inspirations, problems and processes in creating their thesis over the last two semesters.
- A revision blueprint for future revisions to their thesis script.
- A proposal for a public service project in any of the studied media that reflects themes important to them.
- A five-minute pitch for their thesis project.
- A list of log lines for the portfolio built over their eight semesters.

BASED ON ELECTIVE CHOICES, they will have produced two of the projects below:

- A pitch document and sizzle script for an unscripted concept.
- A script for a comedy sketch, monologue, or funny short film.
- A detailed world presentation for the world of their thesis script.

| NYFA PITCH FEST

To celebrate the completion of the BFA Screenwriting Program, New York Film Academy hosts a pitch event for graduating BFA writing students in good academic standing whose pitch and script is deemed industry ready. Representatives from top Hollywood agencies, management companies, studios and production companies attend the event to hear NYFA students pitch their thesis projects. Students prepare for this by creating and rehearsing a pitch for their thesis, and by building a bio and list of additional projects that reflect who they want to be in the industry upon graduation. While this event has opened industry doors to students in the past, the primary intent of the Pitch Fest is to provide students with pitching experience and feedback outside the classroom walls.

Please note that students who complete the BFA after doing the first 4 semesters as part of NYFA's AFA program may have their Pitch Fest after they graduate rather than at the end of their final semester.

| CURRICULUM

<u>Semester One</u>		<u>Units</u>
SCRE101	Elements of Screenwriting	5
SCRE103	Storytelling with Purpose I	1
SCRE111	Advanced Story Generation	3
FOUN100	English Composition	3
FOUN171	First Year Seminar	3
<u>Required</u>		<u>15</u>

<u>Semester Two</u>		<u>Units</u>
SCRE121	Feature Film Workshop I	3
SCRE131	Script to Screen	3
SCRE133	Introduction to Television	3
FOUN101	Advanced English Composition	3
FOUN121	Film History	3
<u>Required</u>		<u>15</u>

<u>Semester Three</u>		<u>Units</u>
SCRE141	Genre Studies	3
SCRE151	Television Workshop I: Specs	2
SCRE163	Transmedia I	3
FOUN131	Public Speaking	3
FOUN141	Critical Thinking	3
<u>Required</u>		<u>14</u>

<u>Semester Four</u>		<u>Units</u>
SCRE171	Feature Film Workshop II	4
SCRE173	Adaptation I	3
SCRE183	Transmedia II	1
ARHU191	Literature & Society	3

**Students must complete 1 of the following
Screenwriting production electives:**

SCRE102	Web Series	2
SCRE112	Podcasting	2

**Students must complete 1 of the following
Screenwriting electives, chosen by the department:**

SCRE181	Sequential Art	2
SCRE191	Interactive Narrative	2

Required **15**

<u>Semester Five</u>		<u>Units</u>
SCRE193	Adaptation II	2
SCRE201	Television Workshop II: Pilot	4
NASC211	Science in the Movies	3
SOSC211	Psychology of Production	3
ARHU251	The Effective Artist: Critical Concepts in the Arts	3
HATM201	Topics in Film Studies	3
<u>Required</u>		<u>18</u>

<u>Semester Six</u>		<u>Units</u>
SCRE211	Thesis & Character Development	3
SCRE221	Advanced Rewriting Techniques	4
SCRE231	Screenwriting Discipline & Methodology	3
ARHU321	The Great Playwrights	3
Students must complete 1 upper-division Social & Behavioral Science course:		
-	Choose from course list.	3
<u>Required</u>		<u>16</u>

<u>Semester Seven</u>		<u>Units</u>
SCRE241	The Business of Screenwriting I	3
SCRE251	Playwriting	2
SCRE261	Advanced Thesis Workshop I	4
ARHU451	Elements of the Great Screenplays	3
Students must complete 1 upper-division History of Art, Theatre & Media course:		
-	Choose from course list.	3
<u>Required</u>		<u>15</u>

<u>Semester Eight</u>		<u>Units</u>
SCRE281	The Business of Screenwriting II	3
SCRE291	Scene Study	2
SCRE301	Advanced Thesis Workshop II	4
SCRE311	Storytelling with Purpose II	1
Students must complete 1 of the following Screenwriting electives:		
SCRE302	Building & Researching Your World	2
SCRE312	Comedy Writing	2
SCRE322	Unscripted Storytelling	2
<u>Required</u>		<u>12</u>

| COURSE DESCRIPTIONS

LIBERAL ARTS & SCIENCE courses are listed separately.

| SEMESTER ONE

Elements of Screenwriting

Utilizing lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this course introduces students to the craft of screenwriting. Over the course of six learning modules, students will study the basics of drama, multiple approaches to the three-act structure, character design, scene and sequence writing, world-building, theme, and genre.

Storytelling with Purpose I

The role of the writer is to share stories with the world. But what stories should the writer choose? This class is about helping to find your voice by introducing key concepts of personal style, voice, and theme. What type of story do you want to tell? Why are you the best person to write it? These are questions that this class will explore. With these lessons in mind, students will write a screenplay for a short film they will direct and produce next semester.

Advanced Story Generation

Story Generation is designed to help writers become what the film industry needs most: prolific sources of story ideas. Through in-class exercises and out-of-class projects, students will develop skills for generating viable stories for various genres and mediums, from film to television and emerging media like comics or web series. They will workshop ideas in class in order to come up with the best possible version of their stories. The idea is to become versatile, adaptable, and creative, providing the best “product” to the industry when called upon to generate new ideas to fill various needs. In the second half of the course, students will commit to one of their story ideas and develop it into a treatment for a feature film to be used in their Semester Two Feature workshop.

| SEMESTER TWO

Feature Film Workshop I

Feature Film Workshop I is a fast-paced, intensive workshop that introduces students to the fundamentals of screenwriting. The classes consist of in-class writing exercises, individual writing, reading aloud of student work in class, and workshop discussions. Students will apply knowledge gained from Elements of Screenwriting and apply it to the creation of their own feature-length script, developing and writing a screenplay from the treatment they developed in Story Generation. By the end of the course, students will write a first draft of a feature-length screenplay. Prerequisite(s): Advanced Story Generation

Script to Screen

Script to Screen is designed to help writing students see what happens to their words when they go into Production. The class is divided into two components: Acting for Writers and a fifteen-week Filmmaking Seminar.

Acting for Writers introduces students to the theory and practice of the acting craft. By exploring how actors build characters and performances based upon the information provided in a film script, writers will learn how to write more powerful dialogue, develop more memorable characters, and create more effective dramatic actions. Through in-class acting exercises and writing, as well as filmed exercises, students will learn what truly makes for great dialogue, characters and action writing. The acting classes culminate with an off campus shoot, where students will be filmed acting in a scene with classmates.

The Filmmaking Seminar trains students in the fundamentals of film directing, which in turn facilitates an understanding of the filmmaking process as it relates to screenwriting. It is our belief that a student who actually picks up a camera, blocks a scene and directs actors from a script is far better prepared to then write a screenplay. If a writer has actually translated a shot on the page into a shot in the camera, then the writer has a much sharper perspective on the writing process.

Students come into the class with a screenplay for a short film, written in Storytelling with Purpose, which they will rewrite based on production considerations. Hands-on classes in directing, editing, cinematography, and production give an overview of the creative and technical demands of telling a story with moving images. Then, working in small crews, students will shoot their short film using digital video cameras. Afterward, students will edit their footage.

Prerequisite(s): Storytelling with Purpose I

Introduction to Television

This course introduces students to the history of television, and how modern teleplays are structured, formatted and paced. Topics covered will include the transition from radio to television, the early days of network TV, the advent of syndication and cable TV, and TV's expansion into home video, digital and streaming platforms. Students will learn the formats and story elements of standard half-hour and hour-long television scripts. They will learn the differences between procedural and serialized storytelling. They will study the various networks and distribution platforms for television and how they shape stories and their structure. Course will include a mid-term exam and final presentation focused on television's transformation from its earliest inception to modern-day storytelling.

| SEMESTER THREE

Genre Studies

Genre Studies is a critical studies course focused on exploring different genres of film. Through out-of-class screenings, lectures, and in-class scene breakdowns, students will begin to identify the models and audience expectations of different genres, starting from broad categories like comedy and drama and then moving into more specific genres like adventure, horror, and romantic comedies. For each genre, students will work together to develop ideas that fit the genre's conventions, and at the end of the semester, each student will build an original treatment for one of those ideas.

Television Workshop I: Specs

Building on the lessons of Introduction to Television, this workshop is a fast-paced, intensive workshop class, consisting of individual writing, reading aloud of student work in class, and workshop discussions. Students write 'spec' episodes of existing television series, using the story ideas which were developed in the previous semester. By the end of the course, each student will have plotted both a one-hour television spec script and a half-hour spec script, and they will have written a draft of one of these two scripts. Students will be encouraged to write through difficult spots with the belief that getting to "The End" is more important than polishing along the way. Workshop sessions will simulate a TV writers' room, and will be an environment in which students evaluate their own and their classmates' work. A constructive, creative and supportive atmosphere will prevail, where students will guide and encourage each other in their writing.

Prerequisite(s): Introduction to Television

Transmedia I

Transmedia is an intensive two-semester course that introduces students to the process of Transmedia development. In this intro course, students will be given an overview of the concept and current state of Transmedia, a view of several key media they can explore, as well as concepts like crowdfunding. They will learn about Franchises or Story Worlds and then build their own Story World, creating their own original Transmedia concept or franchise, which will be a world able to contain different stories in various media (web series, podcast, comic book, game, and others). Students will create ideas for each of these forms, and develop a web series idea and write the pilot episode. The nature of their franchise will determine whether they will take Sequential Art (comic books) or Interactive Narrative (games) next semester. And students will choose whether they will shoot their web series pilot in Semester Four, or develop their podcast idea further and record the first episode. These choices will determine which electives they will take next semester, bringing all their franchise work together in Transmedia II.

| SEMESTER FOUR

Feature Film Workshop II

Feature Film Workshop II builds upon knowledge gained in Feature Film Workshop I, Writing the Feature Film Screenplay II builds upon knowledge gained in Writing the Feature Film Screenplay I, in which students loosely plotted and then wrote a feature-length film script. This course goes further into structure and plotting. Students come into the class with feature film mini-treatments that they wrote in Story Generation. They pick one of these stories and continue breaking it down in detail, learning the value of mapping out every beat in a story before getting to work on pages. Then they will write that script. Each week, students will bring in a sequence of their scripts to be workshopped, and will adjust their breakdown as they go to reflect the changes that happen to a plot when writing begins.

Prerequisite(s): Feature Film Workshop I

Adaptation I

In today's Hollywood, adaptation is everywhere – it's extremely common to see a "based on" credit ahead of the screenwriter's name. Historically, novels, short stories, plays, and magazine articles have served as underlying source material, but in the last few decades, comic books, graphic novels, TV shows, board games, theme park rides, podcasts, even old films, have increasingly become fair game. The end result is this: a tremendous number of potential jobs for new screenwriters involve adaptation. This course explores the challenges surrounding adapting non-cinematic and non-dramatic works for the screen. Students will compare a selection of source materials to the films based upon them, analyzing the externalization and structuring of conflict, how cinema transforms exposition and internal monologue into visual images, dialogue, flashbacks, and voiceover narration, ways in which a source's characters and world can be expanded or scaled down to fit the demands of the feature film, and how screenwriters can deviate from the original material yet remain faithful to the spirit of the story.

Transmedia II

As the final part of their two semester Transmedia studies, students will learn about Franchise Presentations, while building a presentation for their Story World/Franchise. Students, enrolled in a production elective (either developing and recording a podcast from their podcast concept, or producing and directing the pilot of the web-series they wrote last semester) and a second elective (Sequential Art or Interactive Narrative), will bring their work from those classes into the Franchise Proposal, and update their story world to reflect what they've learned from exploring it in those media. There will be class sessions on Comics and Games for students who are in the opposite elective, and one-sheet ideas will be developed for those. At the end of the semester, students will present their Franchise, centering on their produced work, but encompassing their work from their elective, and one sheet ideas for other forms as well.

| SEMESTER FOUR ELECTIVES

Web Series

In this elective, students will take the Web Series they developed and bring it to life. Having written a pilot script and series proposal in Transmedia I, students who choose this elective will receive a full Production Workshop on visualizing, producing, directing, and editing the pilot. Production will focus on the forms most natural for the web series medium, and the production window will be short, to reflect how the typical web series is produced. Students will edit their web series pilot, culminating in a screening where they will get final notes before they bring the completed project to their Transmedia II class.

Prerequisite(s): Transmedia I; enrollment in Transmedia II

Podcasting

In this elective, students will learn the details of how to create and produce a podcast. Building off a concept for a podcast developed in Transmedia I, students will fully develop this idea, keeping it a vital part of their Transmedia Franchise, while filling out all the details with an eye towards writing and producing the first episode. Students will learn about casting voice actors, and then (if their project requires it) run their own casting session. Once the script is written, and the cast is set, students will record the first episode, and then work to edit this podcast, culminating in a presentation in class of the completed podcast, where they will get final notes before they bring the project to their Transmedia II class.

Prerequisite(s): Transmedia I; enrollment in Transmedia II

Sequential Art

For generations, sequential storytelling in America was the domain of the costumed superhero, but with the expanding field of Japanese manga and a wide array of publishers selling graphic novels of all genres, the field is now wide open. This study provides a complete introduction to the medium and to the craft of writing stories for comics in all their many forms. Students will learn the various styles of formatting and story structure as well as how to tell a story visually and pace it.

Prerequisite(s): Transmedia I

Interactive Narrative

The video game industry creates a billion dollar product and while blockbuster genre films spawn games, films created from established games are increasingly the norm. In modern Hollywood, games are even created and sold as part of studio pitches. The primary objective of Interactive Narrative is to explore key aspects of gaming and game development and design. Students examine the history, theory, mechanics and storytelling techniques of various types of game play including board games, card games, casual, console, MMO, mobile, and emerging forms. This class will also feature guest speakers and the development of an initial Game Proposal.

Prerequisite(s): Transmedia I

| SEMESTER FIVE

Adaptation II

Having studied adaptations of original source material into films in Adaptation I, students will now select a work to adapt or update. They will start with two ideas – one in the public domain and one that requires that they secure the underlying rights. Students will write a detailed report of what it would take to secure those rights. By mid-semester, students will choose which story to develop and generate a 10-15 page treatment or outline based on the material. They will maintain the essence of the original story while making sure to imbue the new screenplay with its own dramatic impact.

Prerequisite(s): Adaptation I

Television Workshop II: Pilot

In this advanced television workshop, students will create an original television series, including completing a series proposal and the script for the pilot episode. Topics will include: introducing your central character and core cast, creating a series "template," creative solutions to providing back story, and building the show's world and tone. Students will learn from individual writing, group workshops, short lectures, television screenings, and story analysis to create two pieces of writing. The workshop portion of the class will be constructed to simulate a TV writers' room, with students reading, evaluating, and assisting each other from "breaking story," building outlines, all the way to a completed draft.

The primary goal of the class will be for students to leave with a series proposal and a full draft of a television pilot script for an original show, either one-hour or half-hour. Students will also generate additional series ideas that they can write in the future.

Prerequisite(s): Television Workshop I: Specs

| SEMESTER SIX

Thesis & Character Development

This course is designed to teach a basic truth of writing: most writing is done before a single page is scripted. The first steps are developing an idea into a story, then taking that story and building a structure. In this class, students will bring a variety of ideas, some from the first five semesters of their BFA, and pick two of them, one of which they will write in Advanced Thesis Workshop in their final year. To help them in this process, students will work with a development committee, where their Thesis Instructor and an Advisor of the student's choosing help shepherd these two ideas from their beginnings into full treatments or series proposals. Part of the process of development will focus on characters, relationships, and character arcs that help to create more effective screenplays and teleplays. The character work aims to allow students to access story at a deeper level, via true engagement with protagonists, antagonists and other secondary characters. At the end of the class the students will have either two revised treatments, two revised series proposals and beat sheets for a pilot episode or one treatment and one series proposal/pilot outline. They will take these into Advanced Thesis Workshop, where they will choose one of the two projects to develop into a full feature script or pilot/series proposal.

Prerequisite(s): Feature Film Workshop I & II; Television Workshop II: Pilot; Advanced Story Generation

Advanced Rewriting Techniques

The art of writing is really the art of rewriting. A successful writer must know how to take notes on their story and their writing, and find something useful in every note. In this class, students will revisit one of their feature scripts written in previous workshops, and take the feedback they have received up until now, plus new feedback from this class, and build a revision blueprint – a plan to address the notes and improve the story and how it is told. Lectures will develop key concepts in rewriting and exercises will teach vital skills in revision. Finally, students will rewrite the script in a way that addresses the feedback yet still serves the writer's vision and voice.

Prerequisite(s): Feature Film Workshop II

Screenwriting Discipline & Methodology

Goal-setting, project planning, time management and project management skills are essential for the creative artist. It is crucial for screenwriters, and all creative artists, to have the discipline to meet deadlines (especially self-imposed deadlines) and the tools and skills to complete the tasks they set. This course will explore different methodologies and the best resources for students to uncover the tools they need to meet and exceed their goals. Students will also meet with successful industry professionals during special guest lectures to uncover their tools and techniques.

| SEMESTER SEVEN

The Business of Screenwriting I

This class introduces students to the practices and players of the entertainment industry from a historical perspective. Students learn about the birth of film as a dramatic medium and how the major studios—the juggernaut of a new industry—grew out of this development.

By studying the roots of the film industry, students will also learn how the business works today. Also addressed is the role of the screenwriter in the process and business of filmmaking. In-class lectures and primary-source research projects are supplemented with in-class guest lectures from entertainment industry professionals. Students will also learn the basics of pitching, to begin preparing them for next semester's Pitch Fest. Students may intern at a film or television production company, film or television studio, management company, or talent agency. Students are encouraged to choose their internship wisely, based on individual interests and strengths honed during the program. Students will be expected to write reports on their internship experiences, and internship supervisors will assess the students' performance at the work site. Instead of an internship, students may write a Research Paper. Papers must be at least 15 pages in length and must reference a comprehensive list of research sources.

Playwriting

Ever since the advent of the motion picture camera, the Great White Way of Broadway has served as an express lane to Hollywood. Many modern screenwriters - including John Logan, Jane Anderson, Danai Gurira, Kenneth Lonergan, Teresa Rebeck and Neil LaBute - have spent their time in a darkened theater watching their words come alive on the stage. Building on the lessons of The Great Playwrights, Playwriting will give our screenwriting students a chance to hone their dialogue and scene writing, while creating original plays to add to their portfolio.

Prerequisite(s): The Great Playwrights

Advanced Thesis Workshop I

This course continues the Thesis process that began in Thesis & Character Development, as students write a first draft of one of the two feature films or television series' they developed in that course. Students will chronicle their work on this project in their Thesis Journals, detailing their process, the notes they received and their reactions to those notes. The entire thesis process will mirror the majority of the writing deals being given in Hollywood today. Each student started by developing two detailed Feature Treatments or Series Proposals last semester. From there, students take one of these projects to a first draft and build a plan for a rewrite based on development notes. Next semester, they will do a rewrite and plan a polish or further revision. At each step, students will receive notes from their Thesis Committees and record every step of the process in their Thesis Development Journals. At the end of this semester, students will complete a draft, and have a Committee meeting for the notes that will guide their rewrite. They will start developing a Blueprint for that rewrite, which will continue into Thesis II next semester.

Prerequisite(s): Thesis & Character Development

| SEMESTER EIGHT

The Business of Screenwriting II

After The Business of Screenwriting I, screenwriters should be skilled in the creation of log lines and the writing of coverage. While they have been introduced to the five-minute pitch, they have not yet perfected it. This will be the primary focus of Business of Screenwriting II. The class builds to a pitch event at the end of the semester, where students present their ideas to the faculty, with a chance to join NYFA's MFA Pitch Fest, where they'll be able to pitch to experts and industry professionals. As part of this course, in the final semester of the program, students will take part in an industry internship or may instead choose to write an industry-related research paper.

Prerequisite(s): The Business of Screenwriting I

Scene Study

This is the class in which students get to leave behind the big picture for a while and pull out the microscope to study their scenes in great detail. Using short excerpts (3-5 pages) from their thesis scripts – students will focus on emotional progression, dialogue, action, character logic and motivation, scene beats, tone and tonal shifts, writing style, subtext, events, and transitions, in order to revise their material. A different type of scene will be covered each week, and sessions will consist of a combination of reading scenes aloud, critique, in-class assignments, lecture, and watching and analyzing scenes. In the final weeks of the semester, actors will be brought in to do cold readings of scenes and to provide their unique perspective on the character development, motivation, and beats.

Prerequisite(s): Advanced Thesis Workshop I; Must be enrolled in Advanced Thesis Workshop II

Advanced Thesis Workshop II

This course continues where Advanced Thesis Workshop I left off. It will focus entirely on the rewriting process. This course will teach students to dig deeper into their stories than most of them ever have. Through workshop and discussions, students will take the notes they received last semester and develop a revision blueprint for the script (and if writing television, update the series proposal) and chronicle their choices during the first draft and in building this blueprint in their Thesis Journal. Then, students will have a Revision Greenlight meeting. In this meeting, the students will discuss their plan, their Journal, and the entire Thesis process. Once the students have received a greenlight, they will begin their second draft of their thesis project. Should this draft (and the Pitch for this project) be deemed ready, they will be invited to pitch at NYFA's year-end industry Pitch Fest.

Prerequisite(s): Advanced Thesis Workshop I; Advanced Rewriting Techniques

Storytelling with Purpose II

Coming full circle to where they began, students will look at the skills they've built and media they've studied, and revisit the concept of their voice, and the purpose they want to bring to their storytelling. In this class, students will get to choose a concept to develop for one of the forms they've studied, a project that will reflect the kind of stories they want to put into the world. They will also work on a short script for a socially oriented project, a PSA or a learning tool, something that shares their vision of the world with the world.

| SEMESTER EIGHT ELECTIVES

Building & Researching Your World

Building and Researching Your World is an opportunity for students, especially those whose thesis projects call for world-building, to build the skills necessary to suspend readers' and audiences' disbelief by drawing them into complex and specific worlds. While the course is certainly relevant to writers of fantasy and science fiction, it is also designed for students who hope to research the details of a certain profession, environment or historical period. Topics will include research (including but not limited to interviewing an expert relevant to their world), creating consistent rules of the world, map drawing, inventing unique creatures for fantasy worlds, and building or exploring societies and cultural rules.

Prerequisite(s): Advanced Thesis Workshop I

Comedy Writing

In this elective, students will study the nature of comedy and joke structure and find their comedic voice. They will discover how to punch up scenes and add humor to their scripts. The course will cover stand-up comedy, character-driven comedy screenwriting, situational comedy, improv, and sketch comedy. Students will write and punch up multiple scripts over the semester, which culminates with the creation of a final script for a comedy sketch, monologue, or funny short film.

Unscripted Storytelling

Unscripted content is a huge part of today's entertainment landscape – from reality television, to documentaries and docuseries to competition-based television. In each of these forms, stories are found, cultivated, and shaped rather than created and scripted. In Writing for Unscripted Media, students will learn how to take an unscripted concept from idea to pitch-ready. They'll study the history, genres, landscape, and inner-workings of unscripted writing, development, sales, and programming. Subjects include idea generation, talent attachment, casting and interviewing. By the end of the course, students will have a firm understanding of the types of unscripted programming that exist, potential career paths in unscripted television, and how to research, create, pitch, and sell their original ideas. Through the creation of written materials for developing and selling, including one-sheets, pitch decks, and sizzle scripts, students will gain skills necessary for all facets of the unscripted media landscape and experience developing an idea from the first concept through the sale.

| BACHELOR OF FINE ARTS IN PRODUCING (OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 121 Units

| PROGRAM OVERVIEW

The New York Film Academy Bachelor of Fine Arts in Producing is an eight-semester program intended to prepare film, television and other visual media producers for training in the fields of creative producing (story development, business vision) and production (physical, line and technical) management.

Producing is the core focus of this BFA program and we developed our instruction to represent a progression of knowledge that provides the undergraduate student with academically rigorous and creative challenging courses. Students will continue to enhance and practice their producing and production management skills in intermediate and advanced specialized courses.

All courses are taught in a linear progression thereby allowing the producing student to further their interdisciplinary knowledge through the execution of a specific practicum and under the specialized instruction.

The Producing and Liberal Arts & Science curricula are integrated to offer a well-rounded education. NYFA's instruction in Producing represents a two-pronged system of teaching both creative producing and production management. As with our MFA and AFA Producing programs, we blend a curriculum designed for the student seeking to explore both sides of the producing discipline. Through a variety of courses, each designed to focus on one of the many specialized areas within the discipline, students will be introduced to and instructed in the mastery of tools and techniques critical to successful producing and production management. Our producers will be prepared to function in the professional workplace whether in a creative producing environment or in a physical production where production management skills are required. (Please note, the AFA in Producing not intended to be a component of the proposed BFA in Producing nor it is structured for transfer.)

| PROGRAM LEARNING OUTCOMES

- Demonstrate a broad understanding of the full range of producing functions in the film, television, and related industries.
- Demonstrate an overall knowledge of production management and post-production skills and methodologies through the execution and completion of visual media projects.
- Display a working knowledge of the production crafts and their functions, organization and workflow on professional-produced film and television series.
- Exhibit a broad understanding and application of financing, marketing and distribution strategies and practices in both independent and studio models.
- Demonstrate a thorough understanding of treatment and script development, conventions, structures, execution and presentation in accordance with industry standard practices.
- Demonstrate an overall understanding of fundamental principles of law and business affairs practices pertaining to the entertainment industry.
- Exhibit a thorough understanding of historical and contemporary cinematic innovators and styles and their influences on current trends in the entertainment industry.
- Demonstrate a broad understanding of professional work environment skills and practices common to the entertainment industry.
- Demonstrate a thorough understanding of project pitch and presentation practices and methodologies to financial and creative collaborators.

| SEMESTER ONE OBJECTIVES

In the first semester, students are introduced to key principles of producing for film and television and will develop the tools required for effective producing. Through coursework in directing, cinematography and editing, in a supervised setting, each student will direct their own individual mise-en-scene and will collaborate to develop, prep, shoot and edit a short film exercise on the Universal Studio Backlot.

Learning Outcomes:

- Students will gain a working knowledge of the roles, tasks and obstacles faced by film and television producers.
- Students will understand through analysis and application the development, physical production and post processes.
- Students will gain a working knowledge of industry trade newspapers, magazines and websites.
- Students will gain an appreciation for the filmmaking process from the perspective of the director, actor and cinematographer.
- Students will gain a working knowledge of the current and evolving structure of studios, networks and labor unions.
- Students will learn the roles of talent agents and managers.
- Students will understand through analysis and application scheduling and budgeting principles critical to effective producing.
- Students will develop positive and effective practices for working with personal, school- or work-related stressor and pressures.

| SEMESTER TWO OBJECTIVES

In the second semester, students will build upon their semester one learning and will continue to challenge their production abilities artistically and technically. Students are instructed in the craft of screenwriting and will learn storytelling concepts of structure, formatting, style, conventions and character development through writing an original short narrative script. They will develop and produce a short documentary and put into practice their increased production skills.

Learning Outcomes:

- Students will read and analyze several important screenplays.
- Students will develop and execute an original short narrative screenplay.
- Students will demonstrate an understanding of cinematic storytelling.
- Through practice and execution, students will work in small collaborative teams to develop, fund, produce and shoot a short documentary.
- Students will develop critical and analytical thinking skills as they pertain to problem solving and textual comprehension and technique.

| SEMESTER THREE OBJECTIVES

In semester three, students will research and analyze newsworthy and relevant topics pertaining to the entertainment industry. They will write an original reality television series proposal. They will advance their line producing skills through their collaborations with NYFA filmmakers whereby students will be hired by the filmmakers to line produce a longer form short narrative film. They will be introduced to financing, marketing and distribution principal's integral to the entertainment industry and will learn the fundamental principles of entertainment law and business practices.

Learning Outcomes:

- Students will understand through execution how to develop and present an original reality television series proposal.
- Students will employ creative producing and production management skills during collaborations with NYFA filmmakers.
- Students will learn through practice and execution the process of auditioning and casting.
- Students will learn through practice and execution location scouting, film permitting and executing insurance documentation for locations.
- Students will practice scheduling and budgeting skills through scheduling and budgeting of short narrative films.
- Students will develop skills for formulating and delivering a clear, logical and compelling oral presentation.

| SEMESTER FOUR OBJECTIVES

Students will develop and write an original television series pilot treatment and an original feature film treatment. They will develop and complete an alternative media group project where they will develop, produce and shoot content for web and/or mobile. They will learn principles of business affairs relevant to the entertainment industry.

Learning Outcomes:

- Students will develop and write an original television series pilot treatment.
- Students will develop and write an original feature film treatment.
- Students will demonstrate discipline and methodology for submitting quality written material on deadline.
- Students will develop the skills to create and articulate a clear, concise and engaging pitch.

| SEMESTER FIVE OBJECTIVES

In semester five, students will write, develop, prep, produce and shoot their own individual short film. Students will write a first draft television pilot script. They will learn the principles of entertainment accounting and cost management, and will interact with industry leaders in a seminar setting in order to learn their varied beginnings and paths to success.

Learning Outcomes:

- Students will gain a working knowledge of line producing skills required to develop, produce and complete a short narrative film.
- Students will develop and write a first draft television pilot script.
- Students will gain a familiarity of editorial workflow.
- Students will develop the skill of giving story and script notes.
- Through study and analysis, students will develop skills to interpret financial accounting and cost management documents.
- Through research and preparation, students will interact effectively with producers and industry leaders.

| SEMESTER SIX OBJECTIVES

Students will develop a first draft feature screenplay. They will be exposed to acting techniques and methodologies and will learn the components of effective feature film business plans for investors and for studios, as well as the elements of standard television series show bibles. Students will collaborate for the purpose of developing an original script and develop story analysis to professionally guiding a writer and give story notes.

Learning Outcomes:

- Through practice and execution, students will write a first draft feature screenplay.
- Students will develop and create an original piece of new media.
- Students will employ creative producing skills through the start of an ongoing collaboration with a screenwriter.
- Through analysis and practice, students will develop and understand acting technique.

| SEMESTER SEVEN OBJECTIVES

In this semester, students begin to synthesize their coursework to date and begin to position their thesis efforts for the final two semesters of the BFA program. They will continue their creative collaboration with a screenwriter; they will additionally analyze and identify issues and pitfalls inherent in managing post-production and learn advanced sound design. Students will build upon their entertainment law coursework with the analysis of legal cases and will further analyze financial, marketing and distribution models. They will participate in an industry internship for practical, supervised experience or will prepare a scholarly research paper on a topic of relevance to the entertainment industry.

Learning Outcomes:

- They will further the skill of analyzing financial, marketing and distribution models.
- Students will further develop the skill of collaborating with a screenwriter, giving story and script notes as they complete the collaboration process.
- Students will decide on and begin work on a thesis project.
- Students will begin developing their business plans and television show bibles.

| SEMESTER EIGHT OBJECTIVES

During the eighth and final semester, students focus primarily on their thesis projects and will continue to research, develop and finalize the multiple components of the thesis requirements. Students practice goal setting, workflow management, and adherence to productive work habits and deadlines. They will undertake an advanced directing practicum that exposes them to advanced directing techniques. Students will learn advanced cinematography, sound design, and lighting techniques. They will develop and master a refined pitch of their thesis and will either participate in an industry internship for practical, supervised experience or prepare a scholarly research paper on a topic of relevance to the entertainment industry.

Learning Outcomes:

- Students will reinforce their directing, camera, lighting and sound techniques.
- Students will master their pitching technique.
- Students will finalize and present their business plans and television show bibles.

The BFA program culminates in a pitch Fest in which students who have fulfilled the requirements have the opportunity to pitch their projects to industry professionals. Transfer students graduating in a semester without a Pitch Fest, will be eligible to pitch their project at the next available one.

| CURRICULUM

<u>Semester One</u>		<u>Units</u>
PROD101	Producer's Craft: Budgeting	3
PROD111	Directing for Producers I	3
PROD121	Cinematography, Lighting & Editing	2
FOUN100	English Composition	3
FOUN171	First Year Seminar	3
<u>Required</u>		<u>14</u>

<u>Semester Two</u>		<u>Units</u>
PROD131	Producer's Craft: Creative	3
PROD141	Elements of Screenwriting	3
PROD161	Sound for Producers	2
PROD191	Film Production I	2
FOUN101	Advanced English Composition	3
FOUN121	Film History	3
<u>Required</u>		<u>16</u>

<u>Semester Three</u>		<u>Units</u>
PROD151	Producing Documentaries	2
PROD171	Entertainment Law & Business Practices I	3
PROD181	Producing Reality Television	2
FOUN131	Public Speaking	3
FOUN141	Critical Thinking	3
<u>Required</u>		<u>13</u>

<u>Semester Four</u>		<u>Units</u>
PROD281	Producing Alternative Media	3
PROD211	Business Affairs	3
PROD221	Writing the TV Pilot Treatment	2
PROD231	Writing the Feature Film Treatment	2
ARHU191	Literature & Society	3
<u>Required</u>		<u>13</u>

<u>Semester Five</u>		<u>Units</u>
PROD241	Film Production II	2
PROD261	Writing the TV Pilot Screenplay	2
PROD271	Budgeting & Entertainment Accounting	2
PROD391	Production Safety & Risk Management	2
ARHU251	The Effective Artist: Critical Concepts in the Arts	3
SOSC211	Psychology of Production	3
NASC211	Science in the Movies	3
<u>Required</u>		<u>17</u>

<u>Semester Six</u>		<u>Units</u>
PROD201	Business Plans & TV Show Bibles	3
PROD301	Writing the Feature Screenplay	2
PROD311	Script Collaboration I	2
PROD401	Production Design for Producers	1
HATM201	Topics in Film Studies	3
Students must complete 1 upper-division Social & Behavioral Science course:		
-	Choose from course list.	3
<u>Required</u>		<u>14</u>

<u>Semester Seven</u>		<u>Units</u>
PROD321	Thesis Development Workshop I	3
PROD331	Entertainment Law & Business Practices II	3
PROD341	Script Collaboration II	2
PROD351	Post-Production for Producers	2
Students must complete 1 upper-division Arts & Humanities course.		
-	Choose from course list.	3
Students must complete 1 upper-division History of Art, Theatre & Media course.		
-	Choose from course list.	3
<u>Required</u>		<u>16</u>

<u>Semester Eight</u>		<u>Units</u>
PROD361	Thesis Development Workshop II	3
PROD371	Advanced Pitching Workshop	2
PROD381	Directing for Producers II	4
Students must complete 1 upper-division Arts & Humanities course.		
-	Choose from course list.	3
Students must complete 2 upper-division History of Art, Theatre & Media course.		
-	Choose from course list.	3
-	Choose from course list.	3
<u>Required</u>		<u>18</u>

| COURSE DESCRIPTIONS

All LIBERAL ARTS & SCIENCE courses are listed separately.

| SEMESTER ONE

Producer's Craft: Budgeting

This core introductory course outlines the essential roles, tasks and obstacles faced by producers in the entertainment industry. Students will learn the importance of balancing the creative vision of a project with the logistics and budgetary constraints. Students will break down a script, create a shooting schedule, and learn how to identify all necessary elements. Students will then build a budget, learn about unions and guilds, and make critical assumptions. They will learn about film production incentives and how to track those costs. Students will be introduced to and trained on the industry-standard software used by producers; Movie Magic Scheduling and Movie Magic Budgeting.

Directing For Producers I

Effective producers create a collaborative and artistic production environment that enhances each director's skills and provides the support needed to make the best possible project. Students will work in collaborative groups to develop and shoot a short film. In addition, each student will direct their own individual mise-en scene. Students will learn the basics of film directing and how to collaborate to tell a visual, narrative story. Students will learn film production standards and practices, working with basic production documents, working with actors and the fundamentals of telling a story through a camera.

Cinematography, Lighting & Editing

Students will learn the basics of live-action motion picture cinematography in a hands-on workshop environment. They will gain an overview of working with film and video cameras, lighting, image construction and composition. Students are instructed in the basic techniques of digital editing. They will learn the basics of motion picture editing and post production techniques. They will gain an overview of non-linear editing, post-production audio, basic visual effects and professional post-production workflow.

| SEMESTER TWO

Producer's Craft: Creative

This course continues the study of the essential roles of and obstacles faced by film and television producers. Topics include optioning and developing material, doing coverage for screenplays and pilots, working with agencies and writers and also packaging, as well as the television industry. Students will devise vision statements for a project and will also learn the basics of when and how to do various kinds of pitches, which they will workshop in class.

Prerequisite(s): Producer's Craft: Budgeting

Elements of Screenwriting

Producing students will gain firsthand knowledge of cinematic storytelling techniques to lay the foundation for their future roles as storytellers who can identify marketable scripts, collaborate with screenwriters in script development, and promote scripts to business and creative partners. Through lectures, out-of-class reading, and writing exercises, students will learn the basics of character development, story structure, and screenplay formatting. Students will analyze scripts from various celebrated films, view films and television pilots for character and story structure analyses, learn elements of successful scenes, write effective action and dialogue to create subtext and advance dramatic tension. Students will demonstrate their mastery of these skills by writing a short film script that may serve as the basis of their individual films in Film Production II.

Sound for Producers

Motion picture sound is often overlooked and taken for granted. In this course, students will learn about the fundamentals of both production sound and post-production sound and gain an understanding of how sound can enhance their stories. In a studio environment, students will get hands-on experience working as sound mixers as well as boom operators. They will also gain knowledge in how to add sound effects, music and dialog replacement to their films.

Film Production I

Students will further develop critical line producing skills. Working with NYFA filmmaking students, producing students will line produce a filmmaker's Intermediate Film. In addition, students will gain a greater understanding of production management, working with guilds and unions, marketing and distribution.

Prerequisite(s): Producer's Craft: Budgeting

| SEMESTER THREE

Producing Documentaries

This course offers producing students an introductory exposure to documentary storytelling and filmmaking. Working in small collaborative teams, students will pitch, develop and shoot a short documentary. Teams will bring cuts of their films to class for feedback and go through a notes process for their rough, fine, and final cuts, ultimately delivering a cut ready for distribution.

Entertainment Law & Business Practices I

This introductory course introduces the student to the legal and business aspects most commonly encountered in the Entertainment Business. Topics include intellectual property, fair use, clearance and licensing issues, music and trademark, and basic contractual terms and clauses. Students are further introduced to business entities, distribution, and marketing models for studio and independent films.

Producing Reality Television

Students will learn the basics of producing for reality television, and the genre's relationship to other platforms and formats through the analysis of existing successful reality programming. Students will develop, create and pitch an original reality television proposal.

| SEMESTER FOUR

Producing Alternative Media

It is essential for the producer to keep up-to-date on evolutions in media technology and storytelling innovations that continue to emerge on an increasingly rapid basis. In this course, students will get the opportunity for real world, hands on experience as they produce their own content for web and/or mobile, where they will learn developing, producing, distributing and promoting content. Students will also learn about the most current alternative media formats, branded entertainment, web series history, social media promotion and funding options.

Business Affairs

Students analyze and discuss legal topics such as contract negotiations, marketing projects to financiers and distributors, and audience and research testing.

Prerequisites: Entertainment Law & Business Practices I

Writing the TV Pilot Treatment

Through a combination of in-class instruction and workshops, students will apply the skills they learned in the prerequisite course "Elements of Screenwriting" to the development of an original TV pilot treatment. With an emphasis on dramatic structure and character development, this process will teach students how to craft stories that meet the specific needs of genre, format, and buyer. Students will learn how to "sell" their stories by writing a compelling TV pilot treatment that meets industry standards.

Prerequisite(s): Elements of Screenwriting

Writing the Feature Film Treatment

Through a combination of in-class instruction and workshops, students will apply the skills they learned in the prerequisite course "Elements of Screenwriting" to the development of an original feature film treatment. With an emphasis on genre, dramatic structure, and character development, this process will teach students how to "sell" their stories by writing a compelling treatment that meets industry standards.

Prerequisite(s): Elements of Screenwriting

| SEMESTER FIVE

Film Production II

Producing students will develop, prep and shoot their own individual short films. Students will receive instruction in a workshop setting on the fundamentals of sound recording. Working in teams, students will function as crew on each other's productions. Scripts will be developed in Elements of Screenwriting and finalized in this course. In the early part of Semester Six, students will edit and prepare their projects for a final screening.

Prerequisite(s): Film Production I, Elements of Screenwriting

Writing the TV Pilot Screenplay

Students will further develop the TV pilot treatment written in the prerequisite course "Writing the TV Pilot Treatment" into a first draft of a TV pilot screenplay. Through a combination of lectures and workshops, students will learn the fundamentals of character development, scene craft, dialogue, and professional screenplay language and formatting. Workshops will also teach students the art of taking and giving story notes, central to the producer's role in working with studio executives and writers.

Prerequisite(s): Writing the TV Pilot Treatment

Budgeting & Entertainment Accounting

This course provides an overview of production budgeting and financial, cost and managerial accounting functions specific to the film industry, with application to other areas of media production, including television. Students analyze techniques and control procedures for accurate preparation and presentation of budgets and financial statements. Topics include budgeting, cost reporting and film accounting terminology.

Prerequisite(s): Producer's Craft: Budgeting

Production Safety & Risk Management

This course is designed to help students understand their role, as producers, in creating a safe and secure environment for all personnel involved in the film production process. The film and television industry involves numerous risks and hazards posed by the environment, equipment, sets, props, stunts and other potential threats that can lead to accidents, injuries, and even fatalities. As such, it is imperative for producers to promote a culture of safety. Students will learn how to identify hazards, use risk assessment tools and techniques to create policies and procedures, and how to effectively communicate these safety measures with their cast and crew.

| SEMESTER SIX

Business Plans & TV Show Bibles

Through lectures and analysis of case studies, students will learn the critical skills to develop effective feature film business plans and television show bibles. Elements covered include developing an effective casting strategy, how to craft a comparable film or series table, and creating an appropriate financing and marketing strategy. The feature business plan and television-show bible developed in this course will be presented at the Producer's Pitch Fest.

Prerequisite(s): Producer's Craft: Budgeting, Writing the TV Pilot Treatment, Writing the Feature Film Treatment

Writing the Feature Screenplay

Students will further develop the film treatment written in the prerequisite course "Writing the Feature Film Treatment" into a first draft of a feature film screenplay. Through a combination of lectures and workshops, students will learn these fundamentals of screenwriting: character development, story structure and professional screenplay language and formatting. Through the workshops, students will also learn the art of "notes", central to the producer's role in working with writers.

Prerequisite(s): Writing the Feature Film Treatment

Script Collaboration I

In this course, students will be instructed and supervised in seeking and securing an ongoing collaboration with a screenwriter for the purpose of developing an original script. Students will employ their creative producing skills to communicate script notes and desired changes and developing a positive working relationship with the screenwriting collaborator.

Production Design for Producers

Production design plays an important role in the success of any production, as it provides the audience with the visual clues that establish and enhance the production content. Through lectures and exercises, students use set design and construction, costume design, prop choices, advanced aesthetics of color and shape to create the visual language of their films.

| SEMESTER SEVEN

Thesis Development Workshop I

Students begin to conceptualize and develop their Thesis Projects. Topics include executive summary, logline, synopsis, story and character development, researching and analyzing comparable films or television shows and developing effective comparisons. Students will view and critique sample teasers for creative style and effectiveness. Through lectures and examples, students will learn the critical skills to develop effective feature film business plans and television show bibles. Students will participate in a supervised internship for academic credit, benefiting from real-world application of their proposed thesis projects.

Entertainment Law & Business Practices II

This course offers a deeper analysis of contract law and critical issues raised in contract negotiations. Copyright law and the protection of intellectual property are further analyzed. Focusing on domestic, international, and independent finance, marketing and distribution, and using case studies of actual campaigns, this course focuses on successful strategies for each of these vital aspects of producing.

Prerequisite(s): Entertainment Law & Business Practices I

Script Collaboration II

Students will continue with their screenwriter collaborations for the purpose of completing a fully developed second draft of their scripts.

Prerequisite(s): Script Collaboration I

Post-Production for Producers

This course will explore the entire post-production workflow for both film and digital formats. In addition to the technical aspects of physical post-production, the artistic and managerial aspects will also be addressed. Post-production for all current exhibition venues, including theatrical, DVD, satellite and streaming will be reviewed. Students will also learn more advanced post-production sound techniques to enhance their films.

| SEMESTER EIGHT

Thesis Development Workshop II

Students continue to refine and finalize their Thesis projects. Option A candidates will prepare for their production green lights, while Option B candidates will finalize multiple components of their required thesis documents. Students will participate in a supervised internship for academic credit, benefiting from real-world application of their proposed thesis projects and they will create and maintain a production company website.

Prerequisite(s): Thesis Development Workshop I

Advanced Pitching Workshop

This Course provides students with a comprehensive understanding and means to effectively pitch their projects in a variety of industry situations. By using their thesis projects, students will acquire advanced techniques in developing and executing persuasive pitches (i.e. selling to studios, financing, distribution, bringing on board talent) as well a practical understanding on who they should be pitching to in order to achieve their goals. The course culminates in a Pitchfest in which students who have fulfilled the requirements have the opportunity to pitch their projects to industry professionals.

Prerequisite(s): Producer's Craft: Creative, Business Plans & TV Show Bibles

Directing For Producers II

Through in-class exercises, students will gain a deeper understanding of the director's integral creative role and directing craft. In a workshop setting, students learn advanced camera techniques, lighting concepts and production sound. Working with the Thesis Option A equipment package and through a series of exercises, students will develop a deeper understanding of cinematography, lighting and sound needs and how to creatively meet those needs.

Prerequisite(s): Directing for Producers I

| BACHELOR OF FINE ARTS IN PHOTOGRAPHY (OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 121-145 Units

| PROGRAM OVERVIEW

The Bachelor of Fine Arts in Photography at the Photo Arts Conservatory at NYFA is an accelerated and dynamic, eight-semester program designed for full-time study covering the fields of commercial, fine art and documentary photography. Our BFA in Photography curriculum is also defined by hands-on technical instruction, which is also combined with theoretical texts. The combination of technical and critical skills prepares our students with the ability to: make meaningful work, challenge art conventions, experiment, and to deeply consider the role of image-making in a global context. Our classes engage with a multitude of perspectives and aesthetic practices, in which students mine diverse understandings of cultural identity, beauty and symbolism within their collective pursuit of artmaking. Our department is rich with a diverse international student body and a core faculty of working professionals. In addition to taking classes, students will also have the opportunity to attend artist talks, receive feedback from visiting artists and professionals, as well as visit museums and galleries. Students will have opportunities to exhibit in various on-campus group shows, and have their work published in our student run magazine, FAYN. Their degree culminates in a professional group show in a local Los Angeles gallery open to the public. The Photo Arts Conservatory at NYFA embraces all lens-based media, offering a unique curriculum that includes digital and film-based photography, moving image, historical and analytical readings, business and marketing classes, and ongoing discussions about the role that photography plays in culture. Our program begins with foundational courses, ensuring all students have the basics of lighting and imaging. Then students may select their classes in any of the following areas of study: Business/Marketing, Theory/History, and Art Practice. Students must meet required minimums in each category in order to graduate.

Applicants to the program who have graduated from NYFA's One-Year, Two-Year in Photography programs, or an equivalent program from another institution, may attempt to test out of certain foundational courses within the BFA program. All evaluations and decisions are at the sole discretion of the department chair, and are final. Students who successfully test out of any courses will substitute other courses in their place, and must fulfill the 124 -146 total credit minimum, as well as all course category requirements.

| PROGRAM LEARNING OUTCOMES

Upon graduating from the program, students will be able to:

- Apply lighting techniques with digital and analog camera systems, in projects that reflect their style.
- Produce high quality visual imagery and digital output to appropriate project specifications.
- Apply to their creative work a considered understanding of the visual language of photography
- Apply knowledge of industry standard business practices to their personal work.
- Identify technological, artistic, social and cultural currents, within the history of photography and contemporary photographic practice.
- Conceptualize, construct and complete self-directed projects that culminate in a cohesive body of work for exhibition.

Project Goals:

- Students will create multiple individual projects that apply critical and conceptual ideas to work produced in a minimum of 18 required studio courses.
- Employing technical knowledge learned in their classes, students will create photo series in multiple genres of photography.

| SEMESTER ONE OBJECTIVES

In the first semester, students are introduced to core photography skills in digital and analog capture, lighting, imaging, printing and photo history. Participation in critiques further develops students' skills at articulating, conceptualizing, pre-visualizing, composing, and editing images. Students learn to recognize the revelatory power of dramatic light and the imaginative potential of shadows as they work with natural and artificial light sources to illuminate subjects with intention. Even as students learn traditional 3-point lighting, they are asked to create lighting techniques with the emotional impact most appropriate to communicate their ideas.

Students are taught non-destructive image editing, RAW processing, workflow scanning, and basic printing skills. Students also study photographic history up to the 1960s, gaining a strong foundation in art history and photographic innovation. Students are encouraged to think beyond convention and apply what they have learned to their creative work.

Learning Outcomes:

Students will:

- Effectively evaluate components of exposure
- Photograph competently using digital mirrorless and/or SLRs
- Perform working digital darkroom and library management skills using Adobe Photoshop and Adobe Lightroom.
- Apply basic color management and be able to output accurate prints to modern inkjet printers
- Recognize the characteristics and make creative use of basic lighting tools and camera position to create drama and emotional impact under typical lighting conditions
- Develop a community of creative peers and learn how to participate in critical feedback.

| SEMESTER TWO OBJECTIVES

In the second semester, students will continue to challenge their photographic abilities, both artistically and technically. Students are instructed in the intricacies of available and artificial lighting while expanding their repertoire of techniques as they work with professional lighting, light modifiers and grip hardware, both in the studio and on location. Art direction and design elements are employed to create distinctive visual styles. In Post Production, students move beyond basic color and tonal correction into sophisticated compositing techniques, dynamic range extensions, advanced retouching, and masking techniques.

Students are introduced to theories of aesthetics, semiotics, design and color, which will enhance their visual vocabulary. They explore contemporary movements in photography and visual arts, and discuss the work of seminal artists, applying this knowledge to their assignments.

Learning Outcomes:

Students will:

- Light a subject or scene with advanced studio lighting techniques, and make use of light modifiers, camera positions and grip equipment
- Apply theories of aesthetics, semiotics, design, composition and color
- Apply advanced knowledge of Adobe Photoshop to process images for digital printing

| SEMESTER THREE - EIGHT OBJECTIVES

In semesters three to eight, students select their classes from the following categories across genres, satisfying requirements in:

- Lighting
- Imaging/Printing
- Business/Marketing
- Theory/History
- Art Practice

In semesters three to eight, students will refine their pre-visualization skills with more complex and concept-driven assignments. They will delve deeply into the characteristics of artificial and mixed lighting, effectively controlling and expanding their knowledge of the results. Students will explore the language of visual culture with a particular focus on the symbols, strategies, and messages employed in major works of visual art. Students will have the opportunity to study fashion, still life, architecture, portraiture, personal narrative, as well as contemporary practices in the field of fine art and documentary photography.

Students will further their analytical skills during class discussions and assignments by looking at key histories and theories underpinning the cultural, historical, and social contexts in which photographs are produced and distributed. Students will learn to apply essential business elements that professional photographers oversee routinely, including research, assignments, bidding, stock imagery, studio organization, contracts, exhibitions, grant writing and licensing, in their specific area of interest.

Learning Outcomes:

Students will:

- Create advanced lighting scenarios that match their personal vision
- Examine current trends in portfolio presentation, and apply these to final output
- Analyze the effect that visual media has on society
- Demonstrate the critical thinking skills necessary to interpret images.
- Apply current business practices in the professional photography industry to their business and marketing plans and materials
- Produce marketing materials appropriate to their field and promote themselves within it
- Articulate in verbal and written form, the key technical, formal and conceptual issues in their creative work and the work of others.
- Conceptualize and implement objectives for a body of work

| SEMESTER SEVEN OBJECTIVES

In addition to student selected classes, in semester seven students are required to take Thesis Research and Methodology in which they conduct research for their upcoming Thesis Project. In this class students research and write a persuasive thesis paper that explores the ideas they will pursue in semester eight. Students then present their paper to a formal review panel and defend it orally. Students are now synthesizing the vast amount of information they have learned, culminating in mature photographic practices.

Learning Outcomes:

Students will:

- Produce photographic work consistent with high professional standards.
- Research and write a 10-15 page paper that explores their ideas relating to their final thesis project.

| SEMESTER EIGHT OBJECTIVES

During the final semester students focus primarily on their thesis project in the genre of their choice, beginning with a clearly stated objective. Students will demonstrate advanced technical skills, creative vision, and personal aesthetic in the production of a body of work for their thesis exhibition. Peer and instructor critiques help guide them through these steps. The BFA program culminates in a final group exhibition in a professional gallery, attended by industry professionals. This event is an opportunity for students to exhibit their thesis work and develop their professional network. Students will also focus on marketing and self-promotion on- and offline.

Learning Outcomes:

Students will:

- Analyze and discuss the ideology behind their work.
- Conceptualize and implement a series of images that investigates an idea
- Produce a body of work to professional standards for print, online, and gallery exhibitions.
- Apply contemporary exhibition protocols, sequencing and editing images, planning and designing the installation of their final thesis exhibition.

| LIGHTING LEARNING OUTCOMES

- Make images that have strong composition and strong lighting while using mirrorless and/or DSLRs and fixed and zoom lenses
- Evaluate the components of exposure by comparing and contrasting aperture ranges, shutter speeds, lenses, lighting tools, and filtration options on a wide variety of subjects.
- Recognize the characteristics of light and make creative use of lighting tools, perspective, and environments.
- Pre-visualize an image and realize it through lighting and photographic techniques.

| IMAGING/PRINTING LEARNING OUTCOMES

- Apply advanced digital darkroom skills using Adobe Photoshop and Lightroom
- Output accurate color and density prints to inkjet printers
- Manipulate tone and color through Adobe Photoshop, Lightroom and Capture One to accurately create a specific aesthetic
- Investigate the role that photographic materials, processes, and techniques play in the pursuit of photography as a creative medium
- Utilize Adobe Lightroom as a file management, workflow processing, and resolution tool

| BUSINESS/MARKETING LEARNING OUTCOMES

- Produce business and marketing plans appropriate to current business practices in the professional photography industry.
- Identify and apply best business practices for their chosen genre
- Examine and apply elements of successful branding and marketing
- Demonstrate innovative entrepreneurial and networking skills
- Prepare relevant marketing plans and branding to reach their targeted professional audiences
- Apply advanced technical skills, creative vision, and personal aesthetic to their final portfolios and exhibition

| THEORY/HISTORY LEARNING OUTCOMES

- Apply advanced theories of aesthetics, semiotics, design, composition and color
- Analyze theoretical history of photography texts and apply them to their work and the work of others.
- Demonstrate critical thinking skills in evaluating a diverse range of historical and contemporary art works
- Examine and discuss the work of seminal visual artists from the 20th and 21st centuries
- Investigate current trends and key technical, formal, and conceptual issues in photography, and articulate these in verbal and written form
- Apply technological, artistic, social, and cultural currents from the history of photography and contemporary photographic practice, and be able to relate their work to photographic history and practice

| ARTS PRACTICE LEARNING OUTCOMES

- Analyze the effect visual media has on the way contemporary society reads images
- Identify key technical, formal, and conceptual issues in their creative work and the work of others, and articulate these in verbal and written form
- Develop an authentic voice and style.
- Write a 5 - 10 page research paper that meets high expectations and supports their thesis project
- Plan and design their final thesis exhibition, including the sequencing, sizing and printing of images, using mounting, framing, and/or hanging techniques, with awareness of contemporary exhibition protocols

| CURRICULUM

Semester One		Units
PHOT100	Photo I	2
PHOT200	Imaging I	2
PHOT202	Production I	2
FOUN100	English Composition	3
FOUN171	First Year Seminar	3
HATM111	History & Aesthetics of Photography I	3
Required		15

<u>Semester Two</u>		<u>Units</u>
PHOT101	Photo II	2
PHOT201	Imaging II	2
PHOT203	Production II	2
FOUN101	Advanced English Composition	3
HATM121	History & Aesthetics of Photography II	3

**Students must complete 1 Photography courses
from the below categories:**

Choose from course list: Theory/History	3
Choose from course list: Art Practice	3

Required **15**

<u>Semester Three</u>	<u>Units</u>
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**Students must complete 4 Photography courses
from the below categories:**

Choose from course list: Lighting	3	
Choose from course list: Imaging/Printing	2-3	
Choose from course list: Business/Marketing	3	
Choose from course list: Theory/History	3	
Choose from course list: Art Practice	3	
FOUN131	Public Speaking	3
FOUN161	Drawing	3

Required **14-18**

<u>Semester Four</u>	<u>Units</u>
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**Students must complete 3 Photography courses
from the below categories:**

Choose from course list: Lighting	3	
Choose from course list: Imaging/Printing	2-3	
Choose from course list: Business/Marketing	3	
Choose from course list: Theory/History	3	
Choose from course list: Art Practice	3	
FOUN141	Critical Thinking	3
ARHU191	Literature & Society	3
HATM201	Topics in Film Studies	3

Required **15-18**

<u>Semester Seven</u>	<u>Units</u>
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PHOT408 BFA Thesis Research & Methodology	3
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**Students must complete 4 Photography courses
from the below categories:**

Choose from course list: Lighting	3
Choose from course list: Imaging/Printing	2-3
Choose from course list: Business/Marketing	3
Choose from course list: Theory/History	3
Choose from course list: Art Practice	3

**Students must complete 1 upper-division Arts &
Humanities course.**

- Choose from course list.	3
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<u>Required</u>	<u>14-18</u>
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<u>Semester Eight</u>	<u>Units</u>
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PHOT409 BFA Thesis Project	4
PHOT410 BFA Thesis Production	3

**Students must complete 3 of the Photography
electives.**

Choose from course list: Lighting	3
Choose from course list: Imaging/Printing	2-3
Choose from course list: Business/Marketing	3
Choose from course list: Theory/History	3
Choose from course list: Art Practice	3

**Students must complete 1 upper-division History of
Art, Theatre & Media course:**

- Choose from course list.	3
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<u>Required</u>	<u>16-19</u>
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| CORE COURSE OFFERINGS

	<u>Lighting</u>	<u>Units</u>
	Lighting for Still Life	
PHOT102	Contemporary Still Life: The Craft of Consumption	3
PHOT110	What I Had for Breakfast	3
PHOT112	Still Life: Desire & Disgust	3
	Lighting for Fashion	
PHOT103	Deconstructing the Body: Exploring the New Beautiful in Fashion ("D")	3
PHOT106	En Vogue: Lighting & Fashion	3
	Lighting Personal Projects	
PHOT104	Let's Get Personal: Identity & Photography ("D")	3
PHOT107	Self-Portraiture	3
PHOT113	Lighting for Personal Projects	3
	Lighting for Landscapes	
PHOT105	Architecture & the Urban Landscape	3
PHOT114	Lighting for Landscapes	3
	Advanced Photography: Special Topics	
PHOT108	Advanced Studio Photography: Special Topics	3
PHOT109	Lighting for the Composite	3
PHOT111	From Mugshot to Headshot	3

Imaging/Printing **Units**

Darkroom Printing

PHOT205	Darkroom Printing	3
PHOT208	Roy DeCarava Printing	3

Digital Printing

PHOT206	Size Matters	2
PHOT211	Portfolio Development	2

Creative Imaging

PHOT209	Truth & Fiction in Photoshop	2
PHOT210	Dreaming in Collage	2
PHOT214	Experimental Concepts & Techniques in Digital Imaging	2
PHOT216	Digital Mythologies	2
PHOT217	Special Topics in Creative Imaging	3

Commercial Imaging

PHOT212	Advanced Retouching	2
PHOT213	Is that Really Her?	2

Graphic Design

PHOT215	Intro to Graphic Design	2
PHOT218	Imaging/Printing in Graphic Design	3

Business/Marketing **Units**

PHOT300	Entrepreneurial Strategies	3
PHOT301	Demystifying the Art World	3
PHOT302	From Concept to Creation: How Advertising Images are Made	3
PHOT303	Self-Promotion	3
PHOT304	Breaking Through the 'Gram: Branding & Marketing	3
PHOT305	Special Topics in Business	3

Theory/History **Units**

Critical Studies

PHOT340	Voyeurism vs. Muse ("D")	3
PHOT341	Poetics	3
PHOT352	Culture's Monstrosities ("D")	3
PHOT351	Buying the Dream: The Role of Photography in Capitalism ("D")	3
PHOT343	The Theatrical Tableau	3
PHOT344	Photojournalism: Inside & Outside the Frame ("D")	3
PHOT349	Time Travel ("D")	3
PHOT350	Ecology, Activism & Photography	3
PHOT345	Domesticated: Humanity's Complex Relationship to Nature	3
PHOT354	Identity & Geography ("D")	3
PHOT355	Explorations in Critical Studies	3

History

PHOT342	Design History	3
PHOT348	Photography's Other Histories ("D")	3
PHOT346	History of Performance & Video Art	3
PHOT353	Fashion History ("D")	3
PHOT356	Special Topics in History	3

Art Practice **Units**

Personal Narratives

PHOT401	Muscle Memory	3
PHOT402	The Chosen Family (“D”)	3
PHOT418	Art Practice on Personal Narratives	3

Contemporary Topics

PHOT404	Objectivity & Subjectivity	3
PHOT403	The Sacred & the Profane	3
PHOT419	Art Practice on Contemporary Topics	3

Moving Image

PHOT406	Intro to Music Videos	3
PHOT417	Pause Pause Play	3
PHOT407	Performing for the Camera	3

Editorial/Commercial Practice

PHOT400	FAYN Magazine – From Curation to Print	3
PHOT412	FAYN Magazine – Part One: Hands-on Curation, Editorial & Art Direction	3
PHOT413	FAYN Magazine – Part Two: Hands-on Editorial Work & Publication Design	3
PHOT405	The City as Portrait	3
PHOT414	From Pitch to Publish	3
PHOT415	The Social Occasion	3

Analogue

PHOT207	Alternative Processes	3
PHOT416	Fluid Dynamics	3
PHOT411	The Cameraless Image	3

| COURSE DESCRIPTIONS

All LIBERAL ARTS & SCIENCE courses are listed separately.

| SEMESTER ONE

Photo I

A hands-on foundational 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 as well as the study of lighting. 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.

Imaging I

This course offers an intensive introduction to Adobe Photoshop as a digital darkroom tool, and Adobe Lightroom as a RAW digital editing and image library management system. Students learn Adobe Lightroom's modules, preferences and settings as well as image file management and organization. Students are introduced to color control and retouching, which play key roles in assignments, explored through a variety of lectures and demonstrations.

Production I

In Production I students begin to concern themselves with what it means for a photographer to tell their story and how to begin shooting and editing to communicate to an audience. Through a myriad of production approaches to output to the web, social media and printed portfolio, students are introduced to an exciting array of options for focusing their work and getting it out into the world. Students acquire key digital darkroom techniques from nondestructive editing software for both photo and video, to final inkjet prints, and how to manage color and color accuracy in contemporary printing practices.

| SEMESTER TWO

Photo II

This course introduces advanced lighting and camera techniques needed to execute commercial and personal assignments. Students explore conventional lighting tools such as hot and cool continuous sources, studio and portable strobe lighting, professional grip hardware and light modifications. Students master the intricacies and the importance of light, and how to shape and control it.

Prerequisite(s): Photo I

Imaging II

This course centers around acquiring the perceptual and practical skills to realize a personal vision of the external world through photography. Students study color theory, design principles, human perception, digital imaging, commercial retouching, and compositing using Adobe Photoshop and Lightroom. Students also learn to retouch, color correct, and critique work.

Prerequisite(s): Imaging I

Production II

Students delve deeper into identifying their audience and communicating personal narratives, to increase their effectiveness in their final production approaches. Students explore the advanced technical controls of printing workflows for digital imaging with a view to outputting images for web, social media, and printing. Students are immersed in advanced color correction techniques for digital prepress and framework-based tone and color manipulation, to better orchestrate visual attention. Students also strengthen their understanding of video editing and output.

Prerequisite(s): Production I

| SEMESTER SEVEN

BFA Thesis Research & Methodology

Through intensive research and discussion, students develop a point of view and write an argumentative paper developing and proving a theory. Students also outline what their thesis project explores, why they chose it, and how they plan to complete it. Students are expected to thoroughly research their chosen genre, explaining its historical precedents and influences, and making connections between texts through original analysis.

| SEMESTER EIGHT

BFA Thesis Project

Assisted by weekly critique sessions students develop, execute and complete their own thesis projects, culminating in a group exhibition at a professional gallery. Students begin with a clearly stated thesis objective. Through peer and instructor feedback, weekly critiques, formal Thesis Committee reviews, an artist's statement, editing sessions, planning and designing their exhibition, sequencing images, mounting/framing/hanging techniques and the installation itself, they will refine their body of creative work until it matches their objective.

BFA Thesis Production

Under the guidance of an instructor, students will produce their work for final exhibition, as well as prepare themselves to greet the professional world. They will identify their audiences and tell their stories to best communicate to future galleries and/or employers what they should be hired for; complete portfolios and websites, and create consistency throughout their digital and analogue spaces. Students will fine-tune the technical controls required for professional level printmaking and/or digital artifacts. This class must be taken concurrently with MFA Thesis Projects to help them prepare for their final exhibition.

| CORE COURSE OFFERINGS

| LIGHTING

Lighting for Still Life

Contemporary Still Life: The Craft of Consumption

This class will explore the mass consumption in today's world economy through contemporary still life in food and product photography. Thinking deeply about the objects and what they reveal about class, culture, and labor, students will work with a variety of materials to infuse and investigate meaning.

Teaching a variety of lighting techniques, this studio class offers an in-depth exploration of contemporary still life through tabletop lighting of food and products. Students will build a conceptual and visually striking still life portfolio that straddles the intersection of fine art and commercial photography.

What I Had for Breakfast

By examining contemporary food photography and the rise of personal food documentation on social media platforms, students will contextualize the foodie culture and the photographer and viewer as the consumer of food and imagery. The class will create work that explores the excessive documentation of what we eat and how that is impacting commercial food photography. By investigating highly produced studio lighting and natural location lighting, students will build a cohesive food photography portfolio.

Still Life: Desire & Disgust

Disgust, as a description, reinforces the designation of certain desires as deviant, and sustains ideals of normality. Through the exploration of a variety of objects and analytical texts, students will create images that question societal expectations and psychological modes of thought. Class sessions will be hands-on and include demos and discussions of typical still life lighting approaches and light sources.

Lighting for Fashion

Deconstructing The Body: Exploring the New Beautiful in Fashion (“D”)

This class investigates the need for diversity in the representation of the human body in mainstream media. Students explore an emerging trend in contemporary fashion to use a variety of body types to tell their personal, authentic stories through gesture and pose. Practicing professional fashion workflow including working with art directors, makeup artists, and stylists, students shoot a variety of fashion lighting assignments from the 1960s through the present, as well as explore today's visual trends. Through abstract posturing that rejects traditional standards of beauty and physicality, students learn to reclaim and celebrate the body in art and fashion as a sacred site of personal expression.

En Vogue: Lighting & Fashion

This class will focus on fashion photography and the importance of lighting in and out of the studio setting. Through the use of tear sheets and mood boards students advance their knowledge of pre-production and concept driven fashion work. Students will learn advanced skills in hot lights, flash and strobes while creating a high-end fashion portfolio.

Lighting Personal Projects

Let's Get Personal: Identity & Photography (“D”)

In this course, students get personal by making images that examine themselves and their identities. Through analyzing and critiquing work from contemporary photographers who use their identities to gain access to vulnerabilities, students will explore self-portraiture, still life, and set design to examine personal ideas and narratives.

Self- Portraiture

How has Self-Portraiture changed in the age of the smartphone and Instagram? Students will consider Self-Portraiture in art history across a variety of mediums and its evolution through photography. Students will investigate the work of historical and contemporary artists dealing with concepts of “self”. This investigation will culminate in a variety of self-portrait projects, critiques, discussions and a final project.

Lighting for Personal Projects

This course focuses on personal projects, with an emphasis on personal and/or political investigations. Previous topics include Let's Get Personal and Self Portraiture Topics vary from semester to semester, depending on the instructor.

Lighting for Landscapes

Architecture & The Urban Landscape

Students will learn the craft of architecture photography and its complete dependence on the nuances of light, by photographing the exteriors of local architecture masterworks, the interiors of well-designed residential spaces, and urban landscapes in downtown L.A. Students will learn how to light interiors and use architectural shift lenses for professional quality images and effects, and master advanced retouching techniques for architecture.

Lighting for Landscapes

This course focuses on landscape photography, studying various kinds of light and developing student projects. Previous topics include Architecture & the Urban Landscape. Topics vary from semester to semester, depending on the instructor.

Advanced Photography: Special Topics

Advanced Studio Photography: Special Topics

Extensive study of a particular topic will be explored within the studio setting and involve advanced lighting schematics; topics vary each semester. Past topics include Film Noir, Self-Portraiture, environmental studies, and drone surveillance. This course may be taken a second time for credit.

Lighting for the Composite

In this highly technical course students will examine contemporary state-of-the-art lighting for compositing, using green screen and special masking techniques. Students will research contemporary artists who use compositing to create their own projects and expand their portfolios.

From Mugshot to Headshot

This class will teach students how to take perfect headshots and/or passport photographs. Starting with the parallels between portraiture and phrenology in the history of photography, students will learn about the various DIY lighting methods that were used to take mugshots and categorize people according to type. Students will learn how these identity photographs have shifted with the technology and development of lighting and studios. This class will culminate in student projects that explore the historical vernacular of portraiture.

| IMAGING/PRINTING

Darkroom Printing

Darkroom Printing

Students will learn the techniques and processes involved in black and white photochemical photography, from the mechanics of the cameras themselves to traditional darkroom techniques for developing film and making silver gelatin prints on both resin coated and fiber paper. Homework assignments will consist of shooting individual projects and assignments on black and white film.

Roy DeCarava Printing

Roy DeCarava is well known for his lively images of life in Harlem during the Jazz Age, and the unique printing style he developed to communicate with deep poetic and emotional resonance, the lives of his subjects and ideas, particularly around the subject of race. In this class we will analyze his prolific canon of work, learn to print in De Carava's signature style, and discuss how students can apply these learnings to their own creative work.

Digital Printing

Size Matters

Students will be asked to bring a current project to class that is ready for final output for exhibition. They will be challenged as image makers to think intentionally of the size of their prints, and thoroughly examine their projects to determine the sizing that best communicates their idea. Students will print several projects in class and have weekly critiques. The mid-term project in this class is an exhibition, and the final is a self-published book of 20+ pages.

Portfolio Development

In this course students will create their dream assignment. Through hard work, self-reflection, and critique, students will produce and fine-tune portfolios that are ready for presentation in their chosen area of the industry. Students will work to build their portfolios to reach specialized target markets, and prepare marketing materials such as websites, business cards, leave-behinds and mini-portfolios that highlight student successes. Portfolios will be realized as prints, high-res PDFs and web galleries.

Creative Imaging

Truth & Fiction in Photoshop

Responsibility in image making - what is truth and how much of it are photographers responsible for? How does altering images in Photoshop differ from altering the original scene? Assignments in this course will include advanced retouching, compositing fictitious worlds, recreating crime scenes, and planting evidence.

Dreaming in Collage

This course will focus on the surreal in art and life through the merging of textures, drawings, graphics, text and images to construct new work. Readings and discussions will revolve around the role of chance, the irrational, and the unconscious in art making, through the history of Dada and Surrealism. Advanced Imaging skills will be implemented and deepened to fuse disparate elements together in harmony and intentional dissonance.

Experimental Concepts & Techniques in Digital Imaging

How can Photoshop and Lightroom be utilized for advanced projects in digital manipulation? For students who want to develop advanced skills in Photoshop and Lightroom, this class will begin with a review of intermediate skills such as masking, clipping groups and special effects. Students will then explore ideas with assigned readings in fiction, non-fiction, and art to create their own unique digital aesthetic.

Digital Mythologies

Through readings in global mythologies this course will explore the nature of myth by bringing distant lands and mythical creatures to life. Recreating specific stories from the past or conceiving of future imaginaries, students will employ advanced imaging techniques to achieve theoretical and thoughtful projects.

Special Topics in Creative Imaging

This course focuses on a creative theme within imaging. Previous topics include Truth and Fiction in Photoshop, Digital Mythologies, and the Dreaming in Collage. Topics vary from semester to semester, depending on the instructor.

Commercial Imaging

Advanced Retouching

In this focused post-production class, students will become skilled with a wide range of retouching techniques and approaches from beauty and skin to repairing images damaged by flare, to the removal of entire objects from images without leaving trace artifacts. Students will come to terms with the aesthetic and conceptual questions surrounding retouching. How do you create a dialogue with clients about limits? What is the destination of the image, how far do you go with it, and how do you retouch naturalistically to achieve authentic images for mainstream media?

Is That Really Her?

How do you get beyond the YouTube world of commercial Photoshop tutorials designed to entice amateurs, and find your place as a serious photographer? How much retouching is appropriate and how do you build the confidence to answer that question? Students will address these issues first by learning some of the most popular retouching tricks. Then through dialogue and critique, students will identify their own set of tools and begin to understand how to create professional standards for post-production.

Graphic Design

Intro to Graphic Design

Students will gain introductory knowledge of key historical and contemporary precedents in the field of graphic design and visual communication. While being introduced to fundamentals of a graphic design practice students will learn how photography and graphic design are linked, through the use of analog, digital tools and materials. Projects will focus on the understanding of hierarchy through letter, word, and line spacing; traditional and modern page structure and proportion. Students work in Adobe InDesign and Photoshop. This is a prerequisite for FAYN II.

Imaging/Printing in Graphic Design

This course focuses on the art and science of graphic design and visual communication. Exploring the fundamentals of graphic design, students learn the way photography and graphic design work together to maximize their messaging. Previous topics include Graphic Design: The Poster. Topics vary from semester to semester, depending on the instructor.

| BUSINESS/MARKETING

Entrepreneurial Strategies

In this course students will learn how to use entrepreneurial strategies in their photographic practice to become better image-makers and to move forward in their careers. Through an in-depth investigation of new business strategies, we will cultivate career and portfolio growth. Students will develop short term and long-term goals that encapsulate content development and industry outreach. This class will also cover how to protect photographers' rights to images and satisfy the needs of social media strategies; how to write solid business licenses, from clarifying the terms "trade for images" with one's model, to more complicated use terms for corporate shoots, in addition to copyrighting images and what to do if they are stolen.

Demystifying the Art World

Through field trips, research, and portfolio building, students will examine both the myths and imperatives of working with galleries and museums. What does it take to get gallery support? What does it take to run a gallery, and how does that come to bear on what galleries expect from artists? What can a gallery actually do for you, and when is it wiser and more profitable to seek other markets? What do collectors want? And more.

From Concept to Creation: How Advertising Images are Made

Working in a simulated advertising agency environment, this class will choose 3-5 brands around which to create a campaign idea. While building these advertising concepts students learn various roles within advertising such as art director, copy editor, and photographer, as they work with clients to build a brand. Through role play, students improve their understanding of who is hiring them as photographers and how to communicate with, work with, and market to them. Teams of students will create storyboards and brainstorm how to make concise, clear and impactful advertising campaigns and pitch them as professional treatments.

Self-Promotion

This class is geared toward students in the last few semesters and will properly prepare them for the real world. It will entail branding, website and social media, and the making of promotional materials to send to industry professionals. Students will collaborate on curating a group show and a correlated event as an additional, proactive marketing strategy.

Breaking through the 'Gram: Branding & Marketing

This course will focus on best practices in social media promotion through various methods of strategic content development and content sharing models. Students will investigate the history of advertising psychology and how it is changing to meet the needs of social media marketing today. Students will learn the importance of branding, curation, and audience engagement. Through different approaches to building an Instagram audience, students will be encouraged to create and share engaging content while investigating ways to grow their social media audience.

Special Topics in Business

This course investigates business strategies for the contemporary photographer. In an ever -changing landscape, this course prepares students for the real world. Previous topics include Entrepreneurial Strategies, Demystifying the Art World, and Breaking Through the Gram. Topics vary from semester to semester, depending on the instructor.

| THEORY/HISTORY

Critical Studies

Voyeurism vs. Muse (“D”)

Through erotica, pinups, and the horror movie genre, this class analyzes the way women are represented and what it says about the gaze. How do women as image makers photograph other women, and what are the complications that the sexual gaze creates? How does a male or female gaze reconcile voyeuristic inclinations with problems posed by objectification? Through shooting, critique, readings and online research, students will work together to make distinctions between intelligent, erotic or seductive artistic images, and images that may be abusive or pander to a sexist audience.

Poetics

How can photographic imagery construct worlds parallel to the poetics we find in literature? How can we produce images that are compelling but do not attempt to explain themselves? What is ambiguity in an image and how do we introduce factors into our work that will allow the viewer more room for interpretation? What is the relationship between making and meaning and does an image have to mean anything? We will address these questions through studying the work of inspiring artists, class discussions and photographic assignments.

Culture’s Monstrosities (“D”)

This class will use critical theory to metaphorically reflect on the role of monsters as a means to examine our culture. Monsters, beasts, freaks, outcasts will serve as conceptual examples of how images of “the Other” have been used to represent human imaginations of fears, desires, and unease. This class will explore monstrous representations of difference through an examination of photography, film and text.

Buying the Dream: The Role of Photography in Capitalism (“D”)

Looking back at early print advertisements from publications of the 1700's we will trace the history of capitalism and its synonymous relationship with photography. We will examine the connection between advertising and political propaganda, investigating the power of an image to provoke emotion. Through archival excavation of photos and exploration of our culture of consumerism, we will investigate the iconography of the American Dream and its impact globally through photographic images.

The Theatrical Tableau

This course examines the staged image and the art of theatrical tableau in photography. Beginning with the Pre-Raphaelite movement students study its evolution and how it later diverged from more straightforward documentary images. Through readings, discussion, and lectures students will look at the history of photography in science and the transition to more creatively directed expressions of the medium.

Photojournalism: Inside & Outside the Frame (“D”)

This course focuses on the beginning of photojournalism and how the camera was originally used to document revolution, yet now acts as a catalyst for revolt itself. Through the democratization and wide circulation of the photographic medium, students will focus on images that are taken by non-photographers or unknown photographers who are documenting violence against brown and black bodies, queer and trans bodies, immigrant and sick bodies. This course explores contemporary photojournalistic images and what is happening outside of the captured frame.

Time Travel (“D”)

Time Travel approaches photography's relationship to time by exploring how illusions of time have been used as devices within photographic mediums. This course explores themes, rhetoric, and methods of utilizing time in texts, films and other media. Genres explored, but not limited to, include sci-fi, philosophical speculation and experimental techniques.

Ecology, Activism & Photography

This course explores the interconnectedness between racism, inequity and our current ecological crisis. Students will develop their own environmental ethics and be introduced to grass-roots activism. Through explorations of the global environmental art movement, we will consider the role of art, activism, and social practice.

Domesticated: Humanity's Complex Relationship to Nature

What is Nature? This class explores humans and their simultaneous desire to both live with and control nature. Reading texts and analyzing images, students will discuss a variety of artists who grapple with these concepts and the strategies they employ through allegory, symbolism, and narrative.

Identity & Geography (“D”)

By analyzing works from various artists in storytelling and narrative, feminism, trauma and healing, this course means to expand student work in a personal and universal way. Students will choose a topic that resonates with them cultural, historical, political and/or personally.

Explorations in Critical Studies

This course focuses on key contemporary theoretical issues in photography, with an emphasis on the study of critical and diverse perspectives with which to make sense of our world. Previous topics include Domesticated: Humanity's Complex Relationship to Nature and Time Travel. Topics vary from semester to semester, depending on the instructor.

History

Design History

This course offers a survey of graphic design between the mid-nineteenth century to the present, which seeks to account for individual designers and institutions by mapping relationships between the individual designers and institutions that supported graphic design. The course goal is to explore the cultural, social, political, industrial, and technological forces that have influenced graphic design, and how graphic design influences culture at large.

Photography's Other Histories ("D")

Moving the critical debate about photography away from its current Euro-American center of gravity, this course breaks with the notion that photographic history is best seen as the explosion of a Western technology advanced by the work of singular individuals. This collection presents a radically different account, describing photography as a globally disseminated and locally appropriated medium. Essays firmly grounded in photographic practice—in the actual making of pictures—suggest the extraordinary diversity of non-Western photography.

History of Performance & Video Art

This course critically investigates the history of performance and video art from the 1960s to present. Students will examine key works and the major historical, cultural, and aesthetic influences of the form.

Fashion History ("D")

From globalization and colonialism to cultural appropriation and body dysmorphia, we will look at the darker aspects of fashion's impact on our culture. We will both critically examine and celebrate the opulence, lighting, art direction, and glamor of fashion history and its crucial influence on the aesthetic of photography. From the earliest fashion images in the 1900s to the present, we will examine how photography and fashion are inherently intertwined, informing and evolving the aesthetics of one another. Through research, writings, and photo assignments we will investigate photography's role in fashion and better understand its impact on our medium.

Special Topics in History

This course examines history through a particular lens, focusing on the study of photography's relationship to culture. Previous topics include Photography's Other Histories, Design History and Photojournalism: Inside & Outside the Frame. Topics vary from semester to semester, depending on the instructor.

| ART PRACTICE

Personal Narratives

Muscle Memory

Photography has long been used as a tool for documentation of the world. More and more artists are using the camera as a tool to understanding self in the dizzying rush of complex modern life. In this class we will create diaristic imagery through regular assignments in writing, video, and photography. Students will create a final series that is about their examinations and exercises throughout the class. The goal will be to see an accumulation of work through the 15 weeks made into one final body of work.

The Chosen Family ("D")

This course will investigate discursive formations of family that both challenge and embrace our cultural understandings of what constitutes family and kinship. Through readings and visual content, students will explore concepts of chosen families as they pertain to queer and/or minority modes of survival through examining the histories of diverse communities. The importance of family photo albums and archives will be embraced and explored within student projects that investigate themes discussed throughout this course. Students may use digital technologies, found footage, and alternative methods to address their content which will culminate in a final presentation.

Art Practice on Personal Narratives

This course inspires student projects through readings and lectures around personal narratives. Previous topics include The City as Portrait, Identity and Geography, and Chosen Family. Topics vary from semester to semester, depending on the instructor.

Contemporary Topics

Objectivity & Subjectivity

This course unpacks new topographics of photography as they concern to the representation of subjects. Interrogating the historic and often problematic notion of photographic objectivity this class questions the power relationship between photographer and subject and aims to unveil deeper implications through the vernacular of photography in its relationship to the Other. Students will make a series of projects exploring this topic and will leave the class with two final projects.

The Sacred & The Profane

This course explores the sacred and the profane through ruminations on ritual, myth and symbol using excerpts from the text *The Sacred and the Profane* by Mircea Eliade. Starting with personal associations with place, and leading into performance and attachment to personal objects, students will make work investigating their relationship to spirituality, or the absence of it, and consider the influences in their lives that make their beliefs true.

Art Practice on Contemporary Topics

This course inspires student projects through readings, lectures, shooting and critiquing, with a focus on contemporary topics. Previous topics include *Muscle Memory*, *The Civil Imagination*, and *The Sacred and Profane*. Topics vary from semester to semester, depending on the instructor.

Moving Image

Intro to Music Video

Today's photographers are expected to be equally as skilled at using video as they are the still image. This course offers students a solid introduction to time-based media, allowing them to practice core skills in cinematography, continuous light sources, directing, producing, and non-linear editing. Students will study concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and design. Students will be challenged to think comprehensively about their music video projects in terms of the branding of the music and the marketing of the musician. Using their own and collaborative class projects as prototypes, students will learn to break down their ideas and videos in terms of story and emotional beats, shot selection and composition.

Pause Pause Play

Examining the role of photography within the history of video art, students will workshop and create short films through using experimental methods of animation. Students will make a final project that incorporates still images within a media meant for movement. Hands on film techniques, such as manipulating found footage, direct animation film transfer processes, stop motion and editing demonstrations will be addressed.

Performing for the Camera

This course explores questions of identity, fiction, and narrative by inviting students to perform for the camera. Students will create an avatar or persona, and examine various online platforms (Facebook, Instagram, Twitter and YouTube) to investigate the liminal space between performing for a live audience and performing for the camera. This class will focus on photography and video, and use lens-based media to explore the dynamics of self. Students will take on different collaborative roles simultaneously, as if splitting the self in two: the director and subject, the viewer and viewed, the witness and witnessed, artist and muse. In this photographic space, theatrics will serve as the tactical tool to blur the lines between image and spectator, the self and the other.

Editorial/Commercial Practice

FAYN Magazine - From Curation to Print

This class curates and designs the current issue of FAYN Magazine, the Photo Arts Conservatory in-house fashion and art publication. Each semester a team of students becomes the editors and content creators who bring the next issue to fruition. Students learn how to build and manage content curation, calls for entry, and graphic design. Students art direct the issue, create a style guide and learn how to construct editorial layouts in InDesign. Student editors curate a show, produce events, and learn the ins and outs of a working magazine.

FAYN Magazine - Part One: Hands-On Curation, Editorial & Art Direction

This class will be the first of two semesters dedicated to a student-led production of a themed publication. In this first semester students will devise an issue concept, solicit submissions, work with guest artists, students, and faculty to produce original content for the issue, as well as conduct interviews, create original writing, and work as editors on submitted writing pieces. The students will then enter a curatorial phase, studying and gaining hands-on experience in the editorial process of publication production. By the end of the semester they will have managed a publication project and have copy and images ready for layout.

FAYN Magazine – Part Two: Hands-On Editorial Work & Publication Design

This is part two of the FAYN production series. In this class students will assess the content produced in the previous semester and devise the creative design direction for the issue. They will then break into art production and layout and design work groups, creating the final assets and layout scheme for the magazine. The class will then move into copy editing and preparation for publishing.

Prerequisite(s): Intro to Graphic Design

The City as Portrait

This is a research and project-based class broken into two parts: Lecture and photographic work and research. Beginning with research of Los Angeles' rich history, students will be asked to find a location and historical figures that they incorporate into a series, culminating in a photographic essay of a place and time.

From Pitch to Publish

In this course students will learn how to build and execute engaging projects from pitch to publish that solidify the translation of an idea for a client. Students will create treatments through photoshop and Indesign to present to clients. Once approved students will execute these projects and respond to client feedback. The course will take students through the bidding, budgeting, execution, delivery and invoicing of a job in advanced detail. Students will become experts on US copyright law and photo licensing as well as commercial contracts. Through a selection of industry speakers and an exploration of photo workflow students will build professional business practices that can help them find jobs and get paid.

The Social Occasion

A comprehensive course covering the artistic, technical and business aspects of Wedding and Event Photography, including Bar and Bat Mitzvahs, Quinceaneras, and various types of Corporate Events. The class will include lectures, demonstrations, assignments and critiques. Students will learn the role of the photographer during an event and how to work with a client to guarantee success. What pictures need to be taken when? What does the client want? How to direct and pose subjects?

Analogue

Alternative Processes

In this course, students will explore alternative silver processes including lithography printing 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.

Fluid Dynamics

Through the use of various colored inks, fluids, pigments, dyes and chemical compounds, this digital and analog photography course aims at encouraging students to explore something of the rhythm that informs our response to much of what we find most beautiful and inspiring in the world around us. Students will experiment with creating and photographing the patterns created by the harmonious expansion and blending of liquid matter, as it seeks the point of least resistance. Through a challenging series of photographic assignments covering diverse techniques including close up digital photography and analog approaches, such as lumen printing, students will gain a broad appreciation of the power that fluid dynamics can play in their own creative vocabulary.

The Cameraless Image

What is a photograph? Challenging the notion of the camera as our primary tool for creation, this class will pursue cameraless imagery through several approaches. When and how is a photograph made? What is the process of exposure in forms that exist beyond the store bought camera? Using Pinhole Cameras, Anthotypes, Chemigrams, Cyanotypes, Gelatin Silver prints, Liquid Emulsion, Lith prints, Wet Plate Collodions and Polaroids, students will create images without a camera.

| BACHELOR OF FINE ARTS IN GAME DESIGN (OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 122 Units

| PROGRAM OVERVIEW

The New York Film Academy (NYFA) Bachelor of Fine Arts (BFA) in Game Design is an 8-semester conservatory-based, full-time study undergraduate program. The curriculum is designed to give gifted and energetic prospective video game developers the tools they need to succeed in their chosen sector of the video game industry. The New York Film Academy Bachelor of Fine Arts in Game Design provides a creative setting with which to challenge, inspire, and perfect the talents of its student body.

| LEARNING OBJECTIVES

The educational objectives in the Bachelor of Fine Arts in Game Design are to give students an introductory education in the art and craft of game design and coding as well as to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of game writing & design.

Overall, the first five semesters concentrate on building a baseline foundation in the art, technology, design, storytelling, and business of video games. The focus of the final three semesters is to build on that foundation and produce all the materials, both written and verbal, that the student will require to enter the game design industry or pursue graduate work in the field. For General Education, follow the same curriculum as all BFA students at NYFA, including Foundation courses in the Humanities, Social Sciences, Natural Science and the History of media, followed by Prerequisite course and Upper Division electives in those areas. This provides students with a liberal education in critical thinking, scholarly research, writing and reading.

The educational objectives in the Bachelor of Fine Arts (BFA) in Game Design are to teach students the art and craft of game design and storytelling at the professional level, through a strict regimen consisting of lectures, seminars, and total immersion workshops.

All students will:

- Students appreciate broader sciences and humanities as they apply to game design in academia, the industry, and the arts.
- Students formally deconstruct games ranging from seminal works, current developments in the industry, peer projects while analyzing them using the methods of interactive tenets and Game Design.
- Students use industry-standard programming and other software tools to prototype and develop their own digital games.
- Students conduct playtest sessions which elicit feedback from playtesters for the purpose of improving the player experience.
- Students create and present produciorial materials essential to the business of game design including, schedules, pitches, and marketing plans using best practices from industry.
- Students learn both linear and non-linear storytelling methods that they can apply in the creation of story scripts and dramatic elements including: premise, story, character, play, and dramatic arc.
- Students formulate their own artistic and design voice using the language of Game Design and visual storytelling methods as expressed by the execution of a collaborative thesis.
- Students practice collaborating and leading peers in a structured creative environment, through the creation of works aspiring to philosophical, social, and/or cultural significance.

| YEAR ONE

Students build a strong base of knowledge in design, art, coding, and sound design - which are the very foundations of game development. Students work collaboratively to create games with the support of their instructor. Students are exposed to facets of storytelling in games through courses in narrative and level design.

Year-One Expected Learning Outcomes:

Skills learned as a result of successful completion of this year include:

- Understand, through analysis, the key elements that make up specific video game genres and how they are employed effectively to create a successful game.
- Be able to code games using industry-standard tools.
- Master, through study, guest lectures, and practical application, the foundational theories of game design; how to make a game fun; how to make a game entertaining; how to engage and immerse the player in a gameplay experience.
- Understand the process of creating assets and mechanics for video games
- Understand the technology involved in creating games.
- Understand the basics of interactive storytelling in video games.

| LEARNING OBJECTIVES

Skills learned as a result of successful completion of this year include:

- Understand, through analysis, the key elements that make up specific video game genres and how they are employed effectively to create a successful game.
- Master, through study, guest lectures, and practical application, the theories of game design; how to make a game fun, engaging, and immersive for your target audience.
- Master, through study, analysis and practical application, the theories of interactive storytelling; how to enhance a player's engagement in the gameplay experience by crafting a compelling, entertaining story; how to maintain a narrative structure in a medium that encourages the audience to choose which direction the story takes.

| YEAR TWO

The 4th semester of the NYFA BFA in Game Design focuses on the core educational components of our program – playable system design and development. With a couple of working digital games under their belt, and a foundational understanding of Game Design, students are now challenged to stretch their skills by designing multiplayer games.

In the 5th semester, students continue to develop software collaboratively. In this semester, students will begin working on their first full 2-semester project. This will give students a chance to experience the complete development cycle of a fully polished game. The study of the

Humanities helps develop skills to interpret and understand the human condition. Meanwhile, their studies in game marketing and publishing will help them to better understand how commercial games need to incorporate these concepts early in the design phase.

The goal of Semester 6 is to complete the full production collaborative project that they began working on in the previous semester. This can serve as a solid piece in their portfolio which they will begin developing in their class on the game industry.

Year-Two Expected Learning Outcomes:

- Understand the process of creating assets for video games, and how that process informs, alters and co-exists with the design and writing aspects of game development.
- Master the technology involved in creating games.
- Understand the process of programming video games on multiple platforms.
- Understand the business side of the game industry.

| LEARNING OBJECTIVES

Skills learned as a result of successful completion of this year include:

- Understand the process of creating art assets for video games, and how that process informs, alters and co-exists with the design and writing aspects of game development.
- Understand the technology involved in creating games.
- Understand the process of programming video games on various platforms and how that process dictates what can and cannot be achieved from a design point of view.
- Understand the concepts of milestones, sprints, and other production processes involved in professional game development. Master, through in-class exercises, the art of pitching a video game to and how to effectively communicate and market the uniqueness and commerciality of a new video game concept.

| YEAR THREE

Semester 7 kicks off a two-semester collaborative thesis project that will generate the students most ambitious work yet. A history class will help them see how modern games fit in the

The final semester of the NYFA BFA in Game Design is focused on completing and polishing their Collaborative Thesis Project. They also take a class that focuses on industry trends and the future of games, so our students are able to keep up-to-date on the latest changes, given the breakneck pace of change in the tech and entertainment industries.

Expected Learning Outcomes:

- Understand the background of the game industry and how it continues to evolve.
- Be forward thinking and identify patterns from the past.
- Master, through frequent collaboration with peers, the ability to work professionally and effectively in a high-pressure creative environment.
- Deliver a polished working game in collaboration with teammates.

| CURRICULUM

<u>Semester One</u>		<u>Units</u>
GDSN101	2-D Game Design	3
GDSN111	Game Coding I	2
GDSN121	Game Studio I	2
GDSN131	Introduction to Systems Design	3
GDSN143	Introduction to 2D Game Art	2
FOUN100	English Composition	3
FOUN171	First Year Seminar	3
<u>Required</u>		<u>18</u>

<u>Semester Two</u>		<u>Units</u>
GDSN191	Mobile Games Design	3
GDSN161	Game Coding II	2
GDSN211	Game Studio II	2
GDSN151	Advanced Systems Design	3
GDSN173	Sound Design for Games	3
FOUN101	Advanced English Composition	3
<u>Required</u>		<u>16</u>

<u>Semester Three</u>		<u>Units</u>
GDSN221	3D Game Design	3
GDSN241	Game Studio III	2
GDSN201	Introduction to Level Design	2
GDSN261	Introduction to Narrative Design	3
GDSN141	Introduction to 3D Game Art	2
FOUN131	Public Speaking	3
<u>Required</u>		<u>15</u>

<u>Semester Four</u>		<u>Units</u>
GDSN251	Multiplayer Game Design	3
GDSN271	Game Studio IV	2
GDSN331	Advanced Level Design	3
GDSN291	Advanced Narrative Design	3
GDSN183	Math for Game Developers	3
FOUN141	Critical Thinking	3
<u>Required</u>		<u>17</u>

<u>Semester Five</u>		<u>Units</u>
GDSN233	Full Cycle Game Production	3
GDSN301	Game Studio V	2
GDSN281	Game Marketing & Publishing	3
SOSC211	Psychology of Production	3
HATM281	History of Video Games	3
<u>Required</u>		<u>14</u>

<u>Semester Six</u>		<u>Units</u>
GDSN311	Game Industry	3
GDSN341	Game Studio VI	2
GDSN353	Advanced Sound Design	3
ARHU191	Literature & Society	3
Students must complete 1 upper-division Social Science course this semester.		
-	Choose from course list.	3
<u>Required</u>		<u>14</u>

<u>Semester Seven</u>		<u>Units</u>
GDSN321	Collaborative Thesis I	3
GDSN381	Game Studio VII	2
NASC211	Science in the Movies	3
ARHU251	The Effective Artist: Critical Concepts in the Arts	3
Students must complete 1 upper-division History of Arts, Theatre & Media course this semester.		
-	Choose from course list.	3
<u>Required</u>		<u>14</u>

Semester Eight		Units
GDSN361	Collaborative Thesis II	3
GDSN373	Game Studio VIII	2
GDSN391	Topics in Games	3
ARHU391	Ethics of Video Games	3
Students must complete 1 upper-division Arts & Humanities course this semester.		
-	Choose from course list.	3
Required		14

| COURSE DESCRIPTIONS

LIBERAL ARTS & SCIENCE courses are listed separately.

| SEMESTER ONE

2D Game Design

This course exposes students to the beginning technology of 2D games. Each student gets the experience of running their own game studio in collaboration with a team of classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently. Students will also be exposed to the various career roles that exist in game development.

Students take increasingly advanced variations of this class in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree they will have a portfolio of working game projects.

Game Coding I

The course accommodates students of all levels of existing experience with computer programming. Tutorials are given to each student to ensure a finished course with hands-on ability as a programmer. Students will apply their coding skills in a game engine. Each student will complete the course with a portfolio of coding modules and prototypes appropriate to their experience level.

Game Studio I

Students work in teams to build a functional game. Students will utilize standard development processes and procedures to complete their deliverables for each required milestone. Students sharpen their skills by practicing the game development process multiple times in the degree program.

Introduction to Systems Design

This course provides a foundation of knowledge for understanding games as playable systems. Students learn the language of Game Design and practice the craft of prototyping, playtesting, and iterating in an environment independent of computers. This will provide the student with skills that can be used throughout a career in games and transcend changing technologies.

The student will:

- 1) Understand Fundamental Theory – See how any game breaks down into Formal, Dramatic, and Dynamic systems. And learn how the three interrelate.
- 2) Learn Core Development Process – Acquire the skills of prototyping, playtesting, iteration, presentation, and collaboration.

3) Practice, Practice, Practice – All students prototype multiple games on paper regardless of technical skills. All students gain extensive experience critiquing and analyzing games via playtests with fellow students.

At the end of the course each student will have a portfolio of paper game prototypes.

Introduction to 2D Game Art

This course examines 2D (and 2.5D) visual design elements in games including sprite art and animations, backgrounds (static, scrolling, and parallaxed), particle effects, and UI/UX. The class will explore the fundamentals of graphic design (color theory, composition, hierarchy, typography, etc). Students will learn how to visually communicate concepts to an audience. Students will engage with ideation, communication, and problem solving for visual designs they learn to master the look and feel of a 2D game experience.

| SEMESTER TWO

Mobile Game Design

This course exposes students to the technology and commercial design aspects of mobile game development. Students will be exposed to a variety of standard mobile game technologies (eg: GPS, accelerometers, augmented reality), design concepts (including a variety of Free-to-Play mechanics), and terminology (eg: KPI, ARPDAU, Gacha, hypercasual).

For the project they create, students will have to take into consideration the varying screen resolutions and control schemes of any mobile devices they target. Students will also need to identify and design around an appropriately identified monetization strategy.

Each student gets the experience of running their own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Game Coding II

Like its precursor course, this course teaches students how to code games, but at a higher level. Tutorials are given to each student to ensure hands-on skills with coding are improved and they complete additional modules and prototypes. Students will create at least one project that is deployed to two platforms or devices (e.g. PC, Mac, Linux, mobile, web browser, etc).

Prerequisite(s): Game Coding I

Game Studio II

Students work in teams to build a functional game. Students will utilize standard development processes and procedures to complete their deliverables for each required milestone. Students sharpen their skills by practicing the game development process multiple times in the degree program.

Prerequisite(s): Game Studio I

Advanced Systems Design

This course builds upon the foundations established in the Introduction to Game Design course, and focuses on advanced study of system design and play mechanics. The course is workshop-focused, meaning a substantial portion of time is spent actively engaged in the paper prototyping process. Students explore more sophisticated facets of the playable systems and user experience design. Students spend time learning more difficult subjects like game balancing and game economics.

Creating system literacy is the primary goal; and everything else we do supports that aim.

Sound Design for Games

This course exposes students to the fundamentals of sound design in games including industry standard software tools for SFX and music. Students learn about techniques for recording, synthesizing, mixing, and editing digital audio.

| SEMESTER THREE

3D Game Design

This course exposes students to the intermediate technology and the increased complexity of 3D game development. Each student gets the experience of running their own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester.

Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

At the end of the degree students will have a portfolio of working software projects.

Game Studio III

Students work in teams to build a functional game. Students will utilize standard development processes and procedures to complete their deliverables for each required milestone. Students sharpen their skills by practicing the game development process multiple times in the degree program.

Prerequisite(s): Game Studio I

Introduction to Level Design

In this class students work with professional level editor tools to map out and implement high quality play experiences in an existing game. Students learn to script events and implement visual designs that aid in game play and storytelling. Students learn the proper balance of pacing, save points, obstacles, pick-ups, and other level design concepts.

Introduction to Narrative Design

This course examines the critical elements that make strong story concepts and how they can be shaped to create the foundations of great games. Students will design narrative, game play, physical environment (world, gameplay spaces), and other key elements.

Introduction to 3D Game Art

This course introduces students to industry-standard tools for the creation of visual 3D assets. Students are introduced to 3D modeling, sculpting, and animation in a hands-on environment.

Students gain practical understanding of 3D art for games. Students will also learn the basics of a variety of 3D game art topics such as: UV mapping, nurbs modeling, texturing, and 3-point lighting using D-map and raytrace shadows.

| SEMESTER FOUR

Multiplayer Game Design

This course exposes students to the advanced technology of networked multiplayer games. Each student gets the experience of running their own game studio in collaboration with 1-4 classmates.

Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

Game Studio IV

Students work in teams to build a functional game. Students will utilize standard development processes and procedures to complete their deliverables for each required milestone. Students sharpen their skills by practicing the game development process multiple times in the degree program.

Prerequisite(s): Game Studio III

Advanced Level Design

This course builds on the knowledge from the previous Level Design course and delves deeper into core concepts. Student's work with professional level editors to make sophisticated play experiences. Students are required to make Youtube videos of game play as potential portfolio pieces.

Prerequisite(s): Introduction to Level Design

Advanced Narrative Design

This course builds on the knowledge from Introduction to Narrative Design and delves deeper into core concepts. Works of scholars provide the student with an intellectual venture through advanced narrative theory supported by case studies.

Examples include Emergent versus Embedded Narrative, Narratology versus Ludology, the Neuroscience of Narratives.

Prerequisite(s): Introduction to Narrative Design

Math for Game Developers

Game development involves a lot of mathematical concepts that sound scary, but are actually quite straight forward. This course will teach critical math concepts (such as vector math, linear interpolation, and trigonometry) that are necessary to quickly and efficiently implement mechanics for games.

| SEMESTER FIVE

Full Cycle Game Production

This course focuses heavily on production and gives students the experience of completing an entire game production cycle from concept to implementation to polish to launch. This course runs one semester, but is accompanied by two studio classes over the course of two semesters.

Each student gets the experience of running their own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

Game Studio V

Students work in teams to build a functional game. Students will utilize standard development processes and procedures to complete their deliverables for each required milestone. Students sharpen their skills by practicing the game development process multiple times in the degree program.

Prerequisite(s): Game Studio IV

Game Marketing & Publishing

This course provides the student with an understanding of the business of video games. Students learn to see the world through a publisher's eyes - whether AAA or indie - and in the process gain insight in how to plan, budget, pitch, launch, market, and monetize games.

Students leave the course with a practical and state of the art knowledge of the game business including how to make a marketing plan, calculate return on investment, develop data-driven reporting, conduct public relations, etc. Students also learn about guerilla marketing techniques suitable to independent studios with no money.

| SEMESTER SIX

Game Industry

This course provides the students with an education in building a successful career in video games. The course educates the student about roles in industry, professional networking, portfolio development, resume crafting, interviewing, salary negotiation, carving out a career path from entry level to creative or business leader, and other knowledge pertinent to becoming a professional in the game industry.

This course also looks at the history of the industry itself and explores cultural, legal, and ethical issues surrounding it (eg: ESRB, IGDA, GamerGate, etc).

Game Studio VI

This is a follow-up to Game Studio V which was a companion to the Full Cycle Game Production class. Students work in teams to polish and launch their digital game. They sharpen their skills by practicing game development multiple times throughout the degree program.

Prerequisite(s): Game Studio V

Advanced Sound Design

This class picks-up where Sound Design for Games left off by delving into advanced topics in creating game audio. Students will create an original audio track for an existing game.

| SEMESTER SEVEN

Collaborative Thesis I

This hands-on course exposes students to the advanced responsibility of choosing their own technology (in collaboration with teammates) for their BFA thesis project. Each student gets the experience of running their own game studio in collaboration with 1-4 classmates. Students work to create a functional digital game.

Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

At the end of the degree students will have a portfolio of working software projects.

Game Studio VII

Students work in teams to build a functional game. Students will utilize standard development processes and procedures to complete their deliverables for each required milestone. Students sharpen their skills by practicing the game development process multiple times in the degree program.

Prerequisite(s): Game Studio VI

| SEMESTER EIGHT

Collaborative Thesis II

This hands-on course exposes students to the advanced responsibility of choosing their own technology (in collaboration with teammates) for their BFA thesis project. Each student gets the experience of running their own game studio in collaboration with 1-4 classmates. Students work to create a functional digital game.

Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are encouraged to continue and polish the project they began in the Collaborative Thesis I. At the end of the degree students will have a portfolio of working software projects.

Game Studio VIII

This is the follow-up to Game Studio VII that was the companion to the Collaborative Thesis I class. It is one of two studio classes over the course of 2 semesters. Students work in teams to complete, polish, and launch their digital game.

Students sharpen their skills by practicing the development process multiple times in the degree program.

Prerequisite(s): Game Studio VII

Topics in Games

As a part of both the tech and entertainment industries, games are constantly evolving at a breakneck speed. A new technology, business model, legal precedent, or design idea can turn the entire industry on its head in an instant. This course covers emerging or changing ideas, concepts, cultures, technologies, and/or trends in games and the industry at large.

| BACHELOR OF FINE ARTS IN 3-D ANIMATION & VISUAL EFFECTS (OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 120 Units

| PROGRAM OVERVIEW

The New York Film Academy Bachelor of Fine Arts in Animation is an eight-semester conservatory-based, full-time undergraduate program. The curriculum is designed to immerse gifted and energetic prospective 3-D Animation and Visual Effects Artists in all aspects of the discipline. The New York Film Academy Bachelor of Fine Arts in Animation provides a creative setting in which to challenge, inspire, and perfect the talents of its student body.

Students follow an intensive curriculum and achieve multiple learning goals. The structure of this program emulates the workflow and pipeline of a professional production in the industry, which will provide students with the following:

- Preparation for a competitive professional environment
- Knowledge directly applicable in current work field using the latest software and technology
- Practical skills developed from intensive discipline and practice
- Ability to deliver a project from the beginning to the end in the manner used in actual professional production

The program will also be dedicated to strengthening fundamental visual storytelling. Students will dissect principles and techniques of live-action filmmaking and story-telling and discover how they apply to a CG-generated world. Students will learn:

- The storyboarding and script writing process for live-action and animated films
- How real world cameras and lenses correspond to CG cameras and lenses, understanding the imperfections of photorealistic images.
- How live action lighting can be captured and emulated for use in 3D and visual effects.
- How to bring to life inanimate objects or characters by understanding the basic principles of animation.
- Traditional drawing and sculpting in order to understand their fundamental concepts to digitally paint and sculpt

Disciplines that will be taught in depth are:

- Modeling (Hard Surface and Organic)
- Texture and materials
- Look development and layout
- Lighting and rendering
- Character Animation
- Rigging and character set-up
- Visual Effects and Compositing
- Dynamics and effects animation
- Matte painting
- Character design
- Animated film direction

With the guidance of instructors, students will also develop professional-caliber demo reels. As well as write, direct, and animate an animated or visual effects driven short film as a Thesis Project.

| PROGRAM LEARNING OUTCOMES

- Students appreciate broader sciences and humanities as they apply to animation design in academia, the industry, and the arts.
- Students critically deconstruct animation and visual effects ranging from seminal works, current developments in the industry, and peer projects while analyzing them using the methods of visual and narrative design.
- Students formally practice collaborating with peers, and/or eliciting formal feedback from peers to improve the aesthetic, social, and cultural significance of their work.
- Students formulate their own artistic and design voice within multiple chosen specialties in the animation and/or visual effects pipeline.
- Students develop and present produciorial materials essential to the business of animation and visual effects including, schedules, shot lists, breakdowns, and pitches using the best practices from the industry.
- Students create animation and visual effects shots using industry-standard and cutting edge software tools and formal techniques.
- Students demonstrate exceptional craftsmanship in multiple chosen artistic and technical disciplines in the animation and/or visual effects pipeline.

| SEMESTER ONE OBJECTIVES

The primary objective of the first semester is to focus on the fundamental knowledge of computer graphics. This is a survey semester where students will study industry-standard applications while receiving a broad understanding of computer-generated imaged both in 2-D and 3-D applications.

| SEMESTER TWO OBJECTIVES

This semester will focus on the creation and animation of digital and practical characters with proper anatomy and good design aesthetic. Students will develop their working knowledge of sculpting and drawing. They will immediately apply this traditional knowledge into modeling and animation of 3D characters. By the end of the semester students will have a traditional maquette of their creature as well as 3D modeled characters and animation that can fit into a film or animation production pipeline.

| SEMESTER THREE OBJECTIVES

Semester 3 courses will take students through the current complete visual effects pipeline from concept to finished shot. Students will take and directly apply concepts and improve projects created throughout the second semester. They will follow through the next stages of production by learning how to design and model organic character which will then be seen through with proper texturing. There will be an emphasis on presentation in order to create beautiful photo realistic and stylized imagery alike.

| SEMESTER FOUR OBJECTIVES

This semester will take a further examination of visual effects while introducing lighting and rendering. The study will center on the details and complexities of lighting and rendering using both image based lighting and direct lighting techniques. Students will also be introduced to modern techniques in digital sculpting which will prepare students with skills for the professional world.

| SEMESTER FIVE OBJECTIVES

In the 5th semester, students will receive hands-on production experience with digital cinematography. Original material will be shot and edited by the students. 3-D effects will be integrated into the live action footage, creating a polished photorealistic film quality result. On completion of the fifth semester, students are expected to have mastered the tools to create a believable visual effect shot from beginning to end. In this semester students will also study and animate the natural effects of our world (fire, smoke, dust, etc...) using advanced dynamic simulations, ready for compositing into live action or animated films.

| SEMESTER SIX OBJECTIVES

By semester 6, students have now experienced a broad range of 3-D disciplines and are ready to combine all these skills into a polished final product. Students will enter into production and asset creation on their final thesis films. They will finish modeling, texturing, and rigging their animated characters. Thesis Production will be supplemented with classes where they will create the original digital environments of the films, using a combination of 3-D techniques and timeless traditional matte painting techniques. Finally, they will be introduced to motion graphics that will bring style and professionalism to the titles and credits of their films.

| SEMESTER SEVEN OBJECTIVES

Semester seven concentrates on creating better storytellers. Students will hone their traditional story-telling and pitching abilities as they write, storyboard, design, and pitch their thesis film ideas. While in-development for their thesis films students will take advanced classes in character animation, texturing, and lighting in preparation for the rigors of their upcoming films.

The final two semesters develop the student into a professional-caliber 3-D artist. Students will choose their preferred discipline (animation, modeling, texturing, rigging, etc.) and are guided through developing a professional animated short film with this focus.

| SEMESTER EIGHT OBJECTIVES

In semester eight, students finish animation, lighting, rendering and editing their Animation Thesis Project and polish their discipline-specific reel. Professional Development in Animation class prepares students for what awaits them in the professional world of Animation once they graduate. Students will learn how to prepare and polish professional materials such as demo reel, which will be crucial to their introduction to the professional world. Also discussed are the standards and practices of the business of Animation. Industry guest speakers will work with students this semester as well.

| CURRICULUM

Semester One		Units
ANIM101	3-D Animation Essentials	3
ANIM191	VFX Grand Tour	2
ANIM111	Drawing & Anatomy	2
ANIM121	Sculpture	2
FOUN100	English Composition	3
FOUN171	First Year Seminar	3
Required		15

Semester Two		Units
ANIM131	Modeling	2
ANIM141	Drawing & Sculpture	3
ANIM371	Professional Development in Animation	3
ANIM151	Character Animation	3
ANIM161	Stop Motion	2
FOUN101	Advanced English Composition	3
Required		16

<u>Semester Three</u>		<u>Units</u>
ANIM171	Character Design	2
ANIM181	Texturing	3
FOUN131	Public Speaking	3
FOUN141	Critical Thinking	3
ARHU191	Literature & Society	3
<u>Required</u>		<u>14</u>

<u>Semester Four</u>		<u>Units</u>
ANIM201	Lighting & Rendering	3
ANIM211	Visual Effects	3
ANIM221	Digital Sculpting	3
ANIM223	Programming & Scripting for Visual Effects & Animation	2
SOSC211	Psychology of Production	3
HATM261	History of Animation	3
<u>Required</u>		<u>17</u>

<u>Semester Five</u>		<u>Units</u>
ANIM231	Visual Effects Supervision for Cinematography	2
ANIM241	Character Setup	3
ANIM251	Compositing	3
ANIM261	Effects Animation	3
ARHU251	The Effective Artist: Critical Concepts in the Arts	3
NASC211	Science in the Movies	3
<u>Required</u>		<u>17</u>

<u>Semester Six</u>		<u>Units</u>
ANIM271	Design for Composition & Storytelling	3
ANIM281	Screenwriting & Storyboarding	3
ANIM283	Rigging for Production	2
ANIM301	Thesis Project Development	2
ANIM311	Look Development	2
HATM201	Topics in Film Studies	3
<u>Required</u>		<u>15</u>

<u>Semester Seven</u>		<u>Units</u>
ANIM321	Matte Painting & Digital Environments	2
ANIM341	Animation Thesis Production I	2
ANIM351	Performance Techniques in Animation & Visual Effects	2
Students must complete 1 upper-division Arts & Humanities course.		
-	Choose from course list.	3
Students must complete 1 upper-division Social & Behavioral Science course:		
-	Choose from course list.	3
<u>Required</u>		<u>12</u>

<u>Semester Eight</u>		<u>Units</u>
ANIM361	Animation Thesis Production II	3
ANIM381	Professional Portfolio	2
ANIM391	Business & Production of Animation & Visual Effects	3
Students must complete 1 upper-division Arts & Humanities course.		
-	Choose from course list.	3
Students must complete 1 upper-division History of Art, Theatre & Media course.		
-	Choose from course list.	3
<u>Required</u>		<u>14</u>

| COURSE DESCRIPTIONS

All LIBERAL ARTS & SCIENCE courses are listed separately.

| SEMESTER ONE

3-D Animation Essentials

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.

VFX Grand Tour

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.

Drawing & Anatomy

The purpose of this course is to explore and become familiar with the human form. Students will gain a deep and intimate knowledge of the human form on a perceptual and anatomical level. The classes will be focused on direct observation from a live model, focusing on gesture and accurate proportions. This course covers advanced drawing concepts as they relate to figure drawing, character modeling and animation.

Topics include basic human and animal anatomy and form as it relates to the surrounding environment and spatial relationships. In this course students will continue to develop the figure by using the basic understructure for animation. Rotation of poses, simple motion studies, sense of weight, gesture studies, action line and the use of light and shadows will be incorporated into the development of the figure studies.

Sculpture

This course teaches the sculptural techniques in a variety of clays geared toward character-based and realism-based artworks. This course covers armature construction, neutral and dynamic posing, and techniques.

| SEMESTER TWO

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.

Drawing & Sculpture

This course teaches the sculptural techniques in a variety of clays geared toward character-based and realism-based artworks. This course covers armature construction, neutral and dynamic posing, and techniques for modeling human and character features, dimensional planes and textural surfaces. Students will practice realizing human anatomy into three-dimensional form.

Prerequisite(s): Drawing & Anatomy

Professional Development in Animation

This course prepares students for what awaits them in the professional world of Animation once they graduate. Students will learn how to prepare and polish professional materials such as a demo reel, which will be crucial to their introduction to the professional world. Also discussed are the standards and practices of the business of Animation. Industry guest speakers will take part in the course.

Character Animation

Students will begin with a survey course in performance and animation fundamentals guided by the basic principles of animation. Subsequent projects will serve to highlight these principles with practical application in industry standard programs. The final phase of the class will be the production of a polished piece. Featuring either two distinct characters animated in a single scene, or one character animated and composited alongside live action footage.

Prerequisite(s): 3-D Animation Essentials

Stop Motion

To provide a fundamental understanding of the concepts of animation, students will be introduced to traditional straight ahead frame-by-frame animation technique in a variety of mediums. Students will explore the relationship of frames, frame rates and time to animation scene presentations. Students will apply the animation principles of squash and stretch, anticipation, ease in and ease out, staging, following through, arcs, secondary action, timing and exaggeration to their projects. Students will examine how to breakdown and design animation setups appropriate to animate people (pixilation), objects, voices, clay, puppets and composite projects with live action. The class is designed to build a foundation of traditional animation work as preparation for digital processes and procedures.

Prerequisite(s): Sculpture

| SEMESTER THREE

Character Design

This course will show various approaches to conceptualizing and designing believable and original creatures/characters for feature films and video games. Students will take a creature from very rough thumbnails 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 the powerful Zbrush Dynamesh, to Mudbox, Maya, Photoshop and traditional clay maquettes.

This course will teach how to give creatures an underlying animation skeleton that animators can use to bring life to their characters. Also covered are how to rig bipedal, quadruped and fantastical creatures. Students will rig their own model by the end of the course in preparation for Animation I. Course will be taught inside Autodesk Maya.

Prerequisite(s): Character Animation

Texturing

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 inside of Mari as well as Autodesk Mudbox, and look development inside of Chaos Group's Vray photorealistic renderer. Students will be required to texture and shade their Modeling 1 & 2 models and achieve a photorealistic still render.

Prerequisite(s): Modeling

| SEMESTER FOUR

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.

Visual Effects

What is a Hollywood blockbuster film without an explosion? This course will take students through the techniques of creating and controlling realistic natural phenomena such as fire, smoke, dust, particle effects, and volumetric fluid dynamics. Students will also learn how to integrate dynamics into live action plates as well as CG features.

Prerequisite(s): 3-D Animation Essentials

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.

Prerequisite(s): Modeling

Programming & Scripting for Visual Effects & Animation

Maya's scripting abilities allow the creation of any custom tools you may need. Whatever Maya cannot do natively can be achieved by creating your own Mel or Python scripts. This very powerful class will help even the most non-technical artists speed up their workflow by making mundane and difficult tasks easier through custom tools creation.

| SEMESTER FIVE

Visual Effects Supervision for Cinematography

This course is designed to give students an introduction to the technical and conceptual aspects of cinematography through short format filmmaking and VFX. Students will learn from seasoned cinematographers in the film industry all the craft skills covering tools, techniques and language.

Students will become familiar with several industry standard cameras and have a good working knowledge of lighting from a moving subject. Through practical work, students will learn how different cameras are handled and performed, gain a basic understanding of exposure and movement control for shooting on both digital and film cameras, and leave with a broad understanding of how to tell a story with the camera. The class also covers professional working practices, on-set etiquette, and other vital technical aspects of cinematography.

Students will learn to analyze, interpret and utilize traditional methodologies and techniques of cinematography and apply them to their work as digital animation artists.

Prerequisite(s): 3-D Animation Essentials, Modeling

Character Setup

This class will focus on the deformations and skinning of characters, how skin folds, how muscles flex, facial setup, and deformation. Shot modeling, corrective pose modeling, and soft skin bodies, will all be discussed. Students can choose to further refine their Character Setup rig or utilize one provided by the class. Software: Autodesk, Maya

Prerequisite(s): Character Animation

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, and Color Theory.

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.

| SEMESTER SIX

Design For Composition & Storytelling

This class will further train students to be storytellers through the physical design of the characters, props, and sets involved in their story. They will learn how concepts such as shape, language, and color theory can help support and tell their stories.

Screenwriting & Storyboarding

In this course, students will deepen their understanding of narrative, dramatic, visual storytelling. Character, plot, story structure, dialogue, subtext, suspense, plant and payoff, mystery, misdirection, and other concepts are discussed and applied to original pieces created by the students.

This course will teach students the art and techniques of storytelling and traditional storyboarding as well as modern 3D animatics/pre-visualization using industry standard programs.

Rigging for Production

Students will learn advanced techniques for creating multiple animations & effects rigging. In depth topics that will be covered include: facial rigging, deformation techniques, blendshapes, muscle and feathers. Production pipeline workflows will be examined as well.

Thesis Project Development

The Thesis Journey has begun. It is now time for the students to combine all their knowledge of storytelling, modeling, design, animation, rendering, and compositing into one polished story. This is the first course of the student's thesis journey. In this course, students will navigate the pre-production pipeline of an animated film as they write, storyboard, and pitch thesis concepts for approval. In addition to the formal element of pre-production, students will master production schedules, time management, and deadline reviews as they would in a professional setting.

Look Development

This course combines what was taught in the Texturing & Lighting and Rendering courses and gives students an advanced comprehensive look on how to accomplish both heavily stylized and photorealistic styles for their animation pieces. Students will build off of the tools they already know, mastering them at a professional level, and start to expand their repertoire with new tools for rendering and texturing.

Prerequisite(s): Texturing

| SEMESTER SEVEN

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 both 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.

Prerequisite(s): 3-D Animation Essentials & Modeling

Animation Thesis Production I

In this course, students will begin to create an original piece that will be the synthesis of all the techniques they've learned throughout the program. By this point in the program, students will have determined which discipline(s) within 3D Animation best suits their abilities and creative goals, and will highlight that discipline in a final project.

Prerequisite(s): Thesis Project Development

Performance Techniques in Animation & Visual Effects

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.

| SEMESTER EIGHT

Animation Thesis Production II

Students will continue to develop and create their original pieces that will be the synthesis of all the techniques they've learned throughout the program. Student should have completed asset creation and should be well into animation and modeling. This course is supplemented with presentations and screenings of their work and culminates in the thesis screenings.

Prerequisite(s): Animation Thesis Production I

Professional Portfolio

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 stage, students will have determined which discipline(s) within 3-D Animation best suits their abilities and creative goals, and will highlight that discipline in a final project.

Business & Production of Animation & Visual Effects

This course prepares students for what awaits them in the Animation industry following their graduation. Students will learn how to prepare and polish professional materials, such as a demo reel, which will be crucial in their introduction to the professional world. Also discussed are the standards and practices of the business of Animation, which will be supplemented by industry guest speakers who will take part in the course.

| UNDERGRADUATE DEGREE PROGRAMS

BACHELOR OF ARTS

| UNDERGRADUATE ADMISSIONS POLICY: BACHELOR OF ARTS

All students pursuing an undergraduate Bachelor of Arts (BA) degree from The New York Film Academy must be proficient in English and have earned a high school diploma (at a minimum) or an acceptable equivalent. In addition to the Supporting Materials required, each applicant must submit a Creative Portfolio, to demonstrate the applicant's ability to take on undergraduate level study, and shows a potential for success within the profession.

All transcripts and supporting materials must be submitted digitally.

| REQUIRED APPLICATION MATERIALS

Undergraduate (BA) applicants must submit the following materials for admission:

1. Completed Undergraduate (BA) Program Application
2. Application Fee
3. High School Transcript
4. Narrative Statement
5. Letters of Recommendation
6. Creative Portfolio
7. Proof of English Proficiency

The following sections provide detailed information regarding each required application material.

| APPLICATION

Students must submit a completed undergraduate program application. Applications are available online at: <https://www.nyfa.edu/admissions/admissions-requirements/ba/>.

| APPLICATION FEE

Students must submit a non-refundable \$75 application fee, payable online as part of the online application.

Prior to enrollment, students may request to change their Start Date, Program, or Location up to three times, before incurring a new application fee. Upon a 4th request and any subsequent request to change Start Date, Program, or Location, a new application fee will be charged each time of such request in the amount of the published application fee at the time of the request.

| HIGH SCHOOL TRANSCRIPT

- All students pursuing an undergraduate degree from the New York Film Academy must submit an official, final high school transcript in order to complete their application.
- Digital transcripts can be submitted through the Admissions Portal or using a digital submission service (such as Parchment) or your high school's own digital delivery service.
- Home-schooled students must submit an official, original transcript accredited by their home state.
- GED earners must submit an official, original state-issued high school equivalency certificate.
- The New York Film Academy generally does not consider prior experiential learning as a substitute for the transcript requirements described above.

Students completing high school in a foreign country, where a language other than English is the official language, and who are able to produce an original transcript, must have it translated into English by an education evaluation service that offers translation services.

| NARRATIVE STATEMENT

The narrative statement should be a mature and self-reflective essay (max. 3 typed pages) detailing the applicant's reasons for pursuing a Bachelor of Arts degree in the visual arts. The essay should take into account the individual's history, formative creative experiences, contemporary influences and inspirations, and personal artistic dreams.

| LETTERS OF RECOMMENDATION

BA applicants must submit a minimum of two (2) letters of recommendation verifying the applicant's ability to successfully take on undergraduate study in the relevant field. Recommenders should be in a position to evaluate the applicant's readiness, such as teachers, supervisors, counselors, or coaches. Letters can be self-submitted or a request can be sent directly to the recommender's email, both options are available in the Admissions Portal.

| CREATIVE PORTFOLIO

BA applicants must submit a creative portfolio, according to the below requirements:

All creative portfolio materials must be submitted digitally. Applicants should consult with their admissions representative for guidance on acceptable formats (such as pdf, text files, web links, etc.). All video submissions must be uploaded by the applicant to a streaming video site (such as Vimeo or YouTube), and a link to the site must be provided in the application materials.

All portfolio materials must be submitted with an accompanying description contextualizing the nature and purpose of the project.

Collaborative work may be submitted, but applicants must detail what role they had in the creation of the work.

Portfolio materials will not be returned.

Portfolios may consist of:

Writing Sample (select from a, b, or c):

- a.** Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- b.** Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)
- c.** Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

Or a visual sample from the below:

Visual Sample (select from a or b):

- a.** Any visual or studio art, including, but not limited to: paintings, drawings, sculptures, set designs, mixed media arts, photographs (3-10 pieces), with an accompanying description contextualizing the submission
- b.** Live-action or animated fiction or non-fiction film/video (3-10 minutes in length). Applicants must describe what part they had in creating the project.

| PROOF OF ENGLISH PROFICIENCY

Non-U.S. residents or international applicants, for whom English is not the first or native language), are required to submit proof of English proficiency, in the form of:

- TOEFL (Test of English as a Foreign Language) score of 520 or higher (190 for computer-based test or 68 for internet-based test); IELTS 6 or the equivalent.
- A report from a valid English Language School verifying completion of course level equivalent to a 520 Paper-based TOEFL Score.

Students might be eligible to receive an English proficiency waiver under the following conditions:

- Verification that the applicant has been studying in a college or university where the sole language of instruction is English for at least 1 full year at the time of his or her application; or
- Verification that the applicant has been studying in a high school where the sole language of instruction is English for at least 3 full years at the time of his or her application.

| OPTIONAL SAT /ACT

For US Citizens, Permanent Residents or applicants from English speaking countries:

New York Film Academy asks all applicants to submit SAT or ACT test scores. This allows us to gain a better understanding of our applicants throughout the admissions process in an effort to serve them better when they become students.

New York Film Academy does not have required minimum test scores. Above all, our undergraduate programs are intensive, rigorous and specialized, where standardized test scores are not always the most useful factor in predicting success. However, when considered thoughtfully among many other factors, test scores can help give the admissions committee a useful indication of the applicant's academic abilities. Applicants are encouraged to discuss the use of SAT and ACT test scores with their admissions representative.

Please use the following institution DI codes when submitting test scores:

Los Angeles Campus: 6513

New York Campus: 7863

South Beach Campus: 7862

| INTERVIEW

As part of the admissions process, graduate applicants may be interviewed by phone, web or in person by a New York Film Academy representative. The purpose of the interview is to identify the applicant's goals and prior experience. The interview is also an opportunity to review the program curriculum with the applicant and to ensure that s/he fully understands the level of commitment required to successfully complete the degree.

| TUITION DEPOSIT

Once admitted to NYFA, students must pay a required deposit to secure their place in the BA program.

The deposit for all long-term programs (one year or longer) is \$500, which is applied toward the first term's tuition payment. Most of the deposit is refundable, except a \$100 administrative processing fee.

| ADMISSION STIPULATION

Please note that admission to any New York Film Academy program is based upon applicant information received during the admissions process. If, however, a student, after having been admitted but before starting classes, demonstrates that he/she is not fully prepared to commence studies at the Academy, NYFA will meet with the student to determine a proper course of action. This may include additional testing or instruction, deferring enrollment to a later semester, or enrollment in a different program of study better suited to the student.

| REQUIREMENTS FOR STUDENTS RE-APPLYING TO NYFA

There are certain instances in which students re-apply for one or more programs at New York Film Academy. Each of these situations has its own set of requirements. Re-applying students must work with a NYFA admissions representative to determine which set of requirements they must fulfill. Due to the unique nature of individual students' circumstances, final determination of application requirements for any student will rest with the Admissions Review Office. Before applying to a higher degree level, students must first successfully complete the lower degree/program.

In all of the following cases, other than returning from a Leave of Absence, a new Application must be completed by the student.

All tuition and fees, curricular requirements, and institutional policies and procedures will follow the current catalog for any returning or newly matriculating student, not the original catalog under which the student applied for admission or originally attended a NYFA program.

Any other institutional, regulatory, or accreditation standards or policies notwithstanding, the following apply:

Students who are on an approved Leave of Absence from NYFA and wish to return to their current program will require:

- No new application materials are needed.
- Return to the program must be within 180 days from start from the Leave of Absence.

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester within the past 3 semesters (e.g., Fall semester of one calendar year through Summer semester of the following calendar year) will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally).

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester earlier than the past 3 semesters will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally)
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have withdrawn or have been administratively withdrawn from a NYFA program and apply to re-enter the same program within 3 semesters from the date of withdrawal will require:

- Petition to the Admissions Review Office*.

Students who have withdrawn or have been administratively withdrawn from a NYFA degree program and apply to finish the same program after 3 semesters from date of withdrawal have passed will require:

- Petition to the Admissions Review Office*
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio.

Students who have withdrawn or have been administratively withdrawn from one NYFA program and apply to a new program may require one or more of the following:

- Petition to the Admissions Review Office*
- New letters of recommendation (in certain cases, letters may be furnished by NYFA instructors)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have successfully completed one Master's degree program (MA or MFA) and apply for a new Master's degree program will require:

- All admissions materials as stated in the general Master's degree admissions policy are required.
- Students may only apply for a term that begins at least 3 full semesters after graduation from the first master's program.
- Students may appeal the 3-semester waiting period requirement by submitting an appeal for a waiver for exceptional cases.

Students who have successfully completed a One- or Two-Year certificate program and apply for advanced standing in an undergraduate or graduate degree program within the same discipline will require:

- All admissions materials as stated in the general undergraduate or graduate degree program admissions policy are required. Certain departments or programs may require that one or more letters of recommendation be furnished by NYFA instructors. Students are advised to check with their department and admissions representative to confirm the program's specific requirements.
- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA) equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

Students who have successfully completed any NYFA program and apply to begin any new NYFA program will require:

- Notwithstanding any additional specific requirements detailed above (such as Master's degree to Master's degree), all admissions materials as stated in the general program admissions policy of the new program are required.

Students previously denied admission to a NYFA program now re-applying for the same or a different NYFA program will require:

- All admissions materials as stated in the relevant NYFA program admissions policy are required
- May only apply for a term that begins at least 3 full semesters after the term for which they were denied.

Students who are withdrawn through the Voluntary or Involuntary Medical Withdrawal processes are informed of their conditions for return at the time of their withdrawal.

Students who are suspended as a result of a NYFA policy violation are informed of their conditions for return at the time of their suspension.

* A Petition to the Admissions Review Office should include the following:

- The circumstances that led to the student's withdrawal.
- Why the circumstances that led to the student's withdrawal will no longer affect their ability to succeed at the New York Film Academy and how the student plans to succeed in their program if readmitted.
- Any additional information that the student would like the Admissions Review Office to consider while reviewing the petition for re-admittance.
- The circumstances that led to any disciplinary issues during the student's time at NYFA, if applicable

| BACHELOR OF ARTS IN MEDIA STUDIES (OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 120 Units

| PROGRAM OVERVIEW

The NYFA Bachelor of Arts in Media Studies is an eight-semester program designed to focus on the study of current and emerging media arts and the theoretical underpinnings necessary for understanding media's impact in today's society. The goal of the program is not only to prepare students for the rapidly changing landscapes of the Entertainment Industry, but also to turn out thoughtful consumers, critics and producers of media.

Students in the BA program will build the critical, creative and analytical skills needed to examine and understand current and future trends in media, as well as reach a deep understanding of the history and development of various forms of media in society. An exploration of media theory, history, criticism, media arts, pop culture, communication and business are enhanced by NYFA's hands-on approach to practical film-making and multi-platform content development.

NYFA has honed its instruction to represent a progression of knowledge that provides its undergraduates with academically rigorous and creatively challenging courses. The program is integrated with NYFA's Liberal Arts & Sciences curricula to offer a well-rounded education within a challenging field of study.

The BA in Media Studies combines three areas of content focus: critical studies; communication & marketing; and interactive narrative.

Critical Studies allows students to research and analyze the historical development of Media and Entertainment Industry as well as learning fundamentals of critical theory crucial to a scholarly study of the field. Communication & Marketing courses show how to design, create and implement tools and techniques used by various aspects of media, as well as aspects of design, psychology and mass communication to engage audiences and consumers in all aspects of media. Interactive Narrative contains both traditional forms of storytelling and production methods as well emerging, multi-platform methods, allowing students to create their own, unique intellectual properties as part of the curriculum.

By combining seminars, lectures and hands-on content creation, students acquire the skills, understanding and inspiration to continue both their scholarly and creative work well into the 21st century.

| PROGRAM LEARNING OUTCOMES

The strength of the NYFA Bachelor of Arts in Media Studies Degree is in its combination of media theory and media practice. Students will learn tools to develop and present essays and academic studies on media as well as creating professional-caliber presentations, business plans, scripts, budgets and, ultimately, completed content.

- Students will display a working knowledge of historical and contemporary media innovators and technologies and their impact on current trends in global media.
- Students will demonstrate a working knowledge of international storytelling practices through the study of scripts and content across multiple platforms.
- Students will exhibit an understanding and application of the psychology, financing, and marketing strategies and practices used in both traditional and emerging models of media.
- Students will be able to evaluate communication technologies as an agent of social change; as well as evaluate the ethical and legal considerations in working with digital media.
- Students will be able to communicate the impact of media and different distribution platforms on society.

| SEMESTER ONE OBJECTIVES

Students will be introduced to the complex world of new and emerging media and technologies. Students will examine and implement the basic, fundamental elements of storytelling and structure, applicable to all platforms, while covering basic Liberal Arts courses of college-level English Composition, First Year Seminar, and an introduction to the history and aesthetics of film.

Learning Outcomes:

Students will:

- Understand, through analysis and application, essential cinematic storytelling techniques such as visual storytelling, dialogue, scene beats, theme, and three-act story structure.
- Understand, through analysis and application, how characters and their arcs generate and propel story forward.
- Examine the history of film, media and explore the future of content creation and storytelling.
- Understand, through example and practice, how to generate original concepts, loglines, and outlines appropriate for visual storytelling.
- Develop and begin to cultivate healthy and productive writing habits.
- Develop and cultivate professional-level oral and written communication skills.
- Develop methods for working with personal and school- or work-related stressors and pressures in a positive, productive way.

| SEMESTER TWO OBJECTIVES

In the second semester, students build upon what they have learned in semester one. Courses introduce students to the concepts of how we communicate and how communication technology has evolved over the last 100 years. Students will explore basic principles of marketing as well as media's role in society, both for good and ill. General Education continues to round out the students' knowledge base and analytical skills through, Public Speaking, College Mathematics, and Critical Film Studies.

Learning Outcomes:

Students will:

- Examine and analyze the role of media in society, in its various manifestations (news, propaganda, film, internet, TV, etc.).
- Understand how Marketing is used influence consumers and audiences.
- Examine how humans communicate and how technology has changed the way we communicate as well as communication overall.
- Examine successful Marketing methods and techniques to implement in their own careers.
- Develop skills for creating and delivering a logical, clear, compelling oral presentations, and numeric literacy.
- Understand various significant historical movements in cinema.

| SEMESTER THREE OBJECTIVES

Students are introduced to historical and fundamental principles of a free press and how these principles apply in an age of new and emerging media. Students will examine the etiquette and ethics of documenting real life events and subjects. Courses in Literature & Society, Psychology of Production, and Topics in Film Studies will increase student's tools and knowledge of core information, giving them tools for logical reasoning and argumentation, an in-depth knowledge of film history, and an exposure to classic literature of various cultures.

Learning Outcomes:

Students will:

- Examine the history of Journalism and it's connection to the media industry.
- Explore the path of Journalism in the 21st Century and beyond and implement their knowledge into researching, reporting, anchoring, shooting, editing and posting field reports and investigative segments.
- Develop and cultivate professional-level oral and written communication skills.
- Understand the basics of college-level psychology, particularly in regard to media.
- Understand and explore the connections between classic or dramatic literature and its impact on the narrative of media.
- Develop skills for critical and analytical thinking in problem solving and textual comprehension/critique.

| SEMESTER FOUR OBJECTIVES

In semester four, students are introduced to the principles and tools of basic web design, app development and game design. Students will explore how to create a website to build and control their personal and professional brands and their content, as well learning basics of Transmedia narrative and production. General Education courses in Anthropology, The Effective Artist: Critical Concepts in the Arts, inform narrative storytelling by enriching the depth of character and providing an understanding of cultures and archetypes. The semester will be rounded out with Science in the Movies.

Learning Outcomes:

Students will:

- Understand the storytelling techniques specific to transmedia and web development.
- Understand the structure of cross-platform narrative, interactive games and mobile applications.
- Understand historic and current web, game and app programming trends.
- Understand, through studies in the natural and social sciences, methods of conducting systematic, scientific research, in order to use these techniques when broaching new subjects.
- Gain an understanding of the scientific method for testing hypotheses and confirming results.
- Understand basic sequential art storytelling techniques.

| SEMESTER FIVE OBJECTIVES

Semester five will afford students the opportunity to learn about the Social Media landscape, in which content is delivered through ever-evolving channels. Students will continue their general education with a study of either the study of design or the exploration of graphic design; classical genres and how stories are developed for various genres; and deepen their understanding of anthropology of modern media.

Learning Outcomes:

Students will:

- Understand storytelling and marketing techniques specific to Emerging Media.
- Understand historic and current web series and mobile content trends.
- Understand the unique advantages and challenges of adapting original source material for content creation.
- Develop further understanding and appreciation for classic methods of storytelling in traditional media.
- Expand their core areas of knowledge through the study of anthropology, design and writing for both film and theatre.
- Continue to examine concepts in behavioral and social sciences, and apply that knowledge to better create human behavior in scripts.

| SEMESTER SIX OBJECTIVES

In semester six, students will expand their writing and content creation skills as they analyze and implement the tools of storytelling and go deeper into Interactive Storytelling and Emerging Media and Digital Production. In the Business of Emerging Media, students will learn what it takes to be a self-sufficient and self-sustaining media entrepreneur in the 21st Century. Filmcraft and Producing expands upon the tools, techniques and foundations of product content, with emphasis on traditional filmmaking skills. Students will broaden their General Education studies with courses on the history of video games, interactive storytelling techniques and an elective course in the natural sciences.

Learning Outcomes:

Students will:

- Understand the history and evolution of interactive storytelling and game-play.
- Gain a greater knowledge of traditional and emerging independent business techniques and principles.
- Learn the differences between traditional and interactive story techniques.
- Study natural science studies to expand their story worlds.
- Understand and have the tools identify, research and interact with brand leaders and brand representatives.
- Explore the legal issues related to traditional and emerging business models.
- Explore both traditional and emerging tools and techniques for budgeting and scheduling content creation.
- Apply the storytelling tools, techniques and resources of cinematography, lighting and sound.

| SEMESTER SEVEN OBJECTIVES

In their penultimate semester, students focus on content production and marketing content in the core classes, designing and developing their own intellectual content and product, as they prepare their thesis project or portfolio. Upper division general education electives give students exposure to the role media plays in forming society, as well as an overview of the world's great myths or religions.

Learning Outcomes:

Students will:

- Be able to define and implement emerging media storytelling tools and techniques.
- Gain a deeper understanding of emerging media storytelling through an exploration of story generation and cross platform franchise properties through the writing of emerging media projects.
- Master the art of developing concepts, loglines, and outlines for original content.
- Examine traditional and emerging Marketing and Branding campaigns, how to develop strategies to discover, engage and increase audience involvement and participation and be able to implement those skills in their own projects.
- Be able to identify, research and engage industry professionals in a proficient manner.
- Further deepen their knowledge of mythic structure, world cultures and religions, as well as the history of media, art and theatre, in order to broaden their perspectives as storytellers.
- Develop the skills for building stories around a variety of ideas and inspirations, ranging from art and current events to legends/folklore and social media.
- Have the opportunity to participate in Internships.

| SEMESTER EIGHT OBJECTIVES

The eighth and final semester sees the students complete their thesis projects in the Emerging Media and Digital Production II workshop, where students delve more deeply into the emerging tools and techniques of creating, marketing and branding. Additional Arts and Humanities, Social Science, and History of Art, Theatre & Media courses round out a student's cultural awareness and resources. The program culminates in capstone project presented to faculty, staff, peers and industry professionals.

Learning Outcomes:

Students will:

- Master the art of pitching a project and cultivate the skills of working in a collaborative environment in the professional world.
- Master the skills to navigate the pathways into their chosen professions.
- Have the experience to use social media to engage audiences and as a means of controlling their project and personal brand identities.
- Effectively build integrated cross-platform, multimedia worlds that immerse and engage audiences.
- Have an understanding, through their general education classes, of the global reach and impact of media and the various ways it is used in various cultures.
- Complete their thesis project or portfolio and present it.
- Have the opportunity to participate in Internships.

| CURRICULUM

<u>Semester One</u>		<u>Units</u>
MEDI101	Intro to Media Studies	3
MEDI111	Narrative Essentials	3
FOUN100	English Composition	3
FOUN121	Film History	3
FOUN171	First Year Seminar	3
<u>Required</u>		<u>15</u>

<u>Semester Two</u>		<u>Units</u>
MEDI121	Intro to Communication Theory	3
MEDI131	Marketing, Media & Society	3
FOUN101	Advanced English Composition	3
FOUN131	Public Speaking	3
<u>Required</u>		<u>12</u>

<u>Semester Three</u>		<u>Units</u>
MEDI141	Principles of Journalism	3
FOUN141	Critical Thinking	3
ARHU191	Literature & Society	3
SOSC211	Psychology of Production	3
HATM201	Topics in Film Studies	3
<u>Required</u>		<u>15</u>

<u>Semester Four</u>		<u>Units</u>
MEDI151	Intro to Web Design & App Development	4
MEDI161	Transmedia Storytelling & Production	4
ARHU251	The Effective Artist: Critical Concepts in the Arts	3
SOSC321	General Anthropology	3
NASC211	Science in the Movies	3
<u>Required</u>		<u>17</u>

<u>Semester Five</u>		<u>Units</u>
MEDI171	Intro to Branding & Social Media	4
ARHU341	Playwrights & Screenwriters	3
SOSC341	Anthropology of Media	3
SOSC351	Media & Society	3
Students must complete 1 upper-division History of Art, Theatre & Media courses:		
-	Choose from course list.	3
<u>Required</u>		<u>16</u>

<u>Semester Six</u>		<u>Units</u>
MEDI181	Business of Emerging Media	3
MEDI191	Filmcraft & Producing	3
MEDI201	Interactive Storytelling	3
HATM281	History of Video Games	3
HATM341	History of Broadcasting	3
<u>Required</u>		<u>15</u>

<u>Semester Seven</u>		<u>Units</u>
MEDI211	Emerging Media & Digital Production I	3
MEDI221	Thesis Prep	3
MEDI231	Entrepreneurship & Media	3
Students must complete 1 of the following upper-division Arts & Humanities courses:		
ARHU301	World Religions	3
ARHU401	Mythology	3
Students must complete 1 upper-division History of Art, Theatre & Media courses.		
-	Choose from course list.	3
<u>Required</u>		<u>15</u>

<u>Semester Eight</u>		<u>Units</u>
MEDI241	Emerging Media & Digital Production II	3
ARHU331	Cultures & Encounters	3
Students must complete 1 upper-division Arts & Humanities course.		
-	Choose from course list.	3
Students must complete 1 upper-division Social & Behavioral Science course.		
-	Choose from course list.	3
Students must complete 1 upper-division History of Art, Theatre & Media courses.		
-	Choose from course list.	3
<u>Required</u>		<u>15</u>

| COURSE DESCRIPTIONS

| SEMESTER ONE

Intro to Media Studies

Students will explore the use of technology, storytelling and production techniques to enrich business, recreation, leisure and the spreading of information. In this class, students will learn the history of Media and the tools and technologies being used today to reach audiences and consumers around the world. From time shifting to Localization of content and from digital production to new forms of distribution, students will gain insight into the current state of media in the 21st Century and beyond.

Narrative Essentials

Utilizing lectures, in-class exercises, outside readings, classroom discussions, and film and television viewings, this course introduces students to the craft of storytelling. The intersection of story structure, theme, character, tension, and conflict is examined through detailed analysis. Students are encouraged to tell their stories visually. This course introduces the established tools and language used in writing. Instruction focuses on the fundamentals of visual storytelling.

Topics will include: Classic 3-Act Structure, the Elements of the Scene, Developing the Character, Character Arcs, Protagonists, Antagonists, Dialogue, Writing the Visual Image, Introduction to Final Draft, Theme, Conflict, Flashbacks, Fantasy Sequences and Dream Sequences, Voiceover, Text and Subtext, Developing a Writing Style, Tone and Genre, Visualization, Revealing Exposition, Creating a Compelling Second Act, Climaxes and Resolutions, and Scene Beats.

Students will workshop ideas in class in order to discover creative tools to explore story-telling, create story worlds and uncover exciting and perhaps unexpected versions of their stories. The goal is to become versatile, adaptable, and creative, providing the best “product” to the industry when called upon to generate new ideas to fill various needs. In the second half of the course, students will commit to one of their story ideas and develop it into a treatment.

| SEMESTER TWO

Intro to Communication Theory

Human Communication has evolved from cave paintings, to verbal communication and performance to the written word as consumed by the elite, the written word for the masses, movies, radio, television, the Internet and global communications technologies (and every small and large step in-between). This course will guide students through the history, modes, concepts and theories of human communication. Students will explore communication in various situations including interpersonal, small group, large group, business, cultural and global interaction. With a core understanding of Communication theory, students will begin to examine Mass Communication and how emerging technologies are changing Global Communication. Students will be introduced to Communication career paths so as to better understand how communication affects society and how society and commerce effect communication.

Marketing, Media & Society

Marketing and the marketer's impact on consumers and audiences cannot be underestimated. This course examines the principles and strategies used by marketers to reach and engage consumers and audiences. Marketer's are faced with unique and complex decisions and must understand how their choices influence consumers, audiences and society as a whole. Marketing now has Global reach and marketers must realize how different cultures react to the marketing message as well as the product. Students will learn the language of marketing, the tools and techniques used by marketers and how the marketing message impacts society. A focus on the Entertainment Industry and Media will provide students with insights into the decision making process of Studios and Global Media companies. Students will examine case studies to analyze why some marketing campaigns succeed and others fail.

| SEMESTER THREE

Principles of Journalism

The worlds of Communication and Journalism are changing rapidly. Students will explore traditional and historical forms of Journalism and how journalism is evolving. Students will examine the changing face of Communication and the tools and techniques for spreading information. Students will learn an array of skills that can be translated to other forms of storytelling, including research, reporting, digital production, editing, anchoring, and show production. Students will be challenged to be resourceful digital journalists who can handle every aspect of covering a story. Students are encouraged to dig deep into a story and ask the hard questions. Students will be introduced to cutting edge digital technology and methods that are now being used professionally by journalists and storytellers alike. Students will learn to work in small crews as well as solo to research, write, shoot, produce, edit, and even appear on camera in their own field reports and investigative segments.

| SEMESTER FOUR

Intro to Web Design & App Development

This course offers branding techniques and step-by-step instruction on how to develop a dynamic and innovative website. An intensive introduction to web site design, this course walks content creators from the basics to more advanced tools and techniques. Students will learn industry standard programs as well as site management, site workflow, and choosing a URL and site host. Students will design and build a live web site to host their content and create a professional quality web presence for their projects. In addition, students will gain the knowledge to post their content to other distribution platforms.

Once students understand the basics of Web Design they will explore App development as a way to expand story worlds and give consumers and audiences a deeper experience with content. Students will gain the basic tools to design mobile applications (apps) for smart phones, tablets and computers. Students will learn to create strategic design documents to build, on their own or with a creative team, mobile apps. Students will explore user experience to create apps that engage consumers and audiences.

Transmedia Storytelling & Production

Transmedia Storytelling and Production is an intensive course that introduces students to the process of Transmedia development. Topics will include the concept of the “Immersive World,” the history of Transmedia, building Story Worlds, Audience Engagement, Branded Content, and Brand Integration. Students will learn how integrate stories across platforms including traditional formats (TV and Movies), Sequential Art and Video Game Narrative.

Industry guest speakers will help students gain a deeper understanding of the current state of the Transmedia and where it is heading. By the end of the course, students will create their own original Transmedia concept and “template/Bible” from the skills they have learned including Traditional and Emerging Media storytelling techniques, Sequential Art, New Media Journalism, Web Design and more.

| SEMESTER FIVE

Intro to Branding & Social Media

In Introduction to Branding & Social Media, students will explore the emerging tools and techniques used by content creators to build brands and to create, maintain and secure brand identities. This course will explore key social media and networking strategies including posting, sharing content, co-creation, commenting, aggregators, curating, public relations and mobile marketing. Students will examine branded content, brand integration, product placement and other methods for financing projects and expanding audiences. Students will study the history and purpose of branded entertainment to gain an understanding of how the industry has evolved. Students will learn approaches to Brand Management and connecting with Brands and Brand Representatives and agencies. The myths, truths and tools of creating and spreading “viral video” and “viral campaigns” will be investigated. Students will also learn the skills to create their own brand identities. Social networks, Social Media and Social Marketing tools, sites and techniques will be explored and students will examine the use of Social Media, Social Networking and Social Marketing to grow audiences, expand story worlds and build brands. Students will learn how to best use Branding, Social Media, Social Networking and Social Marketing personally and professionally.

| SEMESTER SIX

Business of Emerging Media

This class introduces students to the modern day practices and players of the Media and Entertainment Industries as well as a historical perspective to prepare them to navigate the business after graduation. Students learn about the birth of film as a dramatic medium and how the major studios grew out of this development. This class introduces students to roles of writers, directors, producers, agents, managers, studio executives, publicity and advertising, and more. In-class lectures and research projects are supplemented with in-class exercises and guest lectures from prominent figures in the entertainment industry. Students will be given the opportunity to intern at Entertainment/Media companies and are encouraged to choose their internship based on their interests and strengths honed during the program.

All students must write a research paper that will investigate a specific topic related to the entertainment industry.

Filmcraft & Producing

Filmcraft & Producing introduces students to the language and practice of acting, directing and producing. Learning the roles of the players on a film set dramatically increases the ability to collaborate with others. Effective Content Creators craft a collaborative and artistic environment that enhances the creator’s vision and provides the support needed to make the best possible project. Students learn how to bring stories from development through post-production and beyond. Students learn to develop their skills and voices through their creative instincts, all the while developing their communication and problem-solving abilities. Students explore what happens to their stories and worlds when actors interpret them in front of the camera. Students will learn various acting theories and practices including improvisation, and scene and monologue work as starting points. By exploring how actors build characters and performances based upon the information provided in a script, students will learn how to build powerful dialogue, develop memorable characters, and create effective dramatic actions. Students will also learn about the fundamentals of directing, which in turn facilitates an understanding of the process as it relates to Content Creation.

Interactive Storytelling

This course will examine the critical elements that create the foundations of great Interactive Storytelling. Students will design, shape stories, plan game play in multiple environments including board games and game play. Students will function in a creative team environment to deeply refine their storylines, character bios, arcs, and world guides. Awareness of the modes and formats of game narrative, from controllers to sensors to platforms, will influence the games we make. An interactive Writing Workshop will support the students' narrative development to design a professional interactive story.

| SEMESTER SEVEN

Emerging Media & Digital Production I

Emerging Media & Digital Production I introduces students to the content creator's role and presents an overview of the tools that can help students take control of their careers. Upon successful completion of the required coursework, students will have the basic tools to create Digital Short Form Content. Students will learn budgeting, scheduling and financing techniques needed to create content. Students will then stage and shoot more advanced exercises under the supervision of the instructor. Putting into practice the skills learned throughout the course. Students will then learn more advanced Editing techniques to uncover the tools to tell more complex Visual stories. This experience gives students the resources, techniques and practical tools, which they can use to create content.

Thesis Prep

Students begin to conceptualize and develop a detailed outline of their final Thesis. The thesis is a 30 – 50 page original, scholarly, organized and completely researched (with supporting documentation) opportunity for students to show they have full comprehension and mastery of the concepts and skills learned throughout their coursework.

Students will submit both their outline, drafts and final paper to their Thesis Advisor, and Thesis Committee, will assist students in mastering their craft at a professional level and create a foundation for future creative work and scholarship.

If the Chair of Media Studies and the Thesis Committee agree, a student may produce a Media project as part of their final Thesis project. A substantial written component must accompany all production-based thesis projects.

Entrepreneurship & Media

This course is designed to guide students as they discover pathways to create opportunities after graduation. Goal setting, project planning, time management and project management skills are essential for the creative artist. It is crucial for content creators, and all creative artists, to have the discipline to meet deadlines (especially self-imposed deadlines) and the tools and skills to complete the tasks they set. Students will also meet with successful industry professionals during special guest lectures to uncover their tools and techniques. By examining the skills and techniques of successful business and creative professionals students will be able to implement those tools into their own careers. Utilizing the tools and techniques they uncover, students will construct an action plan for their career upon graduation. Students will also investigate the tools of successful business people including Legal aspects of the media world.

| SEMESTER EIGHT

Emerging Media & Digital Production II

In Emerging Media & Digital Production II students will create their capstone production project (which may or may not be part of their thesis requirement). Producing, directing and editing workshops will take students from pre-production through production and post-production. Students will work on crews for fellow classmates' pilot shoots. Students will also explore budgeting and scheduling a web series, working with and around talent and crews schedules, working with Guilds (particularly SAG), methods for Financing their web series (including traditional means and emerging methods like crowd-funding), and how to engage and grow an audience and fan base. Students will also examine the Legal aspects of creating Web content.

LIBERAL ARTS & SCIENCES COURSES (FOR UNDERGRADUATE BFA & BA PROGRAMS)

OVERVIEW

A strong foundation in the liberal arts and sciences is crucial to the development of a creative artist.

This section lists the Liberal Arts & Science courses offered for the Bachelor of Arts (BA) degree in Media Studies and the Bachelor of Fine Arts (BFA) degree in Filmmaking, Screenwriting, Acting for Film, Photography, Producing, Game Design and Animation, respectively. BA and BFA students begin their undergraduate studies with Foundation Studies courses in conjunction with their major discipline, and continue their studies in courses in Arts & Humanities, Social & Behavioral Sciences, Natural Sciences and History of Art, Theatre & Media.

Courses in the Arts and Humanities, the History of Media, and the Social and Natural Sciences emphasize critical thinking and college-level writing skills and research, and are designed to inform and expand the undergraduate's development in filmmaking, acting and the other cinematic and visual arts offered at the New York Film Academy.

UNDERGRADUATE DIVERSITY REQUIREMENT

NYFA is committed to building a diverse and inclusive campus community. The diversity requirement is designed to provide undergraduate students with the background knowledge and analytical skills necessary to understand and respect differences between groups of people. All undergraduate students must satisfy the diversity requirement by taking a minimum of three (3) courses in their overall program. These courses explore frames of difference including but not limited to race, ethnicity, gender, socioeconomic background, religion, sexual orientation, age, and disability; and are relevant to the understanding of these dynamics in contemporary society and culture in the U.S. and around the world. Diversity courses may also satisfy a LAS requirement or a major course. The diversity requirement must be met by all BFA students who began their program in Fall 2020. Students can view the diversity course offerings in this section of the catalog (designated with a "D").

ADVANCED ENGLISH COMPOSITION

All students in the BFA programs are required to take FOUN100 English Composition and FOUN101 Advanced Composition. Students who have transfer credits towards English Composition will be waived out of FOUN100 and will still be required to take FOUN101 to complete their English language requirements at NYFA. A student with appropriate transferrable credits towards both FOUN100 and FOUN101 will go directly into FOUN141 Critical Thinking. Please refer to the section regarding Transfer Credits for more information on the kinds of courses that can be accepted in transfer.

FOUNDATION STUDIES

Foundation courses focus on the basic academic skills needed to succeed in college: analytical writing, critical thinking and problem solving. These courses build a foundation for more specialized subjects requiring advanced written and oral communication. The skills mastered in these courses will prepare students for the advanced course work in the Liberal Arts & Sciences as well as in their core programs, and form the basic foundation of a well-rounded artist.

<u>Courses</u>		<u>Units</u>
FOUN100	English Composition	3
FOUN101	Advanced English Composition	3
FOUN121	Film History*	3
FOUN131	Public Speaking	3
FOUN141	Critical Thinking	3
FOUN161	Drawing*	3
FOUN171	First Year Seminar ("D")	3
<u>Required</u>		<u>18-21</u>

***Not required for all BFA students.**

English Composition

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

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

This introductory film history course provides students with an overview of the motion picture industry from its inception. While this course focuses primarily on American film history, the impact of international film industries and its filmmakers will be covered.

Public Speaking

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

This course guides students to approach thinking more insightfully and effectively by exploring the process by which we develop, understand, support, and critically examine our beliefs and those of others. Students will practice some of the most important skills of critical thinking while applying them to practical questions and current social issues, developing media literacy directly where they get and share information. In doing so, students will examine the precise meaning and logical relationships of claims, the value and relevance of supporting evidence, the credibility of sources, misleading rhetoric and fallacies, and effective forms of argumentation.

Drawing

This course covers the necessary tools, materials, and techniques to communicate ideas visually. Through the analysis of two-dimensional art forms, discussion of how these forms convey content, and the practice of drawing techniques, students will learn how our brains interpret visual stories. Students will practice basic principles of pictorial composition and linear perspective and will be introduced to techniques in rendering form and shadows to communicate lighting strategies. Final projects in this course are designed to complement the goals of students' major disciplines.

First Year Seminar ("D")

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.

| ARTS & HUMANITIES

In their Arts and Humanities coursework, students are introduced to great works of art and literature and their impact on culture and society. These courses offer students a well-informed and geographically diverse viewpoint, as well as developing critical thinking and writing skills. With an emphasis on interdisciplinary approaches to literary and cultural study, students are given the intellectual tools to discover the dynamic relationship between author and reader, or artist and audience, from a variety of critical, historical, cultural, social, and political perspectives. These fields give students the tools to utilize language in their films and add depth to projects illustrating the human condition.

Introductory Courses **Units**

1 of the following lower-division Arts & Humanities courses is required:

ARHU191	Literature & Society	3
ARHU211	Dramatic Literature	3

Students are required to complete the following prerequisite prior to upper-division courses:

ARHU251	The Effective Artist: Critical Concepts in the Arts	3
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Required **6**

Upper-Division Electives **Units**

ARHU301	World Religions ("D")	3
ARHU321	The Great Playwrights	3
ARHU331	Cultures & Encounters ("D")	3
ARHU341	Playwrights & Screenwriters	3
ARHU351	American Cultural History	3
ARHU361	European Cultural History	3
ARHU371	Introduction to the Novel	3
ARHU391	Ethics of Video Games	3
ARHU401	Mythology	3
ARHU421	Topics in Queer Studies ("D")	3
ARHU431	Advanced Drawing	3
ARHU441	Issues in Adaptation	3
ARHU451	Elements of the Great Screenplays	3
ARHU461	Topics in Literature I: Creative Writing	3
ARHU411	Topics in Literature II: Literary Genres	3
ARHU471	Introduction to Philosophy	3

Required **3-6**

Literature & Society

The course examines contemporary literature in its many forms. Students will learn to deeply analyze texts as well as the cultural and historical contexts in which they were written. While investigating the diction, voice, symbolism and other literary devices used in the selected texts, students will explore the many themes and genres that contemporary literature has to offer.

Dramatic Literature

This course is a critical survey of dramatic literature from the ancient Greeks to the end of the 20th century, with emphasis on dramatic structure and style. Special emphasis will be placed on script analysis and historical developments and their relationship to literary periods and movements in other genres.

The Effective Artist: Critical Concepts in the Arts

Students will learn to apply different theoretical approaches to the study of art. The course will guide them to employ tools from a variety of perspectives, historical paradigms, and ideologies. These tools will empower them to better understand the work of others and inform their own creative practices. By the end of this survey of critical concepts in the arts, students will be able to make informed and intelligent decisions for more specialized courses offered later in their programs.

Prerequisite(s): Dramatic Literature or Literature & Society

World Religions (“D”)

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 (“D”)

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

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

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 ("D")

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

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

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

| SOCIAL & BEHAVIORAL SCIENCES

Social and Behavioral Science courses emphasize the social, cultural, political, environmental, and psychological impact human groups and individuals have on one another. In their coursework, students learn how to approach these subjects through quantitative and qualitative methodologies that focus on the analysis and understanding of human behavior.

Introductory Courses Units

1 of the following lower-division Social Behavioral Science courses is required:

SOSC201	Psychology of Performance	3
SOSC211	Psychology of Production	3

Required 3

Upper-Division Electives Units

1 of the following upper-division Social & Behavioral Science courses is required:

SOSC301	Introduction to Economics	3
SOSC311	International Politics ("D")	3
SOSC321	General Anthropology	3
SOSC331	Sociology ("D")	3
SOSC341	Anthropology of Media ("D")	3
SOSC351	Media & Society ("D")	3
SOSC371	Intro to Political Science	3
SOSC381	Topics in Contemporary Moral Issues ("D")	3

Required 3

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 ("D")

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 ("D")

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 ("D")

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 ("D")

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 (“D”)

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

| NATURAL SCIENCES

The Natural Sciences seek to reveal and explain natural phenomena that occur in the biological, physical, and chemical realms. Coursework in the Natural Sciences will require students to utilize empirical data and scientific methodology to develop and test well-reasoned hypotheses. Students learn how to reason and investigate critically, drawing conclusions from fact and not opinion, as they look to further their understanding of the natural world.

<u>Course</u>	<u>Units</u>
NASC211 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.

| HISTORY OF ART, THEATRE & MEDIA

Artists must know the history and tradition of the forms and fields in which they work. The courses offered in History of Art, Theatre and Media combine the historical study of filmmaking, theatre, music, visual arts, and new media with studies of popular culture. By exposing students to great artists and masterpieces of the past, these courses invite students to historically situate the various ways in which media reflects, constructs, and shapes the world in which they live. Students achieve not only an understanding of how their own projects fit into the traditions of film, theatre and visual arts, but also gain an awareness of how to move that tradition forward in their own work.

Introductory Courses **Units**

Introductory History of Art, Theatre and Media courses. Requirements vary by program.

HATM111	History & Aesthetics of Photography I	3
HATM121	History & Aesthetics of Photography II	3
HATM201	Topics in Film Studies	3
HATM221	History of Theatre	3
<u>Required</u>		<u>3-9</u>

Upper-Division Electives **Units**

1 or more of the following upper-division History of Art, Theatre & Media electives are required:

HATM231	History of Photography	3
HATM251	History of Documentary ("D")	3
HATM261	History of Animation	3
HATM281	History of Video Games	3
HATM291	Topics in Modern & Contemporary Art History	3
HATM311	Music Appreciation	3
HATM341	History of Broadcasting	3
HATM351	Topics in Genre Studies	3
HATM361	American Television History	3
HATM371	History of Women in Film, Television & Theatre ("D")	3
HATM381	African American Film & Television History ("D")	3
HATM391	World Cinema ("D")	3
<u>Required</u>		<u>3-9</u>

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

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.

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.

History of Photography

This course is an introduction to major conceptual trends and ideas in the history of photography, from its invention to the present day. Technological, artistic, social, cultural and journalistic currents of the medium will be covered in depth.

Prerequisite(s): Successful completion of a preceding foundation course

History of Documentary ("D")

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

This course highlights artists and art movements including Modernism and Post-Modernism. Students will read, discuss, and write about what consists of the modern aesthetic and see how art produced around the turn of the 20th century rigorously shaped what we consider art today. This course will vary in the cultures and movements covered according to the instructor. Artworks will be studied by analyzing formal elements in their aesthetic, cultural, and historical/national contexts.

Prerequisite(s): Successful completion of a preceding foundation course

Music Appreciation

This course introduces and acquaints the student with all aspects of music, including outstanding composers, the different types of music they created, how the music is performed, great performers and conductors, and the techniques involved in these fields. The class focuses on developing skills necessary to become an intelligent listener. Throughout the course the student is introduced to virtually every type and style of music in an attempt to develop musical taste and appreciation.

Prerequisite(s): Successful completion of a preceding foundation course

History of Broadcasting

This course examines the historical development of Radio and Television broadcasting with an examination of the interrelationships between artistic and technological forms, as well as industry, social, and cultural trends. The commercial and noncommercial models of support, governmental regulations, and impact on society, programming, and future technology will be a primary focus.

Prerequisite(s): Successful completion of a preceding foundation course

Topics in Genre Studies

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

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 (“D”)

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 (“D”)

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 (“D”)

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

| INTERNATIONAL PATHWAY TRACK

| INTERNATIONAL PATHWAY TRACK

The New York Film Academy International Pathway Track is an in-person, two-semester, highly interactive program of study for students seeking admission into New York Film Academy (NYFA) degree programs. Courses teach verbal and written English language skills, including academic reading, writing, and listening. The curriculum is specifically designed to integrate the creative interests of students and reinforce artistic skills such as critiquing, pitching, and collaborating. The program provides community-based learning that will expose students to the U.S. college environment, as well as American culture. Currently, the program is offered at NYFA's campus in Los Angeles.

NYFA's International Pathway Track is designed for international, non-native English-speaking students who are enrolling in NYFA degree programs. These students meet all admissions requirements for the NYFA degree, with the exception of the English proficiency requirement.

| ADMISSION REQUIREMENTS

To enroll in the NYFA International Pathway Track, a student must meet all academic requirements for admission to their respective degree program, including submission of:

Master Degree Programs:

- Completed Graduate Program Application
- Application Fee
- Undergraduate Degree Transcript
- Narrative Statement
- Letters of Recommendation
- Creative Portfolio

Bachelor Degree Programs:

- Completed Undergraduate Program Application
- Application Fee
- High School Transcript
- Narrative Statement
- Letters of Recommendation
- Creative Portfolio

For graduate degree programs: Pathway applicants must score 64-78 on the TOEFL iBT, 5.5 or above on the IELTS, or 83 or above on Duolingo.

For undergraduate degree programs: Pathway applicants must score 55-67 on the TOEFL iBT, 5 or above on the IELTS, or 75 or above on the Duolingo English Test.

| STRUCTURE

The Pathway Track is designed to accommodate undergraduate and graduate students through a course of study composed of several intentionally designed classes that integrate English language proficiency while advancing their personal and professional development. Additionally, students will earn Liberal Arts & Sciences credits towards their NYFA degree.

Specifically, the Pathway courses will address:

- Academic Writing, Reading, and Vocabulary Development
- Academic Listening and Speaking
- Academic Presentations and Creative Pitches
- Interactive Speaking and Academic Culture
- Community-Based Language

The number of courses transferable into the degree will be based on whether the student is applying for a BFA or MFA/MA degree.

	Semester 1	Semester 2	Semester 3
BFA	15 hrs/week 3 credits earned Optional drop-in classes	17 hrs/week 12 credits earned Optional drop-in classes	Fully matriculated to degree program 15 degree credits earned
Min Scores: IELTS 5 TOEFL 55 Duolingo 75			
MFA/MA	12 hrs/week Optional drop-in classes	17 hrs/week 6 credits earned Optional drop-in classes	Fully matriculated to degree program 6 degree credits earned
Min Scores: IELTS 5.5 TOEFL 64 Duolingo 83			

| PROGRAM REQUIREMENTS

In order to matriculate into a NYFA degree program, Pathway Track students must successfully pass all courses with a grade of "C" or better. Additionally, students matriculating into a BFA degree program must earn a 2.0 overall grade point average; students matriculating into a MFA/MA degree program must earn a 3.0 overall grade point average.

| MASTER OF FINE ARTS / MASTER OF ARTS PATHWAY TRACK (OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 32

| PROGRAM OVERVIEW

Graduate level students who successfully complete the two-semester Pathway program are eligible to join a MFA/MA degree programs and will transfer a select number of courses.

| SEMESTER ONE OBJECTIVES - PATHWAY TRACK

In the first semester, students are introduced to NYFA's supportive services and the inclusive campus culture. Core language skills are intentionally integrated into each course to suit the needs of NYFA's creative student community. Reading strategies are reinforced through in-depth analysis of a variety of texts, including graphic novels, short stories, poems, etc. Written and oral communication skills are further developed through creative projects and reflective presentations, with importance placed on giving and receiving constructive feedback. Coursework also promotes students gaining an awareness of broader American culture. In the first semester, students are also introduced to the expectations of the Capstone Portfolio.

Learning Outcomes:

- Provide constructive peer feedback on creative projects
- Develop critical reading and writing skills
- Analyze a variety of texts consisting of varied styles in order to identify author's purpose, tone, structure, and use of figurative language
- Evaluate the impact and effectiveness of historical and current visuals and source materials
- Cultivate effective study strategies and professional soft skills while learning about NYFA's resources
- Implement reflective practices and develop a framework for Program Capstone

| SEMESTER TWO OBJECTIVES - PATHWAY TRACK

In the second semester, students expand upon their critical and creative thinking skills by taking part in debates, pitching, and writing extended essays and research papers. American culture is further examined through the history of the motion picture industry and the study of popular culture to explore historical shifts and the shaping of identity. Students also reflect upon the skills they have honed in the Pathway Track by delivering their Capstone Portfolio to and managing questions from a faculty panel.

Learning Outcomes:

- Examine and discuss American popular culture from historical and sociological perspectives
- Demonstrate understanding of organizational and structural components for a variety of assignments, including but not limited to debates, essays, research papers, and presentations
- Support and defend opinions by using outside sources, class material, or personal experiences
- Design and present Capstone Portfolio

| CURRICULUM

<u>Semester One – Pathway</u>		<u>Units</u>
ENGL051P	Close Reading Skills	3
ENGL052P	Objective Text Analysis	3
ENGL053P	Visual Literacy & Storytelling	3
ENGL054P	Introduction to the Capstone Portfolio	3
ENGL055P	Foundation for Graduate Success	3
<u>Required</u>		<u>15</u>

<u>Semester Two – Pathway</u>		<u>Units</u>
ENGL056P	Critique & Debate in the Arts	3
ENGL057P	American Popular Culture	3
ENGL058P	Paragraphs to Pages: Expanding the Essay	3
ENGL059P	Writing Lab	2
ENGL060P	Capstone Portfolio Lab	3
HATM500P	Critical Film Studies	3
<u>Required</u>		<u>17</u>

| COURSE DESCRIPTIONS

| SEMESTER ONE – PATHWAY TRACK

Close Reading Skills

The purpose of this course is to reinforce reading strategies, outlining, and effectively paraphrasing main ideas and details to aid understanding a variety of academic texts. Through layered reading and collaborative activities, students challenge their own opinions and perspectives. English proficiency skills are also supported by exercises focused on grammar and vocabulary development.

Objective Text Analysis

This course focuses on directed observations of textual elements. By examining a variety of texts that range from, but are not limited to, poetry, narration, scripts, and non-fiction, students will develop an understanding of the author's purpose, tone, and techniques. Through comparison of different text styles, reaction writing will be utilized to gain better differentiation of genres.

Visual Literacy & Storytelling

Visual Literacy is defined as the ability to unpack the meaning of images and recognize the impact as students seek to create intentional use in media. This course promotes the importance of breaking down images and interpreting their different meanings. Students will understand the increasing importance of visual literacy in a world that is becoming dependent on visuals. Activities focus on image analysis and evaluation of American visuals which include, but are not limited to, advertisements, film, propaganda, artwork, and social media. In addition, grammar, reading, and listening and speaking skills will be supported while exploring the foundational elements of storytelling.

Introduction to the Capstone Portfolio

This workshop-style course introduces the program's culminating project, the Capstone Portfolio. Students will gain an understanding of the portfolio's purpose, explore reflective strategies, and begin developing a framework to map out the digital portfolio's preliminary structure. In-class exercises support exploration of professional goals and their connection to coursework in Semester One.

Foundation for Graduate Success

This course introduces graduate students to NYFA's academic and professional resources. A variety of soft skills are developed in addition to exploring academic strategies to transition smoothly and succeed in their studies. Students also discuss navigating cultural differences in academic and professional contexts, effective communication strategies, and delving deeper into research skills.

| SEMESTER TWO – PATHWAY TRACK

Critique & Debate in the Arts

This course focuses on refining listening and speaking skills for active participation in the academic environment, personal lives, and professionally as creative artists. Skills such as comprehensive listening, note-taking, and critical thinking are exercised through layered activities including debates, critiques of visual and performing arts, and a variety of presentation formats and speech genres. Activities focus on improving fluency, building familiarity with critique language, and purposeful use of voice. Podcasts and contemporary speeches are used to distinguish main ideas/details and polish higher order thinking skills such as inferring, understanding multiple viewpoints, and reasoning. Emphasis is also placed on expressing supported opinions with research and establishing audience connectedness while challenging personal worldviews.

American Popular Culture

This course analyzes what defines popular culture, how it is shaped, who shapes it, and where it fits in the wider definition of culture. Students evaluate expressions of popular culture such as music, fashion, film, and public art and discuss the broader social context that leads to shifts in American popular culture at a point in history. Satisfies HATM540 Media and Culture)

Paragraphs to Pages: Expanding the Essay

This course reviews and expands upon structural components and organization of essays and culminates with a research paper. The approach to writing is process driven to reinforce the importance of prewriting, drafting, and revision. Emphasis is placed on providing analyses and well-supported arguments. Students are also guided through researching, synthesizing, and paraphrasing to incorporate original sources. This course has a required writing lab component to reinforce the writing skills developed in class and provide more opportunities to practice and incorporate what is learned.

Writing Lab

This required workshop-style lab provides valuable opportunities to expand and practice skills acquired in their writing course, ENGL031P: Paragraphs to Pages. Activities include reviewing MLA style, researching online, evaluating sources, integrating outside source citations, discussing challenging class content, collaborating with peers, and gaining confidence with asking for help and tutoring. The lab is designed to lend students the extra support that they will need in a high-pressure collegiate learning environment. This extension of the classroom is social and participatory in nature. Exercises will afford students more contextualized opportunities to reinforce material learned in and writing required in other Semester Two courses.

Capstone Portfolio Lab

This workshop-style course continues to support the development and refinement of the culminating project, the Capstone Portfolio. Activities center students' attention on consistent reflection and connecting skills reinforced throughout their semesters in the Pathway Program to academic coursework and professional goals. In-class exercises support exploration of a website-creating platform as well as workshopping ideas to assist with curating artifacts and organizing content. Public speaking skills will also be reinforced as students focus not only on structure and delivery, but also audience centeredness, integration of narrative devices, and effectively managing panel participant questions.

Critical Film Studies

This introductory film history course provides students with an overview of the motion picture industry from its inception. While this course focuses primarily on American film history, the impact of international film industries and its filmmakers will be covered. Satisfies HATM 500 Cinema Studies

| BACHELOR OF FINE ARTS PATHWAY TRACK (OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 32 Units

| PROGRAM OVERVIEW

Undergraduate level students who successfully complete the two-semester Pathway Track are eligible to join a BFA degree program and will transfer in a select number of courses.

| SEMESTER ONE OBJECTIVES – PATHWAY TRACK

In the first semester, students are introduced to NYFA's supportive services and the inclusive campus culture. Core language skills are intentionally integrated into each course to suit the needs of NYFA's creative student community. Reading strategies are reinforced through in-depth analysis of a variety of texts, including graphic novels, short stories, poems, etc. Written and oral communication skills are further developed through creative projects and reflective presentations, with importance placed on giving and receiving constructive feedback. Coursework also promotes students gaining an awareness of broader American culture. In the first semester, students are also introduced to the expectations of the Capstone Portfolio.

Learning Outcomes:

- Provide constructive peer feedback on creative projects
- Develop critical reading and writing skills
- Analyze a variety of texts consisting of varied styles in order to identify author's purpose, tone, structure, and use of figurative language
- Evaluate the impact and effectiveness of historical and current visuals and source materials
- Cultivate effective study skills and learn about NYFA's resources, policies, and expectations
- Implement reflective practices and develop a framework for Program Capstone

| SEMESTER TWO OBJECTIVES - PATHWAY TRACK

In the second semester, students expand upon their critical and creative thinking skills by taking part in debates, pitching, and writing extended essays and research papers. American culture is further examined through the history of the motion picture industry and the study of popular culture to explore historical shifts and the shaping of identity. Students also reflect upon the skills they have honed in the Pathway Track by delivering their Capstone Portfolio to and managing questions from a faculty panel.

Learning Outcomes:

- Examine and discuss American popular culture from historical and sociological perspectives
- Demonstrate understanding of organizational and structural components for a variety of assignments, including but not limited to debates, essays, research papers, and presentations
- Support and defend opinions by using outside sources, class material, or personal experiences
- Design and present Capstone Portfolio

| CURRICULUM

<u>Semester One – Pathway</u>		<u>Units</u>
ENGL001P	Close Reading Skills	3
ENGL002P	Objective Text Analysis	3
ENGL003P	Visual Literacy & Storytelling	3
ENGL004P	Introduction to the Capstone Portfolio	3
FOUN171P	First Year Seminar (“D”)	3
<u>Required</u>		<u>15</u>

<u>Semester Two – Pathway</u>		<u>Units</u>
ENGL005P	Critique & Debate in the Arts	3
ENGL006P	American Popular Culture	3
ENGL007P	Paragraphs to Pages: Expanding the Essay	3
ENGL008P	Writing Lab	2
ENGL009P	Capstone Portfolio Lab	3
FOUN121P	Film History	3
<u>Required</u>		<u>17</u>

| COURSE DESCRIPTIONS

| SEMESTER ONE – PATHWAY

Close Reading Skills

The purpose of this course is to reinforce reading strategies, outlining, and effectively paraphrasing main ideas and details to aid understanding a variety of academic texts. Through layered reading and collaborative activities, students challenge their own opinions and perspectives. English proficiency skills are also supported by exercises focused on grammar and vocabulary development.

Objective Text Analysis

This course focuses on directed observations of textual elements. By examining a variety of texts that range from, but are not limited to, poetry, narration, scripts, and non-fiction, students will develop an understanding of the author’s purpose, tone, and techniques. Through comparison of different text styles, reaction writing will be utilized to gain better differentiation of genres.

Visual Literacy & Storytelling

Visual Literacy is defined as the ability to unpack the meaning of images and recognize the impact as students seek to create intentional use in media. This course promotes the importance of breaking down images and interpreting their different meanings. Students will understand the increasing importance of visual literacy in a world that is becoming dependent on visuals. Activities focus on image analysis and evaluation of American visuals which include, but are not limited to, advertisements, film, propaganda, artwork, and social media. In addition, grammar, reading, and listening and speaking skills will be supported while exploring the foundational elements of storytelling.

Introduction to the Capstone Portfolio

This workshop-style course introduces the program's culminating project, the Capstone Portfolio. Students will gain an understanding of the portfolio's purpose, explore reflective strategies, and begin developing a framework to map out the digital portfolio's preliminary structure. In-class exercises support exploration of professional goals and their connection to coursework in Semester One. (3 units)

First Year Seminar ("D")

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. Satisfies FOUN171 First Year Seminar

| SEMESTER TWO – PATHWAY

Critique & Debate in the Arts

This course focuses on refining listening and speaking skills for active participation in the academic environment, personal lives, and professionally as creative artists. Skills such as comprehensive listening, note-taking, and critical thinking are exercised through layered activities including debates, critiques of visual and performing arts, and a variety of presentation formats and speech genres. Activities focus on improving fluency, building familiarity with critique language, and purposeful use of voice. Podcasts and contemporary speeches are used to distinguish main ideas/details and polish higher order thinking skills such as inferring, understanding multiple viewpoints, and reasoning. Emphasis is also placed on expressing supported opinions with research and establishing audience connectedness while challenging personal worldviews. Satisfies FOUN131 Public Speaking

American Popular Culture

This course analyzes what defines popular culture, how it is shaped, who shapes it, and where it fits in the wider definition of culture. Students evaluate expressions of popular culture such as music, fashion, film, and public art and discuss the broader social context that leads to shifts in American popular culture at a point in history. Satisfies a HATM elective

Paragraphs to Pages: Expanding the Essay

This course reviews and expands upon structural components and organization of essays and culminates with a research paper. The approach to writing is process driven to reinforce the importance of prewriting, drafting, and revision. Emphasis is placed on providing analyses and well-supported arguments. Students are also guided through researching, synthesizing, and paraphrasing to incorporate original sources. This course has a required writing lab component to reinforce the writing skills developed in class and provide more opportunities to practice and incorporate what is learned. Satisfies FOUN100 English Composition

Writing Lab

This required workshop-style lab provides valuable opportunities to expand and practice skills acquired in their writing course, ENGL031P: Paragraphs to Pages. Activities include reviewing MLA style, researching online, evaluating sources, integrating outside source citations, discussing challenging class content, collaborating with peers, and gaining confidence with asking for help and tutoring. The lab is designed to lend students the extra support that they will need in a high-pressure collegiate learning environment. This extension of the classroom is social and participatory in nature. Exercises will afford students more contextualized opportunities to reinforce material learned in and writing required in other Semester Two courses.

Capstone Portfolio Lab

This workshop-style course continues to support the development and refinement of the culminating project, the Capstone Portfolio. Activities center students' attention on consistent reflection and connecting skills reinforced throughout their semesters in the Pathway Program to academic coursework and professional goals. In-class exercises support exploration of a website-creating platform as well as workshopping ideas to assist with curating artifacts and organizing content. Public speaking skills will also be reinforced as students focus not only on structure and delivery, but also audience centeredness, integration of narrative devices, and effectively managing panel participant questions.

Film History

This introductory film history course provides students with an overview of the motion picture industry from its inception. While this course focuses primarily on American film history, the impact of international film industries and its filmmakers will be covered.

**| TWO-YEAR DEGREE
PROGRAMS**

ASSOCIATE OF FINE ARTS

| ASSOCIATE OF FINE ARTS ADMISSIONS POLICY

All students pursuing an Associate of Fine Arts (AFA) Degree from The New York Film Academy must be proficient in English and have earned a high school diploma (at a minimum) or an acceptable equivalent. Applicants must also submit a Creative Portfolio.

All transcripts and supporting materials must be submitted digitally.

| REQUIRED APPLICATION MATERIALS

AFA applicants must submit the following materials for admission:

1. Completed AFA Program Application
2. Application Fee
3. High School Transcript
4. Narrative Statement
5. Letter of Recommendation
6. Creative Portfolio
7. Proof of English Proficiency

Please note that New York Film Academy cannot return any application materials to students once they are received.

The following sections provide detailed information regarding each required application material.

| APPLICATION

Students must submit a completed two-year degree program application. Applications are available online at: <https://www.nyfa.edu/admissions/admissions-requirements/afa/>.

| APPLICATION FEE

Students must submit a non-refundable \$75 application fee, payable online as part of the online application.

Prior to enrollment, students may request to change their Start Date, Program, or Location up to three times, before incurring a new application fee. Upon a 4th request and any subsequent request to change Start Date, Program, or Location, a new application fee will be charged each time of such request in the amount of the published application fee at the time of the request.

| HIGH SCHOOL TRANSCRIPT

- All students pursuing an undergraduate degree from the New York Film Academy must submit an official, final high school transcript in order to complete their application.
- Digital transcripts can be submitted through the Admissions Portal or using a digital submission service (such as Parchment) or your high school's own digital delivery service.
- Home-schooled students must submit an official, original transcript accredited by their home state.
- GED earners must submit an official, original state-issued high school equivalency certificate.
- The New York Film Academy generally does not consider prior experiential learning as a substitute for the transcript requirements described above.

Students completing high school in a foreign country, where a language other than English is the official language, and who are able to produce an original transcript, must have it translated into English by an education evaluation service that offers translation services.

| NARRATIVE STATEMENT

The narrative statement should be a mature and self-reflective essay (max. 3 typed pages) detailing the applicant's reasons for pursuing an Associate of Arts degree in the visual arts. The essay should take into account the individual's history, formative creative experiences, contemporary influences and inspirations, and personal artistic dreams.

| LETTER OF RECOMMENDATION

AFA applicants must submit one letter of recommendation verifying the applicant's ability to successfully take on undergraduate study in the relevant field. Recommenders should be in a position to evaluate the applicant's readiness, such as teachers, supervisors, counselors, or coaches. Letters can be self-submitted or a request can be sent directly to the recommender's email, both options are available in the Admissions Portal.

| CREATIVE PORTFOLIO

AFA applicants must submit a creative portfolio, according to the below requirements:

All creative portfolio materials must be submitted digitally. Applicants should consult with their admissions representative for guidance on acceptable formats (such as pdf, text files, web links, etc.). All video submissions must be uploaded by the applicant to a streaming video site (such as Vimeo or YouTube), and a link to the site must be provided in the application materials.

All portfolio materials must be submitted with an accompanying description contextualizing the nature and purpose of the project.

Collaborative work may be submitted, but applicants must detail what role they had in the creation of the work.

Portfolio materials will not be returned.

ACTING FOR FILM AFA

The creative portfolio for Acting programs should be a selection of filmed monologues that show the breadth and depth of the actor's abilities. Applicants should submit two contrasting audition pieces in their portfolio: ideally, one dramatic monologue and one comedic monologue.

Monologue requirements:

- 2 contemporary (published after 1960) monologues.
- Monologues should be contrasting: one dramatic, one comedic.
- Monologues should be approximately 60-90 seconds in length each.

FILMMAKING AFA

Portfolios may consist of:

Writing Sample (select from a, b, or c):

- a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)
- c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

Or a visual sample from the below:

Visual Sample (select from a or b):

- a. Any visual or studio art, including, but not limited to: paintings, drawings, sculptures, set designs, mixed media arts, photographs (3-10 pieces), with an accompanying description contextualizing the submission
- b. Live-action or animated fiction or non-fiction film/video (3-10 minutes in length). Applicants must describe what part they had in creating the project.

GAME DESIGN AFA

Portfolios may consist of (select from a, b, or c):

- a. 3-5 drawings, paintings, cartoons, comics, conceptual illustrations, graphic renderings, storyboards, digital images, slides of 3-D models, sculptures, character designs, storyboards, 2D art and animation, 3D art and animation or other visual designs which display the applicant's creative abilities.
- b. 3-5 Unity prototypes, game modifications, Github profiles, code samples, paper game prototypes, level maps, design documents, skill trees, or system diagrams.

- c. 1-3 Game business plans and marketing one-sheets.

PRODUCING AFA

Portfolios may consist of (select from a, b, or c):

- a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)
- c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

SCREENWRITING AFA

Portfolios may consist of (select from a, b, or c):

- a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)
- c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

| PROOF OF ENGLISH PROFICIENCY

Non-U.S. residents or international applicants, for whom English is not the first or native language), are required to submit proof of English proficiency, in the form of:

- TOEFL (Test of English as a Foreign Language) score of 520 or higher (190 for computer-based test or 68 for internet-based test); IELTS 6 or the equivalent.
- A report from a valid English Language School verifying completion of course level equivalent to a 520 Paper-based TOEFL Score.

Students might be eligible to receive an English proficiency waiver under the following conditions:

- Verification that the applicant has been studying in a college or university where the sole language of instruction is English for at least 1 full year at the time of his or her application; or
- Verification that the applicant has been studying in a high school where the sole language of instruction is English for at least 3 full years at the time of his or her application.

| OPTIONAL SAT /ACT

For US Citizens, Permanent Residents or applicants from English speaking countries:

New York Film Academy asks all applicants to submit SAT or ACT test scores. This allows us to gain a better understanding of our applicants throughout the admissions process in an effort to serve them better when they become students.

New York Film Academy does not have required minimum test scores. Above all, our undergraduate programs are intensive, rigorous and specialized, where standardized test scores are not always the most useful factor in predicting success. However, when considered thoughtfully among many other factors, test scores can help give the admissions committee a useful indication of the applicant's academic abilities. Applicants are encouraged to discuss the use of SAT and ACT test scores with their admissions representative.

Please use the following institution DI codes when submitting test scores:

Los Angeles Campus: **6513**
New York Campus: **7863**
South Beach Campus: **7862**

| INTERVIEW

As part of the admissions process, graduate applicants may be interviewed by phone, web or in person by a New York Film Academy representative. The purpose of the interview is to identify the applicant's goals and prior experience. The interview is also an opportunity to review the program curriculum with the applicant and to ensure that s/he fully understands the level of commitment required to successfully complete the degree.

| TUITION DEPOSIT

Once admitted to NYFA, students must pay a required deposit to secure their place in the AFA program.

The deposit for all long-term programs (one year or longer) is \$500, which is applied toward the first term's tuition payment. Most of the deposit is refundable, except a \$100 administrative processing fee.

| ADMISSION STIPULATION

Please note that admission to any New York Film Academy program is based upon applicant information received during the admissions process. If, however, a student, after having been admitted but before starting classes, demonstrates that he/she is not fully prepared to commence studies at the Academy, NYFA will meet with the student to determine a proper course of action. This may include additional testing or instruction, deferring enrollment to a later semester, or enrollment in a different program of study better suited to the student.

| REQUIREMENTS FOR STUDENTS RE-APPLYING TO NYFA

There are certain instances in which students re-apply for one or more programs at New York Film Academy. Each of these situations has its own set of requirements. Re-applying students must work with a NYFA admissions representative to determine which set of requirements they must fulfill. Due to the unique nature of individual students' circumstances, final determination of application requirements for any student will rest with the Admissions Review Office. Before applying to a higher degree level, students must first successfully complete the lower degree/program. Before applying to a higher degree level, students must first successfully complete the lower degree/program.

In all of the following cases, other than returning from a Leave of Absence, a new Application must be completed by the student.

All tuition and fees, curricular requirements, and institutional policies and procedures will follow the current catalog for any returning or newly matriculating student, not the original catalog under which the student applied for admission or originally attended a NYFA program.

Any other institutional, regulatory, or accreditation standards or policies notwithstanding, the following apply:

Students who are on an approved Leave of Absence from NYFA and wish to return to their current program will require:

- No new application materials are needed.
- Return to the program must be within 180 days from start from the Leave of Absence.

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester within the past 3 semesters (e.g., Fall semester of one calendar year through Summer semester of the following calendar year) will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally).

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester earlier than the past 3 semesters will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally)
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have withdrawn or have been administratively withdrawn from a NYFA program and apply to re-enter the same program within 3 semesters from the date of withdrawal will require:

- Petition to the Admissions Review Office*.

Students who have withdrawn or have been administratively withdrawn from a NYFA degree program and apply to finish the same program after 3 semesters from date of withdrawal have passed will require:

- Petition to the Admissions Review Office*
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio.

Students who have withdrawn or have been administratively withdrawn from one NYFA program and apply to a new program may require one or more of the following:

- Petition to the Admissions Review Office*
- New letters of recommendation (in certain cases, letters may be furnished by NYFA instructors)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have successfully completed one Master's degree program (MA or MFA) and apply for a new Master's degree program will require:

- All admissions materials as stated in the general Master's degree admissions policy are required.
- Students may only apply for a term that begins at least 3 full semesters after graduation from the first master's program.
- Students may appeal the 3-semester waiting period requirement by submitting an appeal for a waiver for exceptional cases.

Students who have successfully completed a One- or Two-Year certificate program and apply for advanced standing in an undergraduate or graduate degree program within the same discipline will require:

- All admissions materials as stated in the general undergraduate or graduate degree program admissions policy are required. Certain departments or programs may require that one or more letters of recommendation be furnished by NYFA instructors. Students are advised to check with their department and admissions representative to confirm the program's specific requirements.
- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA) equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

Students who have successfully completed any NYFA program and apply to begin any new NYFA program will require:

- Notwithstanding any additional specific requirements detailed above (such as Master's degree to Master's degree), all admissions materials as stated in the general program admissions policy of the new program are required.

Students previously denied admission to a NYFA program now re-applying for the same or a different NYFA program will require:

- All admissions materials as stated in the relevant NYFA program admissions policy are required
- May only apply for a term that begins at least 3 full semesters after the term for which they were denied.

Students who are withdrawn through the Voluntary or Involuntary Medical Withdrawal processes are informed of their conditions for return at the time of their withdrawal.

Students who are suspended as a result of a NYFA policy violation are informed of their conditions for return at the time of their suspension.

* A Petition to the Admissions Review Office should include the following:

- The circumstances that led to the student's withdrawal.
- Why the circumstances that led to the student's withdrawal will no longer affect their ability to succeed at the New York Film Academy and how the student plans to succeed in their program if readmitted.
- Any additional information that the student would like the Admissions Review Office to consider while reviewing the petition for re-admittance
- The circumstances that led to any disciplinary issues during the student's time at NYFA, if applicable

| ASSOCIATE OF FINE ARTS IN FILMMAKING (OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 79 Units

| PROGRAM OVERVIEW

The Associate of Fine Arts (AFA) in Filmmaking strives to teach the craft of filmmaking through a combination of lectures, seminars, and total immersion workshops. AFA candidates will first complete a series of short but intensive projects that will present to them a variety of skills and techniques. Projects will grow in scope and scale culminating in the 2nd year with the Final Film.

The New York Film Academy Associate of Fine Arts in Filmmaking Program, a six-semester program, is designed to educate talented and committed prospective filmmakers in a hands-on, total immersion, and professional environment that challenges and inspires the student body. Over the course of two years, students progressively gain experience as visual storytellers, and continuously build on their knowledge of filmmaking in order to become productive and valuable members of the film industry.

| PROGRAM LEARNING OUTCOMES

Upon graduation from the AFA Film program, students will:

- Become technically adept in the craft of motion picture story telling.
- Exhibit effective directing and cinematographic techniques.
- Demonstrate an understanding of production management techniques and concepts required to produce media productions.
- Analyze current trends in cinematic story structure through the composition of short and feature-length screenplays.

| YEAR ONE OVERVIEW

In Year One, students undergo a thorough regimen of class work and film production that lays the groundwork for a professional life in the film arts. From the first day of class, students experience a hands-on education in an environment that empowers them to tell their stories. Through a sequence of workshops, students begin to work through a number of visual, dramatic, and technical challenges. They rapidly learn the fundamental creative and technical skills they need to make a film. All students participate in an intensive series of courses in Directing, Screenwriting, Producing, Camera, and Editing to prepare them for more advanced topics and projects in Year Two.

| SEMESTER ONE OBJECTIVES

During the first semester students learn the art and technique of visual storytelling in classes that include Director's Craft, Camera and Lighting, Screenwriting, and Editing.

By midway through the first semester students begin the process of integrating dialogue into their films through short projects and production workshops. Students then write, direct, and edit the Digital Dialogue Film, the capstone project of the first semester.

Learning Outcomes:

- Put into practice the fundamentals of directing and visual storytelling.
- Explore the foundations of High Definition video production and digital editing.
- Begin fundamental training in acting and directing actors.
- Experience immersion in screenwriting craft.

Production Goals:

- Write direct and edit five short projects including the end of semester digital dialogue film.
- Crew as cinematographer, gaffer, and/or assistant camera on approximately 15 additional projects.
- Write a complete short film screenplay with dialogue.
- Collaborate with classmates and instructors in Production Workshop exercises filmed on HD.

| SEMESTER TWO OBJECTIVES

The second semester challenges students to develop their film craft, progressing beyond their earlier experiments with the medium. The second semester is devoted to intensive instruction, demonstration, group sync-sound directing exercises, individual consultations, and preproduction (including casting, rehearsal, and location scouting) for the students' Intermediate Films. As students complete the scripts for these, up to 15-minutes in length projects, they transition to the preproduction phase, planning and developing the script for production in directing and producing classes.

Learning Outcomes:

- Practice the filmmaking craft through directing, screenwriting, producing, sync-sound production, digital and film cinematography, and digital editing study and exercises.
- Continued use of collaborative strategies and techniques, while on-set, and in constructive classroom screen and critique sessions.
- Explore the role of the producer and implement advanced production tasks.
- Demonstrate the basics of film and media producing.
- Acquire an introductory knowledge of the history of motion pictures.

Production Goals:

- Serve as director, cinematographer, or assistant director on at least one production workshop overseen by instructors and shot on HD or 16mm film.
- Begin pre-production and develop a story and visual design for the end of year Intermediate Film.
- Exercise the basic principles of film and media producing.

| SEMESTER THREE OBJECTIVES

Building upon the filmmaking foundations learned in the previous semesters, students are expected to produce a polished short film up to 15 minutes in length (Intermediate Film). This film may be shot on 16mm film, 35mm film, or on High Definition video, depending on each student's personal aspirations, creative decisions, and budget. Each student must enter the third semester with a greenlit script (written in Semester Two) for the Intermediate Film Project.

The semester is divided into two distinct phases. The first is the production period, during which each student directs their own film and works on classmates' films. The second phase of the semester is devoted to post-production. During this phase, students edit digitally, receive instruction and critique, and screen rough cuts of the films. As they edit, they learn about the fundamentals of feature screenwriting, sound design, and visual effects.

Learning Outcomes:

- Gain experience throughout the various stages of film production, including the pre-production, shooting, and editing a short narrative film.
- Apply the fundamentals of sound design.
- Identify and apply the basics of short film producing.
- Explore the fundamental elements of visual effects
- Develop the essential elements for crafting a feature screenplay

Production Goals:

- Create professional quality producing and directing production books.
- Direct and edit a film of up to 15 minutes (shot on 16mm film, 35mm film, or High Definition Video).
- Participate as a principal crew-member on fellow students' films.

| YEAR-END SCREENINGS

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.

| YEAR TWO OVERVIEW

Coursework in the second year includes a series of highly specialized classes and workshops designed to further develop students' knowledge and skills as professional filmmakers, and to build a portfolio from which to build upon after graduation. The Thesis film is intended to reflect the student's strengths as a filmmaker, and should demonstrate proficiency in all of the elements learned throughout the course of study.

| SEMESTER FOUR OBJECTIVES

Classes are infused with an emphasis on continuing to develop the craft, increasing the capabilities, ambitions and maturity of the film projects. Classes and coursework are intended to prepare AFA students for their Thesis projects as well as for life in the industry after graduation. Throughout the semester, real world concerns for producing and directing these films will be used as class exercises helping the cohort to bring their skills to a higher, more professional level.

Learning Outcomes:

- Identify and produce films in alternative formats, such as music videos and commercials.
- Examine enhanced directing, camera, and producing techniques.
- Develop a feature film treatment.

Production Goals:

- Produce a spec commercial or a professional music video for an independent band or artist.
- Contribute to collaborative advanced cinematography exercises in camera, lighting, and production design.

| SEMESTER FIVE OBJECTIVES

In Semester Five, through a series of intensive classes and advisements, each student meets with faculty members who assist and coach the student through the successful production of their thesis. The first part of the semester is aimed at finalizing the thesis idea in screenwriting, producing, and directing classes. Under the guidance of writing, producing, and directing instructors, students undergo the intensive process of preparing for their shoots creatively and organizationally.

This preparation culminates in the production of a thesis project, which can be up to 30 minutes in length and shot on film (16mm or 35mm) or High Definition video. Students will also gain valuable production experience, and specific skills, by assisting their classmates as crew on their thesis films.

Learning Outcomes:

- Perform as an effective part of a creative team.
- Evaluate the creative and logistical aspects of a film for successful production.
- Apply advanced directing, camera, and producing techniques to the visual interpretation of a story idea.

Production Goals:

- Write, produce, and direct a thesis film that can be up to 30 minutes in length.
- Serve as principal crewmember on classmates' projects.

| SEMESTER SIX OBJECTIVES

Instructors guide students through the post-production process in Semester Six and help them learn to not only make a more concise and powerful film, but also, to interpret and incorporate constructive editorial and creative feedback.

During the post-production phase in Semester Six, students edit their films and present rough cuts in constructive critique sessions with instructors and classmates. Students will also complete courses in advanced editing, sound design, and feature screenwriting, helping them to find the beginning of their career path upon completing the program.

Learning Outcomes:

- Evaluate films on an advanced level, and interpret critiques of one's own work.
- Refine advanced post-production techniques in editing and sound design.
- Develop a foundational knowledge of and new and emerging media

Production Goals:

- Edit and mix the thesis film.
- Write a draft of a feature-length screenplay.

| YEAR-END SCREENINGS

A final celebratory screening will be held at the end of Semester Six. The thesis films will be projected in large format in an open screening for friends, family and invited guests. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements in the AFA program.

| CURRICULUM

<u>Semester One</u>		<u>Units</u>
FILM100	Director's Craft I	3
FILM110	Camera & Lighting I	2
FILM120	Digital Editing I	2
FILM130	Production Workshop	3
FILM140	Acting for Directors	2
FILM150	Screenwriting I	1.5
<u>Required</u>		<u>13.5</u>

<u>Semester Two</u>		<u>Units</u>
FILM160	Director's Craft II	1
FILM170	Camera & Lighting II	3
FILM180	Collaboration Workshop	3
FILM190	Digital Editing II	1.5
FILM200	Screenwriting II	1.5
FILM210	Producing the Short Film	3
HATM100	Introduction to Film Aesthetics	3
<u>Required</u>		<u>16</u>

<u>Semester Three</u>		<u>Units</u>
FILM220	Intermediate Film Production	1
FILM230	Intermediate Film Post-Production	2
FILM240	Elements of Feature Screenwriting	3
FILM250	Sound Design	3
FILM260	Visual Effects	3
<u>Required</u>		<u>12</u>

<u>Semester Four</u>		<u>Units</u>
FILM270	Director's Craft III	3
FILM280	Camera & Lighting III	3
FILM290	Final Film Committee	1
FILM310	Final Film Development	1.5
FILM320	Advanced Production Workshop	2
FILM330	Production Design	3
<u>Required</u>		<u>13.5</u>

<u>Semester Five</u>		<u>Units</u>
FILM340	Final Film Directing	4
FILM350	Final Film Prep	4
FILM370	Final Film Production	4
<u>Required</u>		<u>12</u>

<u>Semester Six</u>		<u>Units</u>
FILM390	Final Film Picture Editing	4
FILM400	Final Film Sound Design	1
FILM420	New Media	3
FILM430	Feature Screenwriting	4
<u>Required</u>		<u>12</u>

| COURSE DESCRIPTIONS

| SEMESTER ONE

Director's Craft I

This is the first part of an in-depth study of the methods used by the great directors to affect their audiences and to trigger emotional responses. In this course, students study the fundamentals of the director's palette, including camera placement, blocking, staging, and visual image design, in order to learn the basic building blocks of visual storytelling.

Camera & Lighting I

In this course, students will be introduced to the fundamentals of cinematography. Through hands-on practice, they will be trained to use both 16mm and HD cameras and accessories. Students will become familiar with the impact of lenses, the principles of image exposure, and fundamental lighting techniques. As the course progresses, students will learn how cinematography can be used as a storytelling tool in each of their first semester projects.

Digital Editing I

In Digital Editing, students study the fundamental theories and technical aspects of nonlinear editing. Each student edits their own films. Classes are supplemented with individual consultations at the computer.

Production Workshop

Production workshop is a hands-on class in which students stage and shoot exercises under the supervision of their instructors. Through this in-class practice, students incorporate the rules and tools of framing and continuity learned in other classes. Additionally, the basic concepts of production sound will be discussed, explored and practiced in the course.

Acting for Directors

This course adheres to the philosophy that, in order to direct actors, one must understand and experience acting as art and methodology. Directing students will become actors. Students learn how to identify a screenplay's emotional "beats" and "character objectives" in order to improve their actors' performances. Students are prepared to not only communicate and collaborate with their actors, but to actualize the best emotional outcome of a scene.

Screenwriting I

This class introduces students to crafting cinematic images through writing with an emphasis on visual and dramatic storytelling. Students will generate scripts from initial ideas, learn proper formatting, and complete a short film screenplay that will be the culmination of everything learned throughout the semester. Through detailed narrative analysis and instructor-led workshops, the class will explore the nuanced tools of screenwriting - structure, theme, character, conflict, and dialogue - and also receive constructive criticism on their work from their instructor as well as their peers. Students will be encouraged in the advanced methods of story design by writing descriptions of visuals and dramatic action and being exposed to all facets of story. The course will be an excellent primer to writing for the screen.

| SEMESTER TWO

Director's Craft II

Starting where the first semester directing class left off, students learn how to cover scenes as well as the fundamental uses of moving cameras. Students practice different approaches to coverage by breaking down scenes from their own scripts. As they prepare for their Intermediate Film, they create floor plans and shot lists and other production material and then discuss their choices with the instructor. This class also introduces the students to the casting process, as they learn the delicate craft of working with actors.

Prerequisite(s): Director's Craft I

Camera & Lighting II

Continuing where Camera and Lighting I left off, students will develop a more nuanced cinematic eye while working with high-end digital cinema cameras, 16mm film, and 35mm film. Through intensive workshops and hands-on class sessions, students will develop a professional understanding of the roles that exist in the camera, electric, and grip departments. Special attention will be paid to camera movement and lighting control, as students use new tools to broaden their visual language.

Collaboration Workshop

A course designed to further expand upon the etiquette of the film set, students explore the importance of the actor/director relationship required for a successful and professional film shoot. Filmmaking and Acting students come together for a series of audition technique, rehearsal, and screening classes, in addition to a series of full-fledged production exercises. Students film these production exercise scenes on 16mm film and HD with the guidance and critique of their instructors. These scenes are fully pre-produced (storyboarded, cast, scouted, rehearsed and pre-lighted) and planned during elaborate crew meetings prior to the start of each production. Filling all of the necessary crew roles, students spend a full day shooting scenes with a more advanced grip and electric equipment package. Additionally, building off of concepts and practices from the previous semester, production sound will be discussed, explored and practiced. This class will also include more advanced production sound equipment.

Digital Editing II

Students learn to sync and edit with dialogue, and continue to hone their digital editing abilities. This experience provides students with further hands-on technical training they need to edit their own projects so that they may go into production on their own films with a full understanding of the challenge that awaits them after the shoot.

Prerequisite(s): Digital Editing I

Screenwriting II

This class is an intensive workshop aimed at developing, writing, and polishing scripts for the students' Intermediate Films. Students deepen their understanding of visual and dramatic storytelling through the rewriting process. Students will engage in instructor-led screenplay workshops working with their peers to further their ability to both analyze screenplays and address notes. The goal of this semester is to ultimately increase the writer's understanding of the principles outlined in Screenwriting I.

Prerequisite(s): Screenwriting I

Producing the Short Film

Producing the Short Film leads students through pre-production, introducing them to the essential processes of location scouting, permitting, and actor releases. The producing instructor and the students design a production schedule for the entire class, and the instructor encourages students to form realistic budgeting and scheduling plans as they undertake the production of their Intermediate Film productions.

| SEMESTER THREE

Intermediate Film Production

Each student receives six shooting days to produce a script of 15 pages. Students work on their classmates' films in the principal crew roles. They continue to meet with instructors in one-on-one advisement sessions to get feedback on their shooting script, casting, storyboards, floor plans, schedules and budgets. Each week during the production period, students come together with their Directing and Producing instructors to debrief on the most recently completed production and greenlight the next production. The greenlight process requires students to present a production notebook to their instructors, who will determine that the student is fully prepared creatively and logistically.

Intermediate Film Post-Production

After the production period, students build their films in the editing room. They screen rough-cuts of their films for their directing and editing instructors and receive feedback from their peers before presenting their finished films to an invited audience at the end of the semester.

Prerequisite(s): Intermediate Film Production

Elements of Feature Screenwriting

Utilizing lectures, produced feature script breakdowns, story and character analysis, and film viewings, this course introduces students to the craft of feature screenwriting. Topics include breaking a story from its macro (the big idea) to micro (specific beats) parts, including the logline, beat sheet, scene outline, treatment or step-outline, and screenplay. By the conclusion of this course, students will develop a feature film treatment or step-outline that will be fully realized in the MFA program.

Sound Design

Students receive instruction in fundamental post-production sound techniques such as Sound Effects and Sound Mixing. In the process, they learn the significance of sound design in improving the look of their Intermediate films.

Prerequisite(s): Collaboration Workshop

Visual Effects

The course examines the fundamentals of visual effects by reviewing traditional disciplines of lensing separate pictorial elements so they can be combined seamlessly into one. The class also explores current day digital methods of compositing utilizing masks, rotoscoping, blue and screen technique, animation and virtual set creation.

| SEMESTER FOUR

Director's Craft III

A continuation of Director's Craft 2; students will increase their comprehension of visual expression and directorial style through a series of in class exercises, assignments, and lectures. These skills will help prepare students for Advanced Production Workshop, which runs concurrently as the students produce commercial spots as crews. Preparation of a director's journal will assist students in defining their style and vision for projects in later semesters. The second half of the course provides students with the foundation required to direct a more technically advanced music video using a larger equipment package. Each student will direct their own advanced music video in addition to collaborating as crew on their classmates' projects.

Prerequisite(s): Director's Craft II

Camera & Lighting III

This course is designed to expand on students' knowledge of cinematography, and introduces them to a wider range of professional camera and lighting equipment. In addition to studying advanced approaches to lighting and camera movement, students will learn professional stagecraft and set practices. As the course progresses, students will take a deeper look at the cinematographer's process in pre-production, production, and post-production as they prepare to film a capstone project in cinematography during the course's Offsite Shoot.

Prerequisite(s): Camera & Lighting II

Final Film Committee

Through more advanced narrative storytelling techniques, students will complete the screenplay for their final film through thorough development, writing, rewriting, and polishing. Students will engage in instructor-led screenplay workshops working with their peers to lock their scripts in the weeks leading up to their production semester.

Prerequisite(s): Screenwriting II

Final Film Development

Through in-class exercises and roundtable discussions, students explore story generation and development methods, as they begin shaping ideas for their Final Film to be produced in the second year. By the end of the class, students should have a logline for their Final Film.

Advanced Production Workshop

Putting into practice the skills learned in Director's Craft III and Camera and Lighting III, students film spec commercials using the advanced equipment package. This experience gives students an arsenal of techniques and practical tools that they can use to successfully complete their final film.

Prerequisite(s): Collaboration Workshop

Production Design

This workshop helps students prepare for the design requirements of their final film projects. Topics covered in this hands-on workshop include the collaboration between cinematography and design, set construction, creating the visual language of the film, costume design, and prop choices.

SEMESTER FIVE

Final Film Directing

This class helps students define a visual style and approach to their final film projects. Working alongside their peers, and under the guidance of a directing instructor, students prepare a presentation that details their directorial choices with regards to character, color, production design, locations, music, and tone.

Final Film Prep

As their final scripts are polished and completed, students will apply their knowledge of production management to their projects in an intensive environment. Under the guidance of their producing instructors, students will thoroughly prepare their scripts for production, and perform all of the necessary logistical measures: obtaining permits, securing location releases, hiring crew, and creating budgets and schedules.

Final Film Production

The final 12 weeks of Semester 5 begin the Final Film production window. A single project of up to thirty minutes in length, the Final Film project is filmed using the entire advanced equipment package. Each student is allotted a block of 13 shooting days, and must work on four to five of their classmates' films to complete the requirements of the degree. Each project is greenlit by the students' directing and producing instructors, who evaluate the students creative and aesthetic choices as they are presented in each student's production notebook. Every two weeks during the production period, students reconvene with their directing and producing instructors to discuss each production, and prepare for the upcoming projects.

Prior to entering into final film production, all candidates must pass a final evaluation by the final film committee, ensuring that all academic requirements and standards for the previous semesters have been achieved.

SEMESTER SIX

Final Film Picture Editing

The ability to receive creative notes during post-production is an essential skill for all filmmakers. Ultimately this process helps students create more concise and powerful short films, as well as preparing them to enter the editorial process on future films where they will receive extensive, and at times contradictory notes from producers, cast, financiers and other creatives.

Final Film Sound Design

The target of this course is for each student to create immersive Sound Design for their Thesis films. Students will identify Dialogue deficiencies, then edit and re-record to support the voice in their film. Effects will be imported and designed to strengthen on-screen action. Story beats and emotion will be enhanced through Music selection and editing. The course culminates with students receiving assistance mixing their Thesis Films.

Prerequisite(s): Sound Design

New Media

Filmmaking producers/directors must keep abreast of evolution in New Media technology and the many New Media outlets for distribution that continually emerge. In this course, students develop an introductory sense of the filmmaking challenges and opportunities presented by new/digital/viral media – including podcasting, marketing films, and producing for the web/handhelds. Through readings, discussions, and hands-on production, students develop critical and pragmatic insights into critiquing and designing New Media experiences.

Feature Screenwriting

Using their feature film treatment or step outline from Elements of Feature Screenwriting, students will write a feature-length screenplay. Students will engage in instructor-led screenplay workshops to mimic professional-style feedback processes.

| ASSOCIATE OF FINE ARTS IN ACTING FOR FILM (OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 62 Units

| PROGRAM OVERVIEW

The New York Film Academy Associate of Fine Arts (AFA) in Acting for Film is a conservatory-based, four-semester, full-time study program. It is intended for students who are passionate, imaginative and versatile in their craft, who also have a strong desire to further develop these attributes as they apply to the discipline of acting for film. Students in the program will be immersed in an environment created for professional development and creative freedom. In a combination of hands-on classroom education and intense acting seminars, students acquire a sound understanding and appreciation of performing as visual artists in the motion picture arts and learn to integrate knowledge and professional experience.

| PROGRAM LEARNING OUTCOMES

- 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.

| YEAR ONE OVERVIEW

In Year One, Associate Degree students undergo a thorough regimen of class work and film acting that lays the groundwork for a professional life in the film arts.

| SEMESTER ONE OBJECTIVES

From the first day of class, students are immersed in a hands-on education. They rapidly learn the fundamental creative and technical skills they need to act in motion pictures. All students participate in an intensive sequence of classes in Technique & Scene Study, Acting for Film, Voice & Speech, Movement, Filmcraft, (master lectures in Directing, Cinematography, Writing, Producing and Editing with an in-class shoot), and Introduction to Film

Learning Outcomes:

- Understand the fundamental principles of acting for film.
- Develop a foundation in scene study and acting techniques.
- Identify practical tools of script and text analysis.
- Experience a variety of vocal and movement techniques as they apply to acting for film.
- Survey and examine the study of filmcraft from an actor's perspective.
- Understand the development of acting for film styles from silent movies to present day, as well as develop a working knowledge of films that spans the history of movies in America.

Production Goals:

- Present scenes and monologues in class.
- Shoot in class on camera for weekly critique.
- Participation in Film Craft shoots.
- Participate in shoot with filmmaking students.

| SEMESTER TWO OBJECTIVES

The second semester of Year One enables students to continue developing as actors by challenging their range, and moving beyond their "comfort zone". The second semester consists of a sequence of classes in Technique & Scene Study II, Acting for Film II, Voice & Speech II, Movement II and Screenwriters & Playwrights. Acting for Film students will also have the opportunity to learn about playwrights and screenwriters and shoot a short film project on location with professional staff. All instruction and film exercises are geared towards helping students complete their individual projects and production goals.

Learning Outcomes:

- 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.
- 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

Production Goals:

- Perform in a short film.
- Perform in a filmed, year-end scene presentation.

| YEAR TWO OVERVIEW

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

The focus of the semester is on refining performance skills. Semester Three classes are infused with an emphasis on perfecting craft and exposing students to the realities of the acting industry and the business of acting. This is intended to prepare AFA students for their final projects as well as for a life in the industry after graduation.

Learning Outcomes:

- Practice in front of camera, behind camera, in a recording studio and in post-production.
- Explore techniques for television performance.
- Analyze a variety of scripts and develop technical skills for voice-over work
- Develop a comprehension of improvisational work
- Examine the works of Shakespeare

Production Goals:

- Perform in two live, television shoots: one multi-camera comedy and one single camera dramatic episodic shoot.
- Prepare and record original voice-over material in studio.
- Perform in an in-class taped Shakespeare presentation.
- Perform in a filmed, year-end scene presentation.

| SEMESTER FOUR OBJECTIVES

In their last semester AFA students devote the majority of their time to their final projects and to gathering Professional Portfolio materials. Acting faculty coach and assist students individually in an extensive series of advisements to ensure the successful completion of degree requirements.

Learning Outcomes:

- Refine and practice advanced scene study techniques.
- Develop skills necessary for auditioning (both for television and film).
- Understand marketing tools used by film actors.
- Develop a working knowledge of the history of the actor's craft and a basic knowledge of major theories of acting.

Production Goals:

- Perform in a Final Showcase presentation for an audience of invited guests.
- Perform in a Final Film project to be screened for an audience.

| CURRICULUM

<u>Semester One</u>		<u>Units</u>
ACTI100	Technique & Scene Study I (Plays)	4
ACTI110	Acting for Film I	4
ACTI120	Voice & Speech I	2
ACTI130	Movement I	2
ACTI140	Filmcraft	2
HATM100	Introduction to Film Aesthetics	3
<u>Required</u>		<u>17</u>

<u>Semester Two</u>		<u>Units</u>
ACTI200	Technique & Scene Study II	4
ACTI210	Acting for Film II	4
ACTI220	Voice & Speech II	2
ACTI230	Movement II	2
ARHU150	Screenwriters & Playwrights	3
<u>Required</u>		<u>15</u>

<u>Semester Three</u>		<u>Units</u>
ACTI300	Technique & Scene Study III	4
ACTI310	Acting for Film III: Scripted TV	4
ACTI320	Voice-Over	2
ACTI330	Improvisation	2
ARHU160	Shakespeare	3
<u>Required</u>		<u>15</u>

<u>Semester Four</u>		<u>Units</u>
ACTI400	Technique & Scene Study IV	4
ACTI410	Acting for Film IV	4
ACTI420	Business of Acting /Audition Technique	2
HATM140	History of Acting	3
-	Elective (choose from list.)	2
<u>Required</u>		<u>15</u>

<u>Electives</u>		<u>Units</u>
ACTI102	Sketch Comedy	2
ACTI122	Stunt Workshop	2
ACTI142	Advanced Stage Projects	2
ACTI152	Entertainment Law	2

| COURSE DESCRIPTIONS

| SEMESTER ONE

Technique & Scene Study I (Plays)

Technique & Scene Study I provides students with the building blocks which lay a solid foundation from which to go deeper into the craft. Students in this course will examine the Stanislavski based methodologies including but not limited to Chekhov, Strasberg, Hagen, and Meisner. Students will practice relaxation, concentration and specificity exercises as well as learn to analyze scripts and break them down into units or 'beats'. Students will work on monologues and short scenes from plays applying the techniques they have studied.

Acting for Film I

This course introduces the beginning Acting for Film student the skills necessary for creating a fully realized performance. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette is also addressed. Students collaborate in a supervised Production Workshop with film students, which is a full immersion production approach to Acting for Film instruction.

Voice & Speech I

In this course, students will learn the basic principles of vocal anatomy, breath, body alignment and basic speech mechanics to establish the foundations of optimal vocal health, vocal production and vocal quality. Honoring their own uniqueness, students will develop self-awareness and the ability to identify and free vocal tension and/or unwanted vocal habits. Through the use of various holistic techniques and pedagogical approaches such as Lessac Kinesensics, Fitzmaurice Voicework, Knight-Thompson Speechwork, Linklater, etc., students will establish a richer, fuller and more optimal vocal relationship in order to improve nuance, variety, clarity and vocal expressiveness. Specific phonetic notation and identification techniques will be applied to text to help students enhance intelligibility and acoustic output.

Movement I

In this course students will explore their ability to engage the body in a full and courageously unedited manner as a tool for performance. A focus of this course is to cultivate tools with which the students can externalize their internal life in an authentic manner on impulse and through movement. Various training methods will be taught, including but not limited to Viewpoints, Lessac Kinesensics, the Suzuki Method, Dance, Yoga, Laban Analysis, Contact Improvisation, Grotowski, and Chekhov Technique. Through immersion in these various techniques this course will provide the foundation of movement analysis and the application of movement exercises to develop the physical life of a character.

Filmcraft

Filmcraft provides the Acting for Film student a full-immersion experience into the world of film production. Students gain basic working knowledge of directing, cinematography, writing, producing and editing, inhabiting crew positions, allowing for real-time experience on a short in-class shoot, supervised by the instructor.

| SEMESTER TWO

Technique & Scene Study II

Technique & Scene Study II continues the exploration of relaxation, sensory awareness, and creative choice-making and individual performance elements in exercises designed to enhance the students' ability to synthesize their own practical techniques for performance on screen or stage. Students will learn to extract given circumstances from the text, to create strong objectives and to use active verbs to create dynamic performances.

Acting for Film II

This course teaches intermediate Acting for Film skills necessary for creating a fully realized performance. Students will prepare a script and digitally tape a variety of scenes during class. Students edit their own exercises and scenes to better understand how the mechanics of a performance affect the final edit. Edited exercises and scenes will be screened for critique in class. Students will also do pre-production prep in class as well as rehearse final scenes for shoot. Students will be intensively involved in production as well as acting throughout the shoot days. They will edit their own scenes for a final screening.

Voice & Speech II

Building upon the foundational principles introduced in Voice & Speech I, students will continue to develop and foster a connection to their voices and to text in a creative and holistic way. Through the refinement of various techniques and approaches such as Lessac Kinesensics, Linklater, Knight-Thompson, Viewpoints and Berry and Rodenburg, students will continue to discover greater flexibility, power, ease and improved vocal range. As assessed through class warm-ups, exercises, explorations, written evaluations, rehearsals and vocal projects, students will learn to support their own personal vocal health and wellbeing, improve communication and emotional connection and sensitivity, and add color, dimension and dynamic layers to character work. Students will also establish a more visceral and sensorial connection to their voices and to text in order to support their creative and personal aims.

Movement II

Expanding upon the techniques and skills learned in Movement I, students in this course will continue their exploration to refine their ability to express character and emotional inner life through the body. Through the continued application of various holistic approaches to movement and its analysis such as Viewpoints, Composition work, Lessac Kinesensics Body Energies, Contact Improvisation, Dance, Yoga, Laban Movement Analysis, Grotowski, Chekhov Technique, Movement II will refine and expand

students' proficiency and ease with their physical instrument. This course will focus on applying physicalization to character through improvised and scripted performance.

Screenwriters & Playwrights

Students study contemporary playwrights and screenwriters, examining style as it relates to current forms and genres. Text analysis and plot structure and treated as fundamental tools of critical analysis. Students learn how to interpret given elements of writing, such as mood and subtext, to enhance performance. Written work is an integral part of this course.

| SEMESTER THREE

Technique & Scene Study III

Students learn how to assess the needs of the scene through application of text analysis, inhabiting given circumstances, development and pursuit of strong objectives. They will also incorporate voice and movement training and technique through moment to moment communication with a scene partner, as well as breaking text into beats and making strong choices.

Acting for Film III: Scripted TV

Through investigation of the various genres of scripted television, students are introduced to the techniques and preparation necessary for multi-camera and single-camera shooting styles. The unique demands of Comedy and Drama will both be explored. Students will learn the technical aspects of working on a set with multi-camera and single camera set-ups. The course contains two in-class shoots.

Voice-Over

Students will learn the highly specialized skill of voice-over acting. They will discover what kind of voice-over work they are most suited for and learn how to use their voice in different ways. They will also get information about job opportunities available in this field and have an opportunity to create their own voice-over material during a final recording session in one of NYFA's professional studios.

Improvisation

Improvisation encourages students to skillfully nurture their instincts and freely release their creative impulses through a variety of individual and group exercises.

Shakespeare

This is an Actor's course for performing Shakespeare. As a realistic/film Actor, the student will learn to evaluate what the language is doing and the action that is implied. Students will develop the fundamental concepts of scansion, meter, text analysis and scene study as it pertains to the demands of performing heightened language. Performing Shakespeare will guide them to further development of the vocal and physical dexterity demanded by the text. The course will culminate in either a taped and/or live performance of Shakespeare's works via sonnets, monologues, soliloquies and/or scenes from his various plays.

| SEMESTER FOUR

Technique & Scene Study IV

In preparation for the final showcase, students will work on selected scenes and further assess the needs of the scene through application of text analysis, inhabiting given circumstances, development and pursuit of strong objectives. They will also incorporate voice and movement training and technique through moment to moment communication with a scene partner, as well as breaking text into beats and making strong choices. Performance will be taped in a live showcase presentation for Industry and invited guests at the end of the semester.

Acting for Film IV

This course teaches the intermediate Acting for Film student skills necessary for creating a fully realized performance. The primary emphasis of the class is to rehearse and shoot a variety of more complex material. Students will also become familiar with the varieties of pre-production prep as well as rehearse an entire scene for the shoot.

Business of Acting /Audition Technique

This course introduces Business of Acting and Audition skills to students on the verge of graduating with an AFA in Acting for Film. Students will create a business plan which includes research on headshot photographers, writing resumes, researching and targeting appropriate representation and casting directors, as well as familiarity with the basic practices of today's industry. Effective use of online marketing tools will be discussed as well as the impact and strategies dictated by new media. In addition, this course will develop cold reading and auditioning skills through mock on-camera, and self-tape audition situations. Work will be viewed and critiqued weekly with the aim of preparing students to enter today's competitive industry.

History of Acting

The course traces the evolution of the history, and various theories of acting. Starting with the Greeks and Romans, the course examines ideas of acting from Shakespeare's time to the present day. The course also considers contribution and theories of key figures such as Diderot, Stanislavski, Meyerhold, Brecht, Artaud and Grotowski, and concludes with an examination of the history of acting styles and techniques for film and new media.

| ELECTIVES

Electives are subject to change and are offered based on demand and teacher availability.

Sketch Comedy

This workshop is designed for actors with comedy improvisation experience who are interested in writing and performing sketch comedy. Each class will involve instruction on the variety of ways sketch comedy is created, using improvisational comedy to bolster the writing process, and brainstorming to help each student discover their unique comic voice. Students will perform in a semester-end Sketch show to be taped and performed in front of a live audience.

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.

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 explore certain playwrights and the demands of those particular texts. Or it may include ensemble work and/or devised theatre, or even 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.

| ASSOCIATE OF FINE ARTS IN SCREENWRITING (OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 60 Units

| PROGRAM OVERVIEW

The AFA Screenwriting program is an in-depth look at the art of screenwriting. Students will explore and engage in the craft through writing courses in Film and Television. Through various writing assignments and projects students will gain an understanding of the tools and techniques used by professional screenwriters including the art of giving and receiving feedback by critiquing their peers during in-class workshops.

| PROGRAM LEARNING OUTCOMES

Upon graduation from the Screenwriting Associate of Fine Arts Program, students will be able to:

- Build a portfolio of concepts, pitches, loglines, written scripts and produced work in Feature, Television, Short Film, and other formats 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 professionally formatted 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 and fully developed 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 point of view to deliver focused and constructive critique and feedback on developing and produced work or written material.
- Demonstrate a consistent personal voice and storytelling style across written, verbal, and produced work in and for multiple media and story formats.

| REQUIRED SOFTWARE & PRINTING

While NYFA is committed to reducing the use of paper in classrooms, some teachers and subjects may require printouts of your written work for the entire class. As part of your program's tuition at New York Film Academy, each semester you will be given a copy card with a preloaded number of copies. You will also receive a digital license for the purchase of Final Draft screenwriting software to help you write your material in a more professional format. Use of Final Draft will be required in all your writing classes. You will need a computer capable of running Final Draft software (at the moment, this does not include a Chromebook, so please check to make sure your computer can handle the software).

You will also be required to purchase a flash drive and a portable hard drive for storage of the footage from your produced work.

| SEMESTER ONE OBJECTIVES

During Semester One, students will be introduced to the tools and skills necessary for writing successful screenplays for both film and television. Students are encouraged to be creative, but are also taught to think of the screenplay as the definitive industry tool for articulating ideas or concepts to a production team, including producers, financiers, directors, and actors. Clarity can be as important as creativity. Standard formatting and industry expectations will be studied and analyzed during writing workshops and lectures. Students will study what makes for a good story and learn to seek stories in the world around them. 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.

Learning Outcomes:

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.
- Write spec episodes of existing half-hour and hour-long television shows.
- Use theme and subject matter to create stories that explore issues important to the writer.
- Write a short film.

Production Goals:

At the end of Semester One, students will have produced:

- A feature length film screenplay.
- A one-hour television drama spec script OR a half-hour comedy spec script.
- Short treatments for two possible feature length films.
- A script for a short film (3-5 minutes).

| SEMESTER TWO OBJECTIVES

The second semester challenges students to develop their craft artistically and technically, and to progress beyond their first projects in both film and television. In an advanced workshop, students will do a detailed breakdown and then write a second original script. They will then learn the basics on how to compile notes and plan a rewrite. Students are expected to share revised or newly written material in workshops. In addition, students will broaden their understanding of the medium of television by developing material for an original TV series pilot script. Students will rewrite the short script written last semester and will then study acting techniques and direct and edit their own short film in order to achieve a better understanding of how the written word translates to the screen. Students will also study the Business of Screenwriting and how to navigate the entertainment industry as they gain a deeper understanding of the entertainment industry. In Genre & Storytelling students will explore the conventions and expectations of genre storytelling.

Learning Outcomes:

At the end of Semester Two, students will know how to:

- Produce, cast, direct and edit a short film.
- 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.

Production Goals:

At the end of Semester Two, students will have produced:

- A detailed beat breakdown and first draft of a second original screenplay.
- A list of notes and strategies for a rewrite.
- A 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.

| YEAR-END STAGED READINGS

AFA Writing students will celebrate the completion of their first-year with a night of staged readings of their written work. The readings will be developed in conjunction with actors, and will be held at NYFA's own theater.

| CAPSTONE

During their third and fourth semesters, AFA candidates dive, in depth, into the creative process. In classes like Story & Character Development, students start to explore possible stories for their Advanced Writing Workshop in their final semester. The script for this class, either a feature length screenplay or television series pilot, is the capstone of their AFA education. This script should represent the best work a student is capable of and, when complete, be their first foot forward into the industry.

Capstone Project Option A: Feature Film

Students may choose to write a feature length film speculative ("spec") screenplay.

Capstone Project Option B: Television Pilot

Students may choose to write a pilot episode and bible (supporting materials) of an original comedy or drama television series.

| SEMESTER THREE OBJECTIVES

At the beginning of Semester Three, students will choose a Screenwriting Faculty Advisor. This advisor will work with the AFA candidate's instructor and a script reader, to help the student develop the story for their final project (which they will write next semester). Semester Three classes are infused with an emphasis on perfecting craft, and exposing students to the realities of the entertainment industry. Students will learn how to set goals and define their personal brand, and will work more in depth with character and story development, focusing on how to plan a story rather than to simply dive into writing.

Learning Outcomes:

At the end of Semester Three, students will know how to:

- Develop compelling and complex characters for their stories.
- Develop a story from preliminary idea through structure to a detailed treatment and breakdown.
- Set goals, manage deadlines, and brand themselves as writers.

Production Goals:

At the end of Semester Three, students will have produced:

- A revised treatment for a feature film OR a revised series proposal and beat sheet for a pilot for an original television series.

| SEMESTER FOUR OBJECTIVES

In Semester Four, students write the script they developed last semester. The script's development was shaped by notes from the development committee and that process will continue in their final semester. After completing the draft, students will develop a plan for a rewrite based on the notes they receive. This process will teach students how to work in development with producers and executives. They will also learn the art and craft of adaptation. Students will also be given an introduction to either comic books and storytelling in games, depending on their elective choice. Finally, students will perfect short pitches for their capstone projects and other story ideas.

Learning Outcomes:

At the end of Semester Four, students will know how to:

- Write a script in conjunction with development notes.
- Plan in detail a full revision of their script.
- Construct a five-minute pitch for their story.
- Pitch their thesis idea to industry professionals.
- Examine non-cinematic stories for their potential for adaptation.
- Plot and write a story for sequential art.

OR:

- Conceive of a board game, card game or videogame.

Production Goals:

At the end of Semester Four, students will have produced:

- A first draft of their capstone project (a TV pilot and series proposal OR a feature film screenplay).
- A plan for revisions to their capstone project based on development notes.
- A five-minute pitch for their capstone project.
- A list of log lines for the portfolio built over their four semesters.
- A proposal for an original comic book, graphic novel or manga and a script for the first issue or chapter.

OR:

- A Game Proposal for a board, video, roleplaying, card or other game.

| CURRICULUM

Semester One		Units
SCRE100	Elements of Screenwriting	5
SCRE110	Writing the Television Spec	3
SCRE120	Writing the Feature Film Screenplay I	3
SCRE130	Story Generation	2
SCRE140	Storytelling with Purpose I	1
HATM100	Introduction to Film Aesthetics	3
Required		17

<u>Semester Two</u>		<u>Units</u>
SCRE200	The Business of Screenwriting	3
SCRE210	Writing the Television Pilot	4
SCRE220	Writing the Feature Film Screenplay II	4
SCRE230	Genre & Storytelling	3
SCRE240	Script to Screen	3
<u>Required</u>		<u>17</u>

<u>Semester Three</u>		<u>Units</u>
SCRE340	Story & Character Development	3
SCRE231	Screenwriting Discipline & Methodology	3
ARHU321	The Great Playwrights	3
ARHU100	Principles of the Great Screenplays	3
<u>Required</u>		<u>12</u>

<u>Semester Four</u>		<u>Units</u>
SCRE410	The Art of the Pitch	3
SCRE420	Advanced Writing Workshop	4
SCRE320	Adaptation	3
SCRE251	Playwriting	2
Students must complete 1 of the following Screenwriting Electives:		
SCRE181	Sequential Art	2
SCRE191	Interactive Narrative	2
<u>Required</u>		<u>14</u>

| COURSE DESCRIPTIONS

| SEMESTER ONE

Elements of Screenwriting

Utilizing lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this course introduces students to the craft of screenwriting. Over the course of six learning modules, students will study the basics of drama, multiple approaches to the three-act structure, character design, scene and sequence writing, world-building, theme, and genre.

Writing the Television Spec

This television workshop is a fast-paced, intensive workshop program that introduces students to the fundamentals of the TV world and TV writing. The class work consists of individual writing, reading aloud of student work in class, and workshop discussions. By the end of the course, each student will have written a draft of either a one-hour television spec script or a half-hour spec script, for an existing show. Students will be encouraged to write through difficult spots with the belief that getting to "The End" is more important than polishing along the way. Workshop sessions will simulate a TV writers' room, and will be an environment in which students evaluate their own and their classmates' work. A constructive, creative and supportive atmosphere will prevail, where students will guide and encourage each other in their writing.

Writing the Feature Film Screenplay I

Writing the Feature Film Screenplay I is a fast-paced, intensive workshop that introduces students to the fundamentals of screenwriting. The classes consist of in-class writing exercises, individual writing, reading aloud of student work in class, and workshop discussions. Students will apply knowledge gained from Elements of Screenwriting and apply it to the creation of their own feature-length scripts. They will learn to organize their script development into stages, focusing on the concept and outlining before drafting pages. In this course students are encouraged to finish the script without revising along the way. By the end of the course, students will develop and write a first draft of a feature-length screenplay.

Story Generation

Story Generation is designed to help writers become what the film industry needs most: prolific sources of movie ideas. Through in-class exercises and out-of-class projects, students will develop skills for generating viable stories for various genres and mediums, from film to television and emerging media, like comics or web series. They will workshop ideas in class in order to come up with the best possible version of their stories. The idea is to become versatile, adaptable and creative, providing the best "product" to the industry when called upon to generate new ideas to fill various needs. In the second half of the course, students will develop several feature film treatments to be used in Writing the Feature Film Screenplay II.

Storytelling with Purpose I

The role of the writer is to share stories with the world. But what stories should the writer choose? This class is about helping to find your voice by introducing key concepts of personal style, voice, and theme. What type of story do you want to tell? Why are you the best person to write it? These are questions that this class will explore. With these lessons in mind, students will write a screenplay for a short film they will direct and produce next semester.

| SEMESTER TWO

The Business of Screenwriting

This class introduces students to the practices and players of the entertainment industry from a historical perspective. Students learn about the birth of film as a dramatic medium and how the major studios—the juggernaut of a new industry—grew out of this development. By studying the roots of the film industry, students will also learn how the business works today. Also addressed is the role of the screenwriter in the process and business of filmmaking. In-class lectures and primary-source research projects are supplemented with guest lectures from entertainment industry professionals.

Writing the Television Pilot

In this advanced television workshop, students will create an original television series, including completing a series proposal and the script for the pilot episode. Topics will include: introducing your central character and core cast, creating a series "template," creative solutions to providing back story, and building the show's world and tone. Students will learn from individual writing, group workshops, short lectures, television screenings, and story analysis to create two pieces of writing. The workshop portion of the class will be constructed to simulate a TV writers' room, with students reading, evaluating, and assisting each other from "breaking story," building outlines, all the way to a completed draft.

The primary goal of the class will be for students to leave with a series proposal and a full draft of a television pilot script for an original show, either one-hour or half-hour. Students will also generate additional series ideas that they can write in the future.

Prerequisite(s): Writing the Television Spec

Writing the Feature Film Screenplay II

Writing the Feature Film Screenplay II builds upon knowledge gained in Writing the Feature Film Screenplay I, in which students loosely plotted and then wrote a feature-length film script. This course goes further into structure and plotting. Students come into the class with feature film mini-treatments that they wrote in Story Generation. They pick one of these stories and continue breaking it down in detail, learning the value of mapping out every beat in a story before getting to work on pages. Then they will write that script. And in the last weeks of the course, students will rewrite that script based on the feedback they have received along the way.

Prerequisite(s): Writing the Feature Film Screenplay I, Story Generation

Genre & Storytelling

Genre & Storytelling is a critical studies course focused on exploring different genres of film. Through out-of-class screenings, lectures, and in-class scene breakdowns, students will begin to identify the models and audience expectations of different genres, starting from broad categories like comedy and drama and then moving into more specific genres like adventure, horror, and romantic comedies. For each genre, students will work together to develop ideas that fit the genre's conventions, and at the end of the semester, each student will build an original treatment for one of those ideas.

Script to Screen

Script to Screen is designed to help writing students see what happens to their words when they go into Production. The class is divided into two components: Acting for Writers and a fifteen-week Filmmaking Seminar.

Acting for Writers introduces students to the theory and practice of the acting craft. By exploring how actors build characters and performances based upon the information provided in a film script, writers will learn how to write more powerful dialogue, develop more memorable characters, and create more effective dramatic actions. Through in-class acting exercises and writing, as well as filmed exercises, students will learn what truly makes for great dialogue, characters and action writing. The acting classes culminate with an off-campus shoot, where students will be filmed acting in a scene with classmates.

The Filmmaking Seminar trains students in the fundamentals of film directing, which in turn facilitates an understanding of the filmmaking process as it relates to screenwriting. It is our belief that a student who actually picks up a camera, blocks a scene and directs actors from a script is far better prepared to then write a screenplay. If a writer has actually translated a shot on the page into a shot in the camera, then the writer has a much sharper perspective on the writing process.

Students come into the class with a screenplay for a short film, written in Storytelling with Purpose, which they will rewrite based on production considerations. Hands-on classes in directing, editing, cinematography, and production give an overview of the creative and technical demands of telling a story with moving images. Then, working in small crews, students will shoot their short film using digital video cameras. Afterward, students will edit their footage.

Prerequisite(s): Storytelling with Purpose I

| SEMESTER THREE

Story & Character Development

This course is designed to teach a basic truth of writing: most writing is done before a single page is scripted. The first steps are developing an idea into a story, then taking that story and building a structure. In this class, students will bring a variety of ideas, some from the first two semesters of their AFA, and pick two of them, one of which they will write in Advanced Writing Workshop in their final semester. To help them in this process, students will work with a development committee, where their Instructor and an Advisor of the student's choosing will help shepherd these two ideas from their beginnings into full treatments or series proposals. Part of the process of development will focus on characters, relationships, and character arcs that help to create more effective screenplays and teleplays. The character work aims to allow students to access story at a deeper level, via true engagement with protagonists, antagonists and other secondary characters. At the end of the class the students will have either two revised treatments, two revised series proposals and beat sheets for a pilot episode or one treatment and one series proposal/pilot outline. They will take these into Advanced Writing Workshop.

Prerequisite(s): Successful completion of the first two semesters of the AFA Program

Screenwriting Discipline & Methodology

Goal-setting, project planning, time management and project management skills are essential for the creative artist. It is crucial for screenwriters, and all create artists, to have the discipline to meet deadlines (especially self-imposed deadlines) and the tools and skills to complete the tasks they set. This course will explore different methodologies and the best resources for students to uncover the tools they need to meet and exceed their goals. Students will also meet with successful industry professionals during special guest lectures to uncover their tools and techniques.

| SEMESTER FOUR

The Art of the Pitch

In order to launch a career in Hollywood, a writer must be “good in the room.” That is, they must be able to pitch their ideas – and themselves – in a compelling and engaging way to agents, managers, producers and executives. This semester long course – a capstone of the AFA curriculum – teaches students how to craft a professional-level pitch. Students pitch every week and receive notes from the instructor and peers. At the end of the Semester, students have a Pitch event with Faculty from across the department hearing their final pitches.

Prerequisite(s): The Business of Screenwriting

Advanced Writing Workshop

This course builds on the process that started in Story & Character Development, as students write s students write a first draft of one of the two feature films or television series' they developed in that course. Students will chronicle their work on this project in their Development Journals, detailing their process, the notes they received and their reactions to those notes. The entire process will mirror the majority of the writing deals being given in Hollywood today. Each student started by developing two detailed Feature Treatments or Series Proposals last semester. From there, students take one of these projects to a first draft and build a plan for a rewrite based on development notes. Students will complete the program with a solid first draft of their project, and a plan to take the script to the next level.

Prerequisite(s): Story & Character Development

Adaptation

In today's Hollywood, adaptation is everywhere – it's extremely common to see a “based on” credit ahead of the screenwriter's name. Historically, novels, short stories, plays, and magazine articles have served as underlying source material, but in the last few decades, comic books, graphic novels, TV shows, board games, theme park rides, even old films, have increasingly become fair game. The end result is this: a tremendous number of potential jobs for new screenwriters involve adaptation. This course explores the challenges surrounding adapting non-cinematic and non-dramatic works for the screen. Students will compare a selection of source materials to the films based upon them, analyzing the externalization and structuring of conflict, how cinema transforms exposition and internal monologue into visual images, dialogue, flashbacks, and voiceover narration, ways in which a source's characters and world can be expanded or scaled down to fit the demands of the feature film, and how screenwriters can deviate from the original material yet remain faithful to the spirit of the story.

Playwriting

Ever since the advent of the motion picture camera, the Great White Way of Broadway has served as an express lane to Hollywood. Many modern screenwriters - including David Mamet, Kenneth Lonergan, and Neil LaBute – have spent their time in a darkened theater watching their words come alive on the stage. Building on the lessons of The Great Playwrights, Playwriting will give our screenwriting students a chance to hone their dialogue and scene writing, while creating an original short play to add to their portfolio.

Prerequisite: The Great Playwrights

| SEMESTER FOUR ELECTIVES

Sequential Art

For generations, sequential storytelling in America was the domain of the costumed superhero, but with the expanding field of Japanese manga and a wide array of publishers selling graphic novels of all genres, the field is now wide open. This study provides a complete introduction to the medium and to the craft of writing stories for comics in all their many forms. Students will learn the various styles of formatting and story structure as well as how to tell a story visually and pace it.

Interactive Narrative

The video game industry creates a billion dollar product and while blockbuster genre films spawn games, films created from established games are increasingly the norm. In modern Hollywood, games are even created and sold as part of studio pitches. The primary objective of Interactive Narrative is to explore key aspects of gaming and game development and design. Students examine the history, theory, mechanics and storytelling techniques of various types of game play including board games, card games, casual, console, MMO, mobile, and emerging forms. This class will also feature guest speakers and the development of an initial Game Proposal.

| ASSOCIATE OF FINE ARTS IN PRODUCING (OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 62.5 Units

| PROGRAM OVERVIEW

The New York Film Academy Associate of Fine Arts (AFA) in Producing is a conservatory-based two-year program designed for full-time study. The New York Film Academy provides a creative setting with which to develop, challenge and inspire the talents of dedicated prospective producers in a total immersion, professional environment. By combining seminars, lectures and intense hands-on film shoots, students acquire a sound understanding and appreciation of motion picture arts and learn to integrate knowledge and professional experience.

Our prescribed four semester producing curriculum serves to address the following core competencies:

- Demonstrate a broad understanding of the full range of producing functions in the film, television, and related industries.
- Demonstrate an overall knowledge of production management and post-production skills and methodologies through the execution and completion of visual media projects.
- Display a working knowledge of the production crafts and their functions, organization and workflow on professional-produced film and television series.
- Exhibit a broad understanding and applications of financing, marketing and distribution strategies and practices in both independent and studio models.
- Demonstrate a working knowledge of treatment and script development, conventions, structures, execution and presentation in accordance with industry standard practices.
- Demonstrate an overall understanding of fundamental principles of law and business affairs practices pertaining to the entertainment industry.
- Display an overall working knowledge of historical and contemporary cinematic innovators and styles and their influences on current trends in the entertainment industry.
- Exhibit an overall understanding of professional work environment skills and practices common to the entertainment industry.
- Demonstrate a thorough understanding of project pitch and presentation practices and methodologies to financial and creative collaborators.

| PROGRAM LEARNING OUTCOMES

In addition to providing a solid foundation of general education and specified upper-level knowledge, the educational objectives of the Associate of Fine Arts (AFA) in Producing Degree Program are to teach students the skills and craft of producing and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the art of producing.

| YEAR ONE OVERVIEW

During their first year, students undergo a thorough regimen of class work and film production that lays the groundwork for a professional life in the film arts. The Year One curriculum is extremely comprehensive, teaching students the creative aspects of producing, as well as the more technical side of line producing. Students gain a practical understanding of the entertainment industry and the tools needed to successfully navigate it.

| SEMESTER ONE OBJECTIVES

AFA Producing students are immersed in a hands-on environment and confronted with a number of visual, dramatic, financial, legal, logistical and managerial challenges. From the first day of class, students are immersed in a hands-on education on how to work through these creative and technical challenges. Students rapidly learn the fundamental skills they need to produce film and television.

Learning Outcomes:

- Introduction to the roles, tasks and obstacles faced by film and television producers.
- Gain understanding of the physical and post-production processes.
- Introduction to storytelling concepts of elements, conventions, structure and style.
- Understand basic principles of entertainment law.
- Introduction to filmmaking from the perspective of the screenwriter, director, actor and cinematographer and editor.

Production Goals:

- In collaborative groups, students develop, prep, shoot and edit a short film on location.
- In collaborative groups, students will, prep, shoot and edit a documentary project.

| SEMESTER TWO OBJECTIVES

The second semester challenges students to develop their production abilities artistically and technically. Producing students are instructed in the craft of developing and writing dramatic treatments; in pitching story ideas to a variety of audiences; and presenting professional written proposals in support of the feasibility of their projects.

This semester culminates in each student pitching and presenting a film or television project at the Producers Pitch Fest.

Learning Outcomes:

- Continue to analyze key elements of effective producer's craft.
- Develop and write original film and television pilot treatments.
- Introduction and practice of effective pitching skills.
- Learn critical elements of effective feature film business plans and television show bibles.

Production Goals:

- Produce a short narrative film for a NYFA filmmaker.
- Develop an effective pitch and feature film business plan or television show bible.

| YEAR TWO OVERVIEW

AFA in Producing candidates must complete a series of advanced classes and deliver a completed and well-executed Thesis Project in order to successfully complete the program and graduate with an Associate of Fine Arts in Producing. Students are required to pursue one of two thesis options for the remainder of the degree program. While the thesis options differ in length of time for completion, they are equivalent in scope and content.

Prior to entering into thesis production all candidates, regardless of thesis option, must pass a final evaluation by the thesis committee and faculty chair, ensuring that all academic requirements and standards for the previous semesters have been achieved.

| SEMESTER THREE OBJECTIVES

Semester Three focuses on exposing students to emerging media and technology, and exposing them to the realities of the film industry and the business of filmmaking. The third semester is designed to prepare AFA students for their thesis projects as well as for a life in the industry after graduation. Throughout this semester, students meet individually with their Thesis Advisor, as well as the Faculty Chair of the Producing Department to discuss the progress of their thesis projects. In addition, each student will meet with the Thesis Committee, chaired by the Producing Department Faculty Chair, to articulate their thesis choice and corresponding project summaries.

Learning Outcomes:

- Explore story and storytelling through an in-depth study of the elements, conventions, structure, style and traditional forms of screenplay writing.
- Identify the techniques used by cinematic innovators.

Production Goals:

- Develop and write first draft feature screenplay or television pilot
- Introduction to the production demands of web series, commercials and music videos.
- Begin in-depth research and development of the AFA Thesis Project.
- Each student will write, produce and Shoot a short film.

| SEMESTER FOUR OBJECTIVES

In Semester Four, students continue developing their AFA Thesis Projects and completing thesis requirements. Throughout this semester, the Thesis Committee, chaired by the Producing Department Faculty Chair, meets with students and advises them through the successful completion and final presentation of their AFA Thesis Projects.

Learning Outcomes:

- Advanced hands-on study in camera, lighting and sound.
- Analyze strategies of successful finance, marketing and distribution campaigns.
- Learn advanced directing techniques.
- Further develop creative pitching techniques.
- Explore the acting process from the perspective of the producer.

Production Goals:

- Develop and create an original piece of alternative media.
- Successfully develop and present the AFA Thesis Project.

| CURRICULUM

<u>Semester One</u>		<u>Units</u>
PROD100	Producer's Craft: Budgeting	3
PROD110	Directing for Producers I	3
PROD120	Cinematography & Lighting	2
PROD130	Entertainment Law & Business Practices I	3
PROD140	Elements of Screenwriting	3
PROD170	Sound for Producers	2
PROD260	Film Production I	2
PROD350	Post-Production for Producers	2
<u>Required</u>		<u>20</u>

<u>Semester Two</u>		<u>Units</u>
PROD200	Producer's Craft: Creative	3
PROD210	Business Plans & TV Show Bibles	3
PROD220	Producing Documentaries	1.5
PROD230	Writing the Feature Film & TV Pilot Treatment	2
PROD250	Business Affairs	3
PROD330	Producing Alternative Media	3
<u>Required</u>		<u>15.5</u>

<u>Semester Three</u>		<u>Units</u>
PROD300	Thesis Development Workshop I	3
PROD310	Writing the Feature Film or TV Pilot Screenplay	2
PROD160	Film Production II	2
PROD340	Budgeting & Entertainment Accounting	2
PROD150	Producing Reality Television	2
HATM100	Introduction to Film Aesthetics	3
<u>Required</u>		<u>14</u>

<u>Semester Four</u>		<u>Units</u>
PROD400	Thesis Development Workshop II	3
PROD410	Advanced Pitching Workshop	2
PROD420	Directing for Producers II	2
PROD430	Entertainment Law & Business Practices II	3
PROD450	Production Safety & Risk Management	2
PROD460	Production Design for Producers	1
<u>Required</u>		<u>13</u>

| COURSE DESCRIPTIONS

| SEMESTER ONE

Producer's Craft: Budgeting

This core introductory course outlines the essential roles, tasks and obstacles faced by producers in the entertainment industry. Students will learn the importance of balancing the creative vision of a project with the logistics and budgetary constraints. Students will break down a script, create a shooting schedule, and learn how to identify all necessary elements. Students will then build a budget, learn about unions and guilds, and make critical assumptions. They will learn about film production incentives and how to track those costs. Students will be introduced to and trained on the industry-standard software used by producers; Movie Magic Scheduling and Movie Magic Budgeting.

Directing for Producers I

Effective producers create a collaborative and artistic production environment that enhances each director's skills and provides the support needed to make the best possible project. Students will work in collaborative groups to develop and shoot a short film. In addition, each student will direct their own individual mise-en-scene. Students will learn the basics of film directing and how to collaborate to tell a visual, narrative story. Students will learn film production standards and practices, working with basic production documents, working with actors and the fundamentals of telling a story through a camera.

Cinematography & Lighting

Students will learn the basics of live action motion picture cinematography in a hands-on workshop environment. They will gain an overview of working with film and video cameras, lighting, image construction and composition.

Entertainment Law & Business Practices I

This introductory course introduces the student to the legal and business aspects most commonly encountered in the Entertainment Business. Topics include intellectual property, fair use, clearance and licensing issues, music and trademark, and basic contractual terms and clauses. Students are further introduced to business entities, distribution, and marketing models.

Elements of Screenwriting

Producing students will gain firsthand knowledge of cinematic storytelling techniques to lay the foundation for their future roles as storytellers who can identify marketable scripts, collaborate with screenwriters in script development, and promote scripts to business and creative partners. Through lectures, out-of-class reading, and writing exercises, students will learn the basics of character development, story structure, and screenplay formatting. Students will analyze scripts from various celebrated films, view films and television pilots for character and story structure analyses, learn elements of successful scenes, write effective action and dialogue to create subtext and advance dramatic tension. Students will demonstrate their mastery of these skills by writing a short film script that may serve as the basis of their individual films in Film Production II.

Sound for Producers

Motion picture sound is often overlooked and taken for granted. In this course, students will learn about the fundamentals of both production sound and post-production sound and gain an understanding of how sound can enhance their stories. In a studio environment, students will get hands-on experience working as sound mixers as well as boom operators. They will also learn how to add sound effects, music and dialogue replacement to their films.

Film Production I

Students will develop critical line producing skills working with NYFA filmmaking students. Producing students will line produce a filmmaker's short film and gain an understanding of the production management and pre-production process.

Post-Production for Producers

Students are instructed in the basics of motion picture editing and post-production techniques. They will gain an overview of non-linear editing, post-production audio, basic visual effects and professional post-production workflow.

| SEMESTER TWO

Producer's Craft: Creative

This course continues the study of the essential roles of and obstacles faced by film and television producers. Topics include optioning and developing material, doing coverage for screenplays and pilots, working with agencies and writers and also packaging, as well as the television industry. Students will devise vision statements for a project and will also learn the basics of when and how to do various kinds of pitches, which they will workshop in class.

Prerequisite(s): Producer's Craft: Budgeting

Business Plans & TV Show Bibles

Through lectures and analysis of case studies, students will learn the critical skills to develop effective feature film business plans and television show bibles. Elements covered include developing an effective casting strategy, how to craft a comparable film or series table, and creating an appropriate financing and marketing strategy. The feature business plan and television-show bible developed in this course will be presented at the Producer's Pitch Fest. Participation in the Producers Pitch Fest is part of the course.

Prerequisite(s): Producer's Craft: Budgeting

Producing Documentaries

This course offers producing students an introductory exposure to documentary storytelling and filmmaking. Working in small collaborative teams, students will pitch, develop and shoot a short documentary. Teams will bring cuts of their films to class for feedback and go through a notes process for their rough, fine, and final cuts, ultimately delivering a cut ready for distribution.

Writing The Feature Film & TV Pilot Treatment

Through in-class instruction, workshops, and drawing on basic character and story structure principles learned in Elements of Screenwriting, students will develop an original story and write a feature film or TV series treatment. During this process students will learn how treatments "sell" stories, the similarities and differences between motion picture and television story development, and how to write a compelling treatment that meets industry standards.

Prerequisite(s): Elements of Screenwriting

Business Affairs

This course builds on the skills acquired in Entertainment Law and Business Practices I by introducing the student to the complex contractual negotiations in compensation and deal structure. Students become familiar with the various techniques used to finance both studio and independent film. Students will learn how to do market research and create a pitch deck for financiers.

Producing Alternative Media

It is essential for the producer to keep up-to-date on evolutions in media technology and storytelling innovations that continue to emerge on an increasingly rapid basis. In this course, students will get the opportunity for real world, hands on experience as they produce their own content for web and/or mobile, where they will learn developing, producing, distributing and promoting content. Students will also learn about the most current alternative media formats, branded entertainment, web series history, social media promotion, funding options, and selling document creation.

| SEMESTER THREE

Thesis Development Workshop I

Students begin to conceptualize and develop their Thesis Projects. Topics include executive summary, logline, synopsis, story and character development, researching and analyzing comparable films or televisions shows and developing effective comparisons. Students will view and critique sample teasers for creative style and effectiveness. Through lectures and examples, students will learn the critical skills to develop effective feature film business plans and television show bibles. Students will participate in a supervised internship for academic credit, benefiting from real-world application of their proposed thesis projects.

Writing the Feature Film or TV Pilot Screenplay

Students will further develop the film treatment written in the prerequisite course "Writing the Feature Film Treatment" into a first draft of a feature film screenplay. Through a combination of lectures and workshops, students will learn these fundamentals of screenwriting: character development, story structure and professional screenplay language and formatting. Through the workshops, students will also learn the art of "notes", central to the producer's role in working with writers.

Prerequisite(s): Writing the Feature Film & TV Pilot Treatment

Film Production II

Producing students will develop, prep and shoot their own individual short films. Students will receive instruction in a workshop setting on the fundamentals of sound recording. Working in teams, students will function as crew on each other's productions. Scripts will be developed in Introduction to Screenwriting and finalized in this course. In the early part of Semester Six, students will edit and prepare their projects for a final screening.

Prerequisite(s): Film Production I, Elements of Screenwriting

Budgeting & Entertainment Accounting

This course provides an overview of production budgeting and financial, cost and managerial accounting functions specific to the film industry, with application to other areas of media production, including television. Students analyze techniques and control procedures for accurate preparation and presentation of budgets and financial statements. Topics include budgeting, cost reporting and film accounting terminology.

Prerequisite(s): Producer's Craft: Budget

Producing Reality Television

Students will learn the basics of producing for reality television, and the genre's relationship to other platforms and formats through the analysis of existing successful reality programming. Students will develop, create and pitch an original reality television proposal. The student has the option to use this concept to produce the New Media project in semester two.

| SEMESTER FOUR

Thesis Development Workshop II

Students continue to refine and finalize their Thesis projects. Option A candidates will prepare for their production green lights, while Option B candidates will finalize multiple components of their required thesis documents. Students will participate in a supervised internship for academic credit, benefiting from real-world application of their proposed thesis projects.

Prerequisite(s): Thesis Development Workshop I

Advanced Pitching Workshop

This Course provides students with a comprehensive understanding and means to effectively pitch their projects in a variety of industry situations. By using their thesis projects, students will acquire advanced techniques in developing and executing persuasive pitches (i.e. selling to studios, financing, distribution, bringing on board talent) as well a practical understanding on who they should be pitching to in order to achieve their goals. The course culminates in a Pitchfest in which students who have fulfilled the requirements have the opportunity to pitch their projects to industry professionals.

Prerequisite(s): Producer's Craft: Creative

Directing For Producers II

Through in-class exercises, students will gain a deeper understanding of the director's integral creative role and directing craft. In a workshop setting, students learn advanced camera techniques, lighting concepts and production sound. Working with the Thesis Option A equipment package and through a series of exercises, students will develop a deeper understanding of cinematography, lighting and sound needs and how to creatively meet those needs.

Prerequisite(s): Directing for Producers I

Entertainment Law & Business Practices II

This course is the capstone of the previous Entertainment Law and Business courses, examining how to put the skills and principles learned in those courses into practice in the real world. Concepts covered include the structuring, drafting and negotiating of financing, production and distribution deals in the entertainment industry.

Prerequisite(s): Entertainment Law & Business Practices I

Production Safety & Risk Management

This course is designed to help students understand their role, as producers, in creating a safe and secure environment for all personnel involved in the film production process. The film and television industry involves numerous risks and hazards posed by the environment, equipment, sets, props, stunts and other potential threats that can lead to accidents, injuries, and even fatalities. As such, it is imperative for producers to promote a culture of safety. Students will learn how to identify hazards, use risk assessment tools and techniques to create policies and procedures, and how to effectively communicate these safety measures with their cast and crew.

Production Design for Producers

Production design plays an important role in the success of any production, as it provides the audience with the visual clues that establish and enhance the production content. Through lectures and exercises, students use set design and construction, costume design, prop choices, advanced aesthetics of color and shape to create the visual language of their films.

| ASSOCIATE OF FINE ARTS IN GAME DESIGN (OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 60 Units

| PROGRAM OVERVIEW

The New York Film Academy (NYFA) Associate of Fine Arts (AFA) in Game Design is a four-semester conservatory-based, full-time study program. The curriculum is designed to immerse gifted and energetic prospective Game Developers in all aspects of the discipline. The New York Film Academy Associates of Fine Arts in Game Design provides a creative setting in which to challenge, inspire, and perfect the talents of its student body. Students follow an intensive curriculum and achieve multiple learning goals.

The strength of the NYFA AFA in Game Design Degree Program is in its combination of narrative studies, game design theory, game arts education, game programming education, and the hands-on direct application of each. Building on a foundation of narrative and system design workshops, the program is further enhanced by concentrating on the commercial realities of the medium, and collaboration on a game designed with a team of students.

| PROGRAM LEARNING OUTCOMES

The educational objectives in the Associate of Fine Arts in Game Design Degree Program are to teach students the art and craft of professional game design and production, and to instruct students through a regimen consisting of lectures and workshops to excel in the creative art of game development.

- Students understand the broad crafts - including art, coding, and sound - that impact overall game design.
- Students use industry-standard tools to develop video games.
- Students conduct playtest sessions which elicit feedback and use that to improve the player experience.
- Students understand materials and industry best practices essential to the business and process of game development.
- Students learn linear and non-linear storytelling used in the creation of dramatic narrative elements such as: theme, story, character, world, etc.
- Students collaborate with peers in a structured creative environment to create playable games.

| YEAR ONE OVERVIEW

In Year One, students receive a comprehensive introduction to the art of Game Design through courses on the theory and practice of game design, game art, and game programming. Students are assigned projects to build their skills in game art, game programming, and game design.

Year-One Expected Learning Outcomes:

Associate of Fine Arts in Game Design students at NYFA will be introduced to every facet of game development - including design, art, coding, and sound design. Students are expected to create their own portfolio and demonstrate their knowledge of programming by delivering working software.

- Skills learned as a result of successful completion of this program include:
- The ability to work collaboratively in a high-pressure creative environment.
- An introductory knowledge of the techniques and practices of game art. Be able to code games using industry-standard tools.
- A firm foundation in the theories, methods, and execution of game development, through participation in the creation of a video game.
- Intermediate understanding of industry-standard tools.
- Basic knowledge of game marketing.

Year-One Requirements:

The Associates of Fine Arts in Game Design Program requires successful completion of the following in partial fulfillment of the graduation requirement:

- 2 collaboratively created game projects
- Game Art Portfolio
- Game Level Design Portfolio
- Satisfactory Participation in Game Marketing and Publishing
- Satisfactory Participation in Advanced Systems Design
- Satisfactory Participation in Introduction to Narrative Design

| YEAR TWO OVERVIEW

Year-Two Expected Learning Outcomes:

Skills learned as a result of successful completion of this program include:

- Continued growth as prospective game industry entrants by way of fully immersive advanced workshops.
- Identification of individual areas of focus in the industry through exposure to a variety of game development roles.
- Complete thesis project designed to challenge students to produce the best work they are capable of, while also serving as high quality work samples for prospective employers.

Year-Two Requirements:

The Associates of Fine Arts in Game Design Program requires successful completion of the following creative projects in partial fulfillment of the graduation requirement:

- A satisfactorily completed game developed by the student.
- Satisfactorily participate in the Collaborative Thesis Project

| CURRICULUM

Semester One		Units
GDSN110	Game Studio I	2
GDSN120	Game Coding I	2
GDSN130	2D Game Design	3
GDSN140	Introduction to Systems Design	3
GDSN160	Game Marketing & Publishing	3
GDSN170	Introduction to 2D Game Art	2
Required		15

<u>Semester Two</u>		<u>Units</u>
GDSN200	Advanced Systems Design	3
GDSN210	Game Studio II	2
GDSN220	Game Coding II	2
GDSN260	Mobile Game Design	3
GDSN270	Game Industry	3
GDSN280	Sound Design for Games	3
<u>Required</u>		<u>16</u>

<u>Semester Three</u>		<u>Units</u>
GDSN310	Game Studio III	2
GDSN330	Introduction to Level Design	2
GDSN340	Math for Game Developers	3
GDSN100	Introduction to Narrative Design	3
GDSN150	Introduction to 3D Game Art	2
GDSN230	3D Game Design	3
<u>Required</u>		<u>15</u>

<u>Semester Four</u>		<u>Units</u>
GDSN410	Game Studio IV	2
GDSN420	Collaborative Thesis	3
GDSN430	Advanced Narrative Design	3
GDSN450	Advanced Sound Design	3
GDSN460	Advanced Level Design	3
<u>Required</u>		<u>14</u>

| COURSE DESCRIPTIONS

| SEMESTER ONE

Game Studio I

Students work in teams to build a functional game. Students will utilize standard development processes and procedures to complete their deliverables for each required milestone. Students sharpen their skills by practicing the game development process multiple times in the degree program.

Game Coding I

The course accommodates students of all levels of existing experience with computer programming. Tutorials are given to each student to ensure a finished course with hands-on ability as a programmer. Students will apply their coding skills in a game engine. Each student will complete the course with a portfolio of coding modules and prototypes appropriate to their experience level.

2D Game Design

This course exposes students to the beginning technology of 2D games. Each student gets the experience of running their own game studio in collaboration with a team of classmates. Students deliver

a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently. Students will also be exposed to the various career roles that exist in game development.

Students take increasingly advanced variations of this class in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree they will have a portfolio of working game projects.

Introduction to Systems Design

This course provides a foundation of knowledge for understanding games as playable systems. Students learn the language of Game Design and practice the craft of prototyping, playtesting, and iterating in an environment independent of computers. This will provide the student with skills that can be used throughout a career in games and transcend changing technologies.

The student will:

- 1) Understand Fundamental Theory – See how any game breaks down into Formal, Dramatic, and Dynamic systems. And learn how the three interrelate.
- 2) Learn Core Development Process – Acquire the skills of prototyping, playtesting, iteration, presentation, and collaboration.
- 3) Practice, Practice, Practice – All students prototype multiple games on paper regardless of technical skills. All students gain extensive experience critiquing and analyzing games via playtests with fellow students.

At the end of the course each student will have a portfolio of paper game prototypes.

Game Marketing & Publishing

This course provides the student with an understanding of the business of video games. Students learn to see the world through a publisher's eyes - whether AAA or indie - and in the process gain insight in how to plan, budget, pitch, launch, market, and monetize games.

Students leave the course with a practical and state of the art knowledge of the game business including how to make a marketing plan, calculate return on investment, develop data-driven reporting, conduct public relations, etc. Students also learn about guerilla marketing techniques suitable to independent studios with no money.

Introduction to 2D Game Art

This course examines 2D (and 2.5D) visual design elements in games including sprite art and animations, backgrounds (static, scrolling, and parallaxed), particle effects, and UI/UX. The class will explore the fundamentals of graphic design (color theory, composition, hierarchy, typography, etc). Students will learn how to visually communicate concepts to an audience. Students will engage with ideation, communication, and problem solving for visual designs they learn to master the look and feel of a 2D game experience.

| SEMESTER TWO

Advanced Systems Design

This course builds upon the foundations established in the Introduction to Game Design course, and focuses on advanced study of system design and play mechanics. The course is workshop-focused, meaning a substantial portion of time is spent actively engaged in the paper prototyping process. Students explore more sophisticated facets of the playable systems and user experience design. Students spend time learning more difficult subjects like game balancing and game economics.

Creating system literacy is the primary goal; and everything else we do supports that aim.

Game Studio II

Students work in teams to build a functional game. Students will utilize standard development processes and procedures to complete their deliverables for each required milestone. Students sharpen their skills by practicing the game development process multiple times in the degree program.

Prerequisite(s): Game Studio I

Game Coding II

Like its precursor course, this course teaches students how to code games, but at a higher level. Tutorials are given to each student to ensure hands-on skills with coding are improved and they complete additional modules and prototypes. Students will create at least one project that is deployed to two platforms or devices (e.g. PC, Mac, Linux, mobile, web browser, etc).

Prerequisite(s): Game Coding I

Mobile Game Design

This course exposes students to the technology and commercial design aspects of mobile game development. Students will be exposed to a variety of standard mobile game technologies (eg: GPS, accelerometers, augmented reality), design concepts (including a variety of Free-to-Play mechanics), and terminology (eg: KPI, ARPDau, Gacha, hypercasual).

For the project they create, students will have to take into consideration the varying screen resolutions and control schemes of any mobile devices they target. Students will also need to identify and design around an appropriately identified monetization strategy.

Each student gets the experience of running their own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Game Industry

This course provides the students with an education in building a successful career in video games. The course educates the student about roles in industry, professional networking, portfolio development, resume crafting, interviewing, salary negotiation, carving out a career path from entry level to creative or business leader, and other knowledge pertinent to becoming a professional in the game industry.

This course also looks at the history of the industry itself and explores cultural, legal, and ethical issues surrounding it (eg: ESRB, IGDA, GamerGate, etc).

Sound Design for Games

This course exposes students to the fundamentals of sound design in games including industry standard software tools for SFX and music. Students learn about techniques for recording, synthesizing, mixing, and editing digital audio.

| SEMESTER THREE

Game Studio III

Students work in teams to build a functional game. Students will utilize standard development processes and procedures to complete their deliverables for each required milestone. Students sharpen their skills by practicing the game development process multiple times in the degree program.

Prerequisite(s): Game Studio I

Introduction to Level Design

In this class students work with professional level editor tools to map out and implement high quality play experiences in an existing game. Students learn to script events and implement visual designs that aid in game play and storytelling. Students learn the proper balance of pacing, save points, obstacles, pick-ups, and other level design concepts.

Math for Game Developers

Game development involves a lot of mathematical concepts that sound scary, but are actually quite straight forward. This course will teach critical math concepts (such as vector math, linear interpolation, and trigonometry) that are necessary to quickly and efficiently implement mechanics for games.

Introduction to Narrative Design

This course examines the critical elements that make strong story concepts and how they can be shaped to create the foundations of great games. Students will design narrative, game play, physical environment (world, gameplay spaces), and other key elements.

Introduction to 3D Game Art

This course introduces students to industry-standard tools for the creation of visual 3D assets. Students are introduced to 3D modeling, sculpting, and animation in a hands-on environment.

Students gain practical understanding of 3D art for games. Students will also learn the basics of a variety of 3D game art topics such as: UV mapping, nurbs modeling, texturing, and 3 point lighting using D-map and raytrace shadows.

3D Game Design

This course exposes students to the intermediate technology of 3D games. Each student gets the experience of running their own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

| SEMESTER FOUR

Game Studio IV

Students work in teams to build a functional game. Students will utilize standard development processes and procedures to complete their deliverables for each required milestone. Students sharpen their skills by practicing the game development process multiple times in the degree program.

Prerequisite(s): Game Studio III

Collaborative Thesis

This hands-on course exposes students to the advanced responsibility of choosing their own technology (in collaboration with teammates) for their AFA thesis project.

Each student gets the experience of running their own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

Advanced Narrative Design

This course builds on the knowledge from Introduction to Narrative Design and delves deeper into core concepts. Works of scholars provide the student with an intellectual venture through advanced narrative theory supported by case studies.

Examples include Emergent versus Embedded Narrative, Narratology versus Ludology, the Neuroscience of Narratives.

Prerequisite(s): Introduction to Narrative Design

Advanced Sound Design

This class picks-up where Sound Design for Games left off by delving into advanced topics in creating game audio. Students will create an original audio track for an existing game.

Advanced Level Design

This course builds on the knowledge from the previous Level Design course and delves deeper into core concepts. Student's work with professional level editors to make sophisticated play experiences. Students are required to make Youtube videos of game play as potential portfolio pieces.

Prerequisite(s): Introduction to Level Design

| TWO-YEAR & ONE-YEAR CERTIFICATE PROGRAMS

| CERTIFICATE PROGRAM ADMISSIONS POLICY

All students pursuing a certificate program at The New York Film Academy must be proficient in English and have earned a high school diploma (at a minimum) or an acceptable equivalent. Though no prior experience is required, applicants are required to submit a Creative Portfolio, to demonstrate their artistic sensibilities and passion and commitment towards pursuing their chosen discipline.

All transcripts and supporting materials must be submitted digitally.

| REQUIRED APPLICATION MATERIALS

Applicants must submit the following materials for admission:

1. Completed Program Application
2. Application Fee
3. Proof of High School Completion
4. Creative Portfolio
5. Proof of English Proficiency

Please note that New York Film Academy cannot return any application materials to students once they are received.

The following sections provide detailed information regarding each required application material.

| APPLICATION

Students must submit a completed certificate program application. Applications are available online at: <https://www.nyfa.edu/admissions/admissions-requirements/certificates/>.

| APPLICATION FEE

Students must submit a non-refundable \$75 application fee, payable online as part of the online application.

Prior to enrollment, students may request to change their Start Date, Program, or Location up to three times, before incurring a new application fee. Upon a 4th request and any subsequent request to change Start Date, Program, or Location, a new application fee will be charged each time of such request in the amount of the published application fee at the time of the request.

| PROOF OF HIGH SCHOOL COMPLETION

All students pursuing a degree from the New York Film Academy must show proof of high school graduation. To fulfill this requirement, applicants must submit ONE of the following documents:

- Copy of a high school academic transcript
- Copy of high school diploma
- Copy of state-issued high school equivalency certificate
- Copy of Associate's degree or college transcript from a regionally or nationally accredited college or university (for students who have completed partial undergraduate coursework.)
- Copy of a fully-completed Department of Defense form DD-214 indicating that the applicant completed high school prior to or during his/her armed forces service
- Home school transcript accredited by the state
- Digital transcripts can be submitted through the Admissions Portal or using a digital submission service (such as Parchment) or your high school's own digital delivery service.

Students completing high school in a foreign country, where a language other than English is the official language, and who are able to produce an original transcript, must have it translated into English by an education evaluation service that offers translation services.

| CREATIVE PORTFOLIO

All certificate program applicants must submit a creative portfolio, according to the below requirements:

All creative portfolio materials must be submitted digitally. Applicants should consult with their admissions representative for guidance on acceptable formats (such as pdf, text files, web links, etc.). All video submissions must be uploaded by the applicant to a streaming video site (such as Vimeo or YouTube), and a link to the site must be provided in the application materials.

All portfolio materials must be submitted with an accompanying description contextualizing the nature and purpose of the project.

Collaborative work may be submitted, but applicants must detail what role they had in the creation of the work.

Portfolio materials will not be returned.

3-D ANIMATION & VFX

Portfolios may consist of:

3-5 works, including drawings, paintings, cartoons, comics, conceptual illustrations, graphic renderings, digital images, slides of 3-D models, sculptures, or other visual designs which display the applicant's creative abilities.

ACTING FOR FILM

The creative portfolio for Acting programs should be a selection of filmed monologues that show the breadth and depth of the actor's abilities. Applicants should submit two contrasting audition pieces in their portfolio: ideally, one dramatic monologue and one comedic monologue.

Monologue requirements:

- 2 contemporary (published after 1960) monologues.
- Monologues should be contrasting: one dramatic, one comedic.
- Monologues should be approximately 60-90 seconds in length each.

CINEMATOGRAPHY

Applicants should submit ONE Writing Sample OR Visual Sample of the following:

Writing Sample (select from a, b, or c):

- 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.

GAME DESIGN

Portfolios may consist of (select from a, b, or c):

- a.** 3-5 drawings, paintings, cartoons, comics, conceptual illustrations, graphic renderings, storyboards, digital images, slides of 3-D models, sculptures, character designs, storyboards, 2D art and animation, 3D art and animation or other visual designs which display the applicant's creative abilities.
- b.** 3-5 Unity prototypes, game modifications, Github profiles, code samples, paper game prototypes, level maps, design documents, skill trees, or system diagrams.
- c.** 1-3 Game business plans and marketing one-sheets.

PHOTOGRAPHY

Portfolios may consist of:

5-10 photographs with an accompanying description contextualizing the submission.

PRODUCING

Portfolios may consist of (select from a, b, or c):

- a.** Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- b.** Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)
- c.** Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

SCREENWRITING

Portfolios may consist of (select from a, b, or c):

- a.** Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- b.** Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)
- c.** Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

| PROOF OF ENGLISH PROFICIENCY

Non-U.S. residents or international applicants, for whom English is not the first or native language), are required to submit proof of English proficiency, in the form of:

- TOEFL (Test of English as a Foreign Language) score of 520 or higher (190 for computer-based test or 68 for internet-based test); IELTS 5.5 or the equivalent.
- A report from a valid English Language School verifying completion of course level equivalent to a 520 Paper-based TOEFL Score.
- For short-term and long-term non-degree certificate programs, NYFA will accept a positive language evaluation via phone or Skype in lieu of the other requirements.

Students might be eligible to receive an English proficiency waiver under the following conditions:

- Verification that the applicant has been studying in a college or university where the sole language of instruction is English for at least 1 full year at the time of his or her application; or
- Verification that the applicant has been studying in a high school where the sole language of instruction is English for at least 3 full years at the time of his or her application.

| TUITION DEPOSIT

Once admitted to NYFA, students must pay a required deposit to secure their place in the program.

The deposit for all long-term programs (one year or longer) is \$500, which is applied toward the first term's tuition payment. Most of the deposit is refundable, except a \$100 administrative processing fee.

| ADMISSION STIPULATION

Please note that admission to any New York Film Academy program is based upon applicant information received during the admissions process. If, however, a student, after having been admitted but before starting classes, demonstrates that they are not fully prepared to commence studies at the Academy, NYFA will meet with the student to determine a proper course of action. This may include additional testing or instruction, deferring enrollment to a later semester, or enrollment in a different program of study better suited to the student.

| REQUIREMENTS FOR STUDENTS RE-APPLYING TO NYFA

There are certain instances in which students re-apply for one or more programs at New York Film Academy. Each of these situations has its own set of requirements. Re-applying students must work with a NYFA admissions representative to determine which set of requirements they must fulfill. Due to the unique nature of individual students' circumstances, final determination of application requirements for any student will rest with the Admissions Review Office. Before applying to a higher degree level, students must first successfully complete the lower degree/program.

In all of the following cases, other than returning from a Leave of Absence, a new Application must be completed by the student.

All tuition and fees, curricular requirements, and institutional policies and procedures will follow the current catalog for any returning or newly matriculating student, not the original catalog under which the student applied for admission or originally attended a NYFA program.

Any other institutional, regulatory, or accreditation standards or policies notwithstanding, the following apply:

Students who are on an approved Leave of Absence from NYFA and wish to return to their current program will require:

- No new application materials are needed.
- Return to the program must be within 180 days from start from the Leave of Absence.

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester within the past 3 semesters (e.g., Fall semester of one calendar year through Summer semester of the following calendar year) will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally).

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester earlier than the past 3 semesters will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally)
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have withdrawn or have been administratively withdrawn from a NYFA program and apply to re-enter the same program within 3 semesters from the date of withdrawal will require:

- Petition to the Admissions Review Office*.

Students who have withdrawn or have been administratively withdrawn from a NYFA degree program and apply to finish the same program after 3 semesters from date of withdrawal have passed will require:

- Petition to the Admissions Review Office*
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio.

Students who have withdrawn or have been administratively withdrawn from one NYFA program and apply to a new program may require one or more of the following:

- Petition to the Admissions Review Office*
- New letters of recommendation (in certain cases, letters may be furnished by NYFA instructors)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have successfully completed one Master's degree program (MA or MFA) and apply for a new Master's degree program will require:

- All admissions materials as stated in the general Master's degree admissions policy are required.
- Students may only apply for a term that begins at least 3 full semesters after graduation from the first master's program.
- Students may appeal the 3-semester waiting period requirement by submitting an appeal for a waiver for exceptional cases.

Students who have successfully completed a One- or Two-Year certificate program and apply for advanced standing in an undergraduate or graduate degree program within the same discipline will require:

- All admissions materials as stated in the general undergraduate or graduate degree program admissions policy are required. Certain departments or programs may require that one or more letters of recommendation be furnished by NYFA instructors. Students are advised to check with their department and admissions representative to confirm the program's specific requirements.
- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA) equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

Students who have successfully completed any NYFA program and apply to begin any new NYFA program will require:

- Notwithstanding any additional specific requirements detailed above (such as Master's degree to Master's degree), all admissions materials as stated in the general program admissions policy of the new program are required.

Students previously denied admission to a NYFA program now re-applying for the same or a different NYFA program will require:

- All admissions materials as stated in the relevant NYFA program admissions policy are required
- May only apply for a term that begins at least 3 full semesters after the term for which they were denied.

Students who are withdrawn through the Voluntary or Involuntary Medical Withdrawal processes are informed of their conditions for return at the time of their withdrawal.

Students who are suspended as a result of a NYFA policy violation are informed of their conditions for return at the time of their suspension.

* A Petition to the Admissions Review Office should include the following:

- The circumstances that led to the student's withdrawal.
- Why the circumstances that led to the student's withdrawal will no longer affect their ability to succeed at the New York Film Academy and how the student plans to succeed in their program if readmitted.
- Any additional information that the student would like the Admissions Review Office to consider while reviewing the petition for re-admittance.
- The circumstances that led to any disciplinary issues during the student's time at NYFA, if applicable

| TWO-YEAR PHOTOGRAPHY

(OFFERED AT THE N.Y. & L.A. CAMPUSES)

Total Credits Required: 53 - 61 Units

| PROGRAM OVERVIEW

The Two-Year Photography program at the New York Film Academy is an immersive four-semester program designed to equip students with the practical skills to become working photography professionals. It uniquely provides instruction and intensive hands-on experience in the technology, aesthetics, business, history, and theory of still photography. Our classes are in constant engagement with a multitude of perspectives and aesthetic practices, and we mine our diverse understandings of cultural identity, beauty and symbolism in the collective pursuit of artmaking.

The strength of The Two-Year Photography program at NYFA is in its hands-on approach to teaching, fused with readings, discussion, lectures and critiques. Many aspects of photography are covered including fine art, documentary, commercial and editorial. 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 educational objectives of the Two-Year Photography program are to teach students the art and craft of professional digital and analogue photography, introduce them to the moving image and equip them for success in networking and marketing, and to instruct students through a strict regimen of lectures, seminars, immersive workshops, and projects. Student projects are subject to critique by instructors and peers.

Upon graduating from the program, students will:

- Apply in-depth knowledge of digital cameras, lighting, post-production, and printing to individual projects.
- Research various subjects, ideas and stories that are visualized and produced in their photographic works.
- Apply Adobe Creative Suite Photoshop and Lightroom techniques to final images and prints.
- Examine the history of photography and major movements since its invention to inform their work.
- Work independently in a high-pressure creative environment.
- Demonstrate their ability to produce photographic work that is consistent with high professional standards.

| SEMESTER ONE OBJECTIVES

The main goal of our first term is to develop the necessary core photography skills through lighting and imaging courses. Through learning photo history, students will be introduced to a diverse body of excellent photography and participate in learning how to critique. This exposure develops students' skills at conceptualizing, composing, exposing powerful images using style to underscore content. As students shoot and edit, they are immersed in the theory and history of photography. Students visit galleries and museums to experience art with their instructors and see first-hand how the camera has shaped our world. A diverse group of outstanding NYFA faculty and professional guest artists exposes students to a broad range of contemporary perspectives and approaches within commercial, fine art, fashion, documentary and journalistic traditions.

Even as students learn traditional 3-point lighting, they are encouraged to think beyond convention to lighting techniques with the emotional, conceptual and political impact most appropriate to highlight their ideas. Students are taught to master non-destructive image editing, learn the RAW processing, how to target and shift colors with incredible precision, professional selection and masking techniques, and even how to manipulate time in the editing process.

Learning Outcomes:

- Measure components of exposure for optimum image quality.
- Acquire a working knowledge of a mirrorless and/or digital SLR cameras and standard lenses for still imaging.
- Develop working digital darkroom and library management skills using Adobe Photoshop and Adobe Lightroom.
- Apply basic color management to output accurate files for web and print on modern inkjet printers.
- Recognize the characteristics and make creative use of basic lighting tools and camera position to create drama and emotional impact.

- Understand and apply theories of aesthetics, semiotics, design, composition and color.

Project Goals:

- Test aperture ranges, shutter speeds, lenses, lighting tools, and filtration options on a wide variety of subjects.
- Thoroughly test the limits of over and under exposure and RAW processing and their effect on the look of an image.
- Research, conceptualize, shoot, edit and output a photographic essay including a written artist's statement.
- Develop and participate in a community of creative peers capable of providing invaluable critical feedback.

| SEMESTER TWO OBJECTIVES

The second term in this program continues to advance students' essential photography skills in composition, lighting, camera knowledge and imaging. This semester we also introduce our students to business courses, which are necessary to be successful as a professional photographer within whatever area of the business they decide to work. Students work on a wide range of assignments in fine art and commercial photography in genres such as fashion, product, beauty, and still life. Students learn to recognize the revelatory power of dramatic light and the imaginative potential of shadows as they work with natural and artificial light sources to illuminate subjects with visceral intensity. Art direction and design elements are employed to create distinctive visual styles. Students are also introduced to film photography in a variety of formats, as well as learning how to scan negatives and retouch them. Students will move beyond basic color and tonal correction into sophisticated compositing techniques, dynamic range extensions, advanced retouching, and masking techniques. Students expand their repertoire of light and shadow as they work with professional lighting and grip hardware, as well as inexpensive and unconventional practical sources of light and shadow.

Learning Outcomes:

- Begin to develop a recognizable personal, iconic style, and color palette through the use of composition, color, design, and lighting.
- Develop an ability to pre-visualize an image before shooting and to execute it with precision and speed.
- Identify commercial business practices, ethics, and contracts and produce relevant business and marketing materials for business needs.
- Develop expert digital imaging and inkjet printing skills using Adobe Photoshop.

Project Goals:

- Apply professional business practices to each project, including releases, casting, contracts, and art direction.
- Thoroughly test a wide variety of lenses and alternative image capture devices.
- Conceptualize, shoot, edit, and exhibit a commercial photo project, working with models, an art director, sets, and professional lighting equipment.
- Conceptualize, shoot, edit, print, and hang an exhibition of a personal body of work to contemporary exhibition standards.

| SEMESTER THREE OBJECTIVES

In semester three, students refine and apply their knowledge of the characteristics of artificial and mixed lighting over a broad range of more complex assignments and genres. This semester, they are able to choose their own courses from 5 different categories - Lighting, Imaging/Printing, Theory/History, Art Practice and Business. These classes include introductions to video and analog darkroom practices, contemporary theory, more advanced lighting classes, and many more. Through taking these advanced and engaged courses, students will further develop their foundational skills, such as color correction techniques and capturing live digital images. 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's presentation.

Learning Outcomes:

Students will:

- 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.
- Apply knowledge of color management in Photoshop to images and output accurate files for web and print.
- Develop dialogues around theoretical texts and visual literacy
- Apply theories of lighting using medium and large format cameras and film.
- Have the opportunity to develop knowledge of exposure, film development and darkroom printing.

| SEMESTER FOUR OBJECTIVES

Our fourth semester allows students to focus on their final projects, portfolio and branding. Consolidating their work from previous semesters, students will have a portfolio that demonstrates advanced technical skills, creative vision and personal aesthetic. During this time, students will also continue taking courses that help develop their portfolios and prepare them to graduate. This might involve, but is not limited to, medium format photography, bookmaking, business and branding courses, to name a few. Students will leave the program with a written business plan, business cards, a social media and marketing strategy, promotional image mailers, and a tightly edited live web site. Finally, the program culminates in an exciting final portfolio presentation and group exhibition, which invited peers and industry professionals attend. This event is an opportunity for students to exhibit their best work and to develop their professional network.

Learning Outcomes:

Students will:

- Apply advanced digital imaging skills using Adobe Photoshop and Lightroom
- Write a business plan and construct a marketing strategy
- Produce a portfolio of digital prints and/or high res PDFs
- Complete a tightly edited Live website Produce a project proposal and body of work for the graduate exhibition
- Produce a comprehensive artist's statement and bio for the final exhibition
- Demonstrate knowledge of and execute current exhibition practices
- Discuss and critique their own work and that of their peers.

| CURRICULUM

<u>Semester One</u>		<u>Units</u>
PHOT110	Photo I	2
PHOT120	Imaging I	2
PHOT130	Production I	2
PHOT140	Vision & Style I	3
PHOT150	The Photographic Essay	3
HATM111	History & Aesthetics of Photography I	3
Required		15

<u>Semester Two</u>		<u>Units</u>
PHOT210	Photo II	2
PHOT220	Imaging II	2
PHOT230	Production II	2
PHOT240	Vision & Style II	3
PHOT250	Applied Photography	3
HATM121	History & Aesthetics of Photography II	3
<u>Required</u>		<u>15</u>

<u>Semester Three</u>		<u>Units</u>
Students must complete 5 Photography courses from the below categories:		
Choose from course list: Lighting		3
Choose from course list: Imaging/Printing		2-3
Choose from course list: Business/Marketing		3
Choose from course list: Theory/History		3
Choose from course list: Art Practice		3
<u>Required</u>		<u>10-15</u>

<u>Semester Four</u>		<u>Units</u>
Students must complete 3 Photography courses from the below categories:		
Choose from course list: Lighting		3
Choose from course list: Imaging/Printing		2-3
Choose from course list: Business/Marketing		3
Choose from course list: Theory/History		3
Choose from course list: Art Practice		3
PHOT440	Two-Year Final Project Production	3
PHOT450	Two-Year Final Project	4
<u>Required</u>		<u>13-16</u>

| CORE COURSE OFFERINGS

	<u>Lighting</u>	<u>Units</u>
Lighting for Still Life		
PHOT102	Contemporary Still Life: The Craft of Consumption	3
PHOT110	What I Had for Breakfast	3
PHOT112	Still Life: Desire & Disgust	3
Lighting for Fashion		
PHOT103	Deconstructing the Body: Exploring the New Beautiful in Fashion ("D")	3
PHOT106	En Vogue: Lighting & Fashion	3
Lighting Personal Projects		
PHOT104	Let's Get Personal: Identity & Photography ("D")	3
PHOT107	Self-Portraiture	3
PHOT113	Lighting for Personal Projects	3
Lighting for Landscapes		
PHOT105	Architecture & the Urban Landscape	3
PHOT114	Lighting for Landscapes	3
Advanced Photography: Special Topics		
PHOT108	Advanced Studio Photography: Special Topics	3
PHOT109	Lighting for the Composite	3
PHOT111	From Mugshot to Headshot	3

Imaging/Printing **Units**

Darkroom Printing

PHOT205	Darkroom Printing	3
PHOT208	Roy DeCarava Printing	3

Digital Printing

PHOT206	Size Matters	2
PHOT211	Portfolio Development	2

Creative Imaging

PHOT209	Truth & Fiction in Photoshop	2
PHOT210	Dreaming in Collage	2
PHOT214	Experimental Concepts & Techniques in Digital Imaging	2
PHOT216	Digital Mythologies	2
PHOT217	Special Topics in Creative Imaging	3

Commercial Imaging

PHOT212	Advanced Retouching	2
PHOT213	Is that Really Her?	2

Graphic Design

PHOT215	Intro to Graphic Design	2
PHOT218	Imaging/Printing in Graphic Design	3

Business/Marketing **Units**

PHOT300	Entrepreneurial Strategies	3
PHOT301	Demystifying the Art World	3
PHOT302	From Concept to Creation: How Advertising Images are Made	3
PHOT303	Self-Promotion	3
PHOT304	Breaking Through the 'Gram: Branding & Marketing	3
PHOT305	Special Topics in Business	3

Theory/History **Units**

Critical Studies

PHOT340	Voyeurism vs. Muse ("D")	3
PHOT341	Poetics	3
PHOT352	Culture's Monstrosities ("D")	3
PHOT351	Buying the Dream: The Role of Photography in Capitalism ("D")	3
PHOT343	The Theatrical Tableau	3
PHOT344	Photojournalism: Inside & Outside the Frame ("D")	3
PHOT349	Time Travel ("D")	3
PHOT350	Ecology, Activism & Photography	3
PHOT345	Domesticated: Humanity's Complex Relationship to Nature	3
PHOT354	Identity & Geography ("D")	3
PHOT355	Explorations in Critical Studies	3

History

PHOT342	Design History	3
PHOT348	Photography's Other Histories ("D")	3
PHOT346	History of Performance & Video Art	3
PHOT353	Fashion History ("D")	3
PHOT356	Special Topics in History	3

<u>Art Practice</u>		<u>Units</u>
Personal Narratives		
PHOT401	Muscle Memory	3
PHOT402	The Chosen Family (“D”)	3
PHOT418	Art Practice on Personal Narratives	3
Contemporary Topics		
PHOT404	Objectivity & Subjectivity	3
PHOT403	The Sacred & the Profane	3
PHOT419	Art Practice on Contemporary Topics	3
Moving Image		
PHOT406	Intro to Music Video	3
PHOT417	Pause Pause Play	3
PHOT407	Performing for the Camera	3
Editorial/ Commercial Practice		
PHOT400	FAYN Magazine – From Curation to Print	3
PHOT412	FAYN Magazine – Part One: Hands-on Curation, Editorial & Art Direction	3
PHOT413	FAYN Magazine – Part Two: Hands-on Editorial Work & Publication Design	3
PHOT405	The City as Portrait	3
PHOT414	From Pitch to Publish	3
PHOT415	The Social Occasion	3
Analogue		
PHOT207	Alternative Processes	3
PHOT416	Fluid Dynamics	3
PHOT411	The Cameraless Image	3

| COURSE DESCRIPTIONS

| SEMESTER ONE

Photo I

A hands-on foundational 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 as well as the study of lighting. 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.

Imaging I

This course offers an intensive introduction to Adobe Photoshop as a digital darkroom tool, and Adobe Lightroom as a RAW digital editing and image library management system. Students learn Adobe Lightroom's modules, preferences and settings as well as image file management and organization. Students are introduced to color control and retouching, which play key roles in assignments, explored through a variety of lectures and demonstrations.

Production I

In Production I students begin to concern themselves with what it means for a photographer to tell their story and how to begin shooting and editing to communicate to an audience. Through a myriad of production approaches to output to the web, social media and printed portfolio, students are introduced to an exciting array of options for focusing their work and getting it out into the world. Students acquire key digital darkroom techniques from nondestructive editing software for both photo and video, to final inkjet prints, and how to manage color and color accuracy in contemporary printing practices.

Vision & Style I

The focus of the class is to provide the student with tools for defining and developed their visual style. This class pushes students to explore their personal interests in photography as they conceptualize, execute, refine and critique. Students will become acquainted with principles of the emotional context of color, image selection, sequencing and presentation. Through writing, journaling, drawing, research and photographic assignments, students will gain a level of self-awareness necessary to understand the origins for their ideas and start to conceive how their work might fit into the context of current practices and attitudes. As part of the final for this class students will be expected to present a project proposal for their graduation project during semester two.

The Photographic Essay

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.

| SEMESTER TWO

Photo II

This course introduces advanced lighting and camera techniques needed to execute commercial and personal assignments. Students explore conventional lighting tools such as hot and cool continuous sources, studio and portable strobe lighting, professional grip hardware and light modifications. Students master the intricacies and the importance of light, and how to shape and control it.

Prerequisite(s): Photo I

Imaging II

This course centers around acquiring the perceptual and practical skills to realize a personal vision of the external world through photography. Students study color theory, design principles, human perception, digital imaging, commercial retouching, and compositing using Adobe Photoshop and Lightroom. Students also learn to retouch, color correct, and critique work.

Prerequisite(s): Imaging I

Production II

Students delve deeper into identifying their audience and communicating personal narratives, to increase their effectiveness in their final production approaches. Students explore the advanced technical controls of printing workflows for digital imaging with a view to outputting images for web, social media, and printing. Students are immersed in advanced color correction techniques for digital prepress and framework-based tone and color manipulation, to better orchestrate visual attention. Students also strengthen their understanding of video editing and output.

Prerequisite(s): Production I

Vision & Style II

Vision and Style II guides students through the development of a cohesive body of personal work that most accurately represents the area of interest that they will pursue as image-makers after graduation. In the early weeks of the course, students must submit a final project proposal 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 and submit ongoing work for critique, analyze the business and creative practices of successful contemporary artists by preparing class presentations, writing an artist's statement, creating titles, deciding on image sizes, choosing 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

In this business and marketing course students practice turning client briefs into workable lighting setups, and how to recognize and fix unrealistic requests before committing to an impossible task. 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 also work on creating a brand identity for their entrance into the photography industry in print and web. Students also learn basic production practices which include casting, scheduling, budgeting, bidding and working with art directors, and hair/makeup. 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.

| SEMESTER FOUR

Two-Year Final Project Production

This course provides instruction and support allowing students to edit and output their final exhibition and portfolio prints as well as a self-published, tightly edited book of images. Students will be guided through design, layout, sequencing, editing and production using Adobe InDesign and Photoshop.

Two-Year 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. Methods 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.

| CORE COURSE OFFERINGS

| LIGHTING

Lighting for Still Life

Contemporary Still Life: The Craft of Consumption

This class will explore the mass consumption in today's world economy through contemporary still life in food and product photography. Thinking deeply about the objects and what they reveal about class, culture, and labor, students will work with a variety of materials to infuse and investigate meaning.

Teaching a variety of lighting techniques, this studio class offers an in-depth exploration of contemporary still life through tabletop lighting of food and products. Students will build a conceptual and visually striking still life portfolio that straddles the intersection of fine art and commercial photography.

What I Had for Breakfast

By examining contemporary food photography and the rise of personal food documentation on social media platforms, students will contextualize the foodie culture and the photographer and viewer as the consumer of food and imagery. The class will create work that explores the excessive documentation of what we eat and how that is impacting commercial food photography. By investigating highly produced studio lighting and natural location lighting, students will build a cohesive food photography portfolio.

Still Life: Desire & Disgust

Disgust, as a description, reinforces the designation of certain desires as deviant, and sustains ideals of normality. Through the exploration of a variety of objects and analytical texts, students will create images that question societal expectations and psychological modes of thought. Class sessions will be hands-on and include demos and discussions of typical still life lighting approaches and light sources.

Lighting for Fashion

Deconstructing The Body: Exploring the New Beautiful in Fashion (“D”)

This class investigates the need for diversity in the representation of the human body in mainstream media. Students explore an emerging trend in contemporary fashion to use a variety of body types to tell their personal, authentic stories through gesture and pose. Practicing professional fashion workflow including working with art directors, makeup artists, and stylists, students shoot a variety of fashion lighting assignments from the 1960s through the present, as well as explore today's visual trends. Through abstract posturing that rejects traditional standards of beauty and physicality, students learn to reclaim and celebrate the body in art and fashion as a sacred site of personal expression.

En Vogue: Lighting & Fashion

This class will focus on fashion photography and the importance of lighting in and out of the studio setting. Through the use of tear sheets and mood boards students advance their knowledge of pre-production and concept driven fashion work. Students will learn advanced skills in hot lights, flash and strobes while creating a high-end fashion portfolio.

Lighting Personal Projects

Let's Get Personal: Identity & Photography (“D”)

In this course, students get personal by making images that examine themselves and their identities. Through analyzing and critiquing work from contemporary photographers who use their identities to gain access to vulnerabilities, students will explore self-portraiture, still life, and set design to examine personal ideas and narratives.

Self- Portraiture

How has Self-Portraiture changed in the age of the smartphone and Instagram? Students will consider Self-Portraiture in art history across a variety of mediums and its evolution through photography. Students will investigate the work of historical and contemporary artists dealing with concepts of “self”. This investigation will culminate in a variety of self-portrait projects, critiques, discussions and a final project.

Lighting for Personal Projects

This course focuses on personal projects, with an emphasis on personal and/or political investigations. Previous topics include Let's Get Personal and Self Portraiture Topics vary from semester to semester, depending on the instructor.

Lighting for Landscapes

Architecture & The Urban Landscape

Students will learn the craft of architecture photography and its complete dependence on the nuances of light, by photographing the exteriors of local architecture masterworks, the interiors of well-designed residential spaces, and urban landscapes in downtown L.A. Students will learn how to light interiors and use architectural shift lenses for professional quality images and effects, and master advanced retouching techniques for architecture.

Lighting for Landscapes

This course focuses on landscape photography, studying various kinds of light and developing student projects. Previous topics include Architecture & the Urban Landscape. Topics vary from semester to semester, depending on the instructor.

Advanced Photography: Special Topics

Advanced Studio Photography: Special Topics

Extensive study of a particular topic will be explored within the studio setting and involve advanced lighting schematics; topics vary each semester. Past topics include Film Noir, Self-Portraiture, environmental studies, and drone surveillance. This course may be taken a second time for credit.

Lighting for the Composite

In this highly technical course students will examine contemporary state-of-the-art lighting for compositing, using green screen and special masking techniques. Students will research contemporary artists who use compositing to create their own projects and expand their portfolios.

From Mugshot to Headshot

This class will teach students how to take perfect headshots and/or passport photographs. Starting with the parallels between portraiture and phenology in the history of photography, students will learn about the various DIY lighting methods that were used to take mugshots and categorize people according to type. Students will learn how these identity photographs have shifted with the technology and development of lighting and studios. This class will culminate in student projects that explore the historical vernacular of portraiture.

| IMAGING/PRINTING

Darkroom Printing

Darkroom Printing

Students will learn the techniques and processes involved in black and white photochemical photography, from the mechanics of the cameras themselves to traditional darkroom techniques for developing film and making silver gelatin prints on both resin coated and fiber paper. Homework assignments will consist of shooting individual projects and assignments on black and white film.

Roy Decarava Printing

Roy DeCarava is well known for his lively images of life in Harlem during the Jazz Age, and the unique printing style he developed to communicate with deep poetic and emotional resonance, the lives of his subjects and ideas, particularly around the subject of race. In this class we will analyze his prolific canon of work, learn to print in De Carava's signature style, and discuss how students can apply these learnings to their own creative work.

Digital Printing

Size Matters

Students will be asked to bring a current project to class that is ready for final output for exhibition. They will be challenged as image makers to think intentionally of the size of their prints, and thoroughly examine their projects to determine the sizing that best communicates their idea. Students will print several projects in class and have weekly critiques. The mid-term project in this class is an exhibition, and the final is a self-published book of 20+ pages.

Portfolio Development

In this course students will create their dream assignment. Through hard work, self-reflection, and critique, students will produce and fine-tune portfolios that are ready for presentation in their chosen area of the industry. Students will work to build their portfolios to reach specialized target markets, and prepare marketing materials such as websites, business cards, leave-behinds and mini-portfolios that highlight student successes. Portfolios will be realized as prints, high-res PDFs and web galleries.

Creative Imaging

Truth & Fiction in Photoshop

Responsibility in image making - what is truth and how much of it are photographers responsible for? How does altering images in Photoshop differ from altering the original scene? Assignments in this course will include advanced retouching, compositing fictitious worlds, recreating crime scenes, and planting evidence.

Dreaming In Collage

This course will focus on the surreal in art and life through the merging of textures, drawings, graphics, text and images to construct new work. Readings and discussions will revolve around the role of chance, the irrational, and the unconscious in art making, through the history of Dada and Surrealism. Advanced Imaging skills will be implemented and deepened to fuse disparate elements together in harmony and intentional dissonance.

Experimental Concepts & Techniques in Digital Imaging

How can Photoshop and Lightroom be utilized for advanced projects in digital manipulation? For students who want to develop advanced skills in Photoshop and Lightroom, this class will begin with a review of intermediate skills such as masking, clipping groups and special effects. Students will then explore ideas with assigned readings in fiction, non-fiction, and art to create their own unique digital aesthetic.

Digital Mythologies

Through readings in global mythologies this course will explore the nature of myth by bringing distant lands and mythical creatures to life. Recreating specific stories from the past or conceiving of future imaginaries, students will employ advanced imaging techniques to achieve theoretical and thoughtful projects.

Special Topics in Creative Imaging

This course focuses on a creative theme within imaging. Previous topics include Truth and Fiction in Photoshop, Digital Mythologies, and the Dreaming in Collage. Topics vary from semester to semester, depending on the instructor.

Commercial Imaging

Advanced Retouching

In this focused post-production class, students will become skilled with a wide range of retouching techniques and approaches from beauty and skin to repairing images damaged by flare, to the removal of entire objects from images without leaving trace artifacts. Students will come to terms with the aesthetic and conceptual questions surrounding retouching. How do you create a dialogue with clients about limits? What is the destination of the image, how far do you go with it, and how do you retouch naturalistically to achieve authentic images for mainstream media?

Is That Really Her?

How do you get beyond the YouTube world of commercial Photoshop tutorials designed to entice amateurs, and find your place as a serious photographer? How much retouching is appropriate and how do you build the confidence to answer that question? Students will address these issues first by learning some of the most popular retouching tricks. Then through dialogue and critique, students will identify their own set of tools and begin to understand how to create professional standards for post-production.

Graphic Design

Intro to Graphic Design

Through the survey and production of contemporary poster design, the class will look at poster art throughout the 19th -21st centuries with an emphasis on the relationship between aesthetics and contextual politics. The class will look at Abolitionist, Civil Rights, Arts and Crafts, Art Nouveau, Surrealism, Situationist, various liberation movements, Psychedelia, and Counter-Culture aesthetics. Students will design their own set of digital posters.

Imaging/Printing in Graphic Design

This course focuses on the art and science of graphic design and visual communication. Exploring the fundamentals of graphic design, students learn the way photography and graphic design work together to maximize their messaging. Previous topics include Graphic Design: The Poster. Topics vary from semester to semester, depending on the instructor.

| BUSINESS/MARKETING

Entrepreneurial Strategies

In this course students will learn how to use entrepreneurial strategies in their photographic practice to become better image-makers and to move forward in their careers. Through an in-depth investigation of new business strategies, we will cultivate career and portfolio growth. Students will develop short term and long-term goals that encapsulate content development and industry outreach. This class will also cover how to protect photographers' rights to images and satisfy the needs of social media strategies; how to write solid business licenses, from clarifying the terms "trade for images" with one's model, to more complicated use terms for corporate shoots, in addition to copyrighting images and what to do if they are stolen.

Demystifying the Art World

Through field trips, research, and portfolio building, students will examine both the myths and imperatives of working with galleries and museums. What does it take to get gallery support? What does it take to run a gallery, and how does that come to bear on what galleries expect from artists? What can a gallery actually do for you, and when is it wiser and more profitable to seek other markets? What do collectors want? And more.

From Concept to Creation: How Advertising Images are Made

Working in a simulated advertising agency environment, this class will choose 3-5 brands around which to create a campaign idea. While building these advertising concepts students learn various roles within advertising such as art director, copy editor, and photographer, as they work with clients to build a brand. Through role play, students improve their understanding of who is hiring them as photographers and how to communicate with, work with, and market to them. Teams of students will create storyboards and brainstorm how to make concise, clear and impactful advertising campaigns and pitch them as professional treatments.

Self-Promotion

This class is geared toward students in the last few semesters and will properly prepare them for the real world. It will entail branding, website and social media, and the making of promotional materials to send to industry professionals. Students will collaborate on curating a group show and a correlated event as an additional, proactive marketing strategy.

Breaking through the 'Gram: Branding & Marketing

This course will focus on best practices in social media promotion through various methods of strategic content development and content sharing models. Students will investigate the history of advertising psychology and how it is changing to meet the needs of social media marketing today. Students will learn the importance of branding, curation, and audience engagement. Through different approaches to building an Instagram audience, students will be encouraged to create and share engaging content while investigating ways to grow their social media audience.

Special Topics in Business

This course investigates business strategies for the contemporary photographer. In an ever-changing landscape, this course prepares students for the real world. Previous topics include Entrepreneurial Strategies, Demystifying the Art World, and Breaking Through the Gram. Topics vary from semester to semester, depending on the instructor.

| THEORY/HISTORY

Critical Studies

Voyeurism Vs. Muse (“D”)

Through erotica, pinups, and the horror movie genre, this class analyzes the way women are represented and what it says about the gaze. How do women as image makers photograph other women, and what are the complications that the sexual gaze creates? How does a male or female gaze reconcile voyeuristic inclinations with problems posed by objectification? Through shooting, critique, readings and online research, students will work together to make distinctions between intelligent, erotic or seductive artistic images, and images that may be abusive or pander to a sexist audience.

Poetics

How can photographic imagery construct worlds parallel to the poetics we find in literature? How can we produce images that are compelling but do not attempt to explain themselves? What is ambiguity in an image and how do we introduce factors into our work that will allow the viewer more room for interpretation? What is the relationship between making and meaning and does an image have to mean anything? We will address these questions through studying the work of inspiring artists, class discussions and photographic assignments.

Culture’s Monstrosities (“D”)

This class will use critical theory to metaphorically reflect on the role of monsters as a means to examine our culture. Monsters, beasts, freaks, outcasts will serve as conceptual examples of how images of “the Other” have been used to represent human imaginations of fears, desires, and unease. This class will explore monstrous representations of difference through an examination of photography, film and text.

Buying The Dream: The Role of Photography in Capitalism (“D”)

Looking back at early print advertisements from publications of the 1700’s we will trace the history of capitalism and its synonymous relationship with photography. We will examine the connection between advertising and political propaganda, investigating the power of an image to provoke emotion. Through archival excavation of photos and exploration of our culture of consumerism, we will investigate the iconography of the American Dream and its impact globally through photographic images.

The Theatrical Tableau

This course examines the staged image and the art of theatrical tableau in photography. Beginning with the Pre-Raphaelite movement students study its evolution and how it later diverged from more straightforward documentary images. Through readings, discussion, and lectures students will look at the history of photography in science and the transition to more creatively directed expressions of the medium.

Photojournalism: Inside & Outside the Frame (“D”)

This course focuses on the beginning of photojournalism and how the camera was originally used to document revolution, yet now acts as a catalyst for revolt itself. Through the democratization and wide circulation of the photographic medium, students will focus on images that are taken by non-photographers or unknown photographers who are documenting violence against brown and black bodies, queer and trans bodies, immigrant and sick bodies. This course explores contemporary photojournalistic images and what is happening outside of the captured frame.

Time Travel (“D”)

Time Travel approaches photography’s relationship to time by exploring how illusions of time have been used as devices within photographic mediums. This course explores themes, rhetoric, and methods of utilizing time in texts, films and other media. Genres explored, but not limited to, include sci-fi, philosophical speculation and experimental techniques.

Ecology, Activism & Photography

This course explores the interconnectedness between racism, inequity and our current ecological crisis. Students will develop their own environmental ethics and be introduced to grass-roots activism. Through explorations of the global environmental art movement, we will consider the role of art, activism, and social practice.

Domesticated: Humanity's Complex Relationship to Nature

What is Nature? This class explores humans and their simultaneous desire to both live with and control nature. Reading texts and analyzing images, students will discuss a variety of artists who grapple with these concepts and the strategies they employ through allegory, symbolism, and narrative.

Identity & Geography ("D")

By analyzing works from various artists in storytelling and narrative, feminism, trauma and healing, this course means to expand student work in a personal and universal way. Students will choose a topic that resonates with them cultural, historical, political and/or personally.

Explorations in Critical Studies

This course focuses on key contemporary theoretical issues in photography, with an emphasis on the study of critical and diverse perspectives with which to make sense of our world. Previous topics include Domesticated: Humanity's Complex Relationship to Nature and Time Travel. Topics vary from semester to semester, depending on the instructor.

History

Design History

This course offers a survey of graphic design between the mid-nineteenth century to the present, which seeks to account for individual designers and institutions by mapping relationships between the individual designers and institutions that supported graphic design. The course goal is to explore the cultural, social, political, industrial, and technological forces that have influenced graphic design, and how graphic design influences culture at large.

Photography's Other Histories ("D")

Moving the critical debate about photography away from its current Euro-American center of gravity, this course breaks with the notion that photographic history is best seen as the explosion of a Western technology advanced by the work of singular individuals. This collection presents a radically different account, describing photography as a globally disseminated and locally appropriated medium. Essays firmly grounded in photographic practice—in the actual making of pictures—suggest the extraordinary diversity of non-Western photography.

History of Performance & Video Art

This course critically investigates the history of performance and video art from the 1960s to present. Students will examine key works and the major historical, cultural, and aesthetic influences of the form.

Fashion History ("D")

From globalization and colonialism to cultural appropriation and body dysmorphia, we will look at the darker aspects of fashion's impact on our culture. We will both critically examine and celebrate the opulence, lighting, art direction, and glamor of fashion history and its crucial influence on the aesthetic of photography. From the earliest fashion images in the 1900s to the present, we will examine how photography and fashion are inherently intertwined, informing and evolving the aesthetics of one another. Through research, writings, and photo assignments we will investigate photography's role in fashion and better understand its impact on our medium.

Special Topics in History

This course examines history through a particular lens, focusing on the study of photography's relationship to culture. Previous topics include Photography's Other Histories, Design History and Photojournalism: Inside & Outside the Frame. Topics vary from semester to semester, depending on the instructor.

| ART PRACTICE

Personal Narratives

Muscle Memory

Photography has long been used as a tool for documentation of the world. More and more artists are using the camera as a tool to understanding self in the dizzying rush of complex modern life. In this class we will create diaristic imagery through regular assignments in writing, video, and photography. Students will create a final series that is about their examinations and exercises throughout the class. The goal will be to see an accumulation of work through the 15 weeks made into one final body of work.

The Chosen Family (“D”)

This course will investigate discursive formations of family that both challenge and embrace our cultural understandings of what constitutes family and kinship. Through readings and visual content, students will explore concepts of chosen families as they pertain to queer and/or minority modes of survival through examining the histories of diverse communities. The importance of family photo albums and archives will be embraced and explored within student projects that investigate themes discussed throughout this course. Students may use digital technologies, found footage, and alternative methods to address their content which will culminate in a final presentation.

Art Practice on Personal Narratives

This course inspires student projects through readings and lectures around personal narratives. Previous topics include The City as Portrait, Identity and Geography, and Chosen Family. Topics vary from semester to semester, depending on the instructor.

Contemporary Topics

Objectivity & Subjectivity

This course unpacks new topographics of photography as they concern to the representation of subjects. Interrogating the historic and often problematic notion of photographic objectivity this class questions the power relationship between photographer and subject and aims to unveil deeper implications through the vernacular of photography in its relationship to the Other. Students will make a series of projects exploring this topic and will leave the class with two final projects.

The Sacred & The Profane

This course explores the sacred and the profane through ruminations on ritual, myth and symbol using excerpts from the text *The Sacred and the Profane* by Mircea Eliade. Starting with personal associations with place, and leading into performance and attachment to personal objects, students will make work investigating their relationship to spirituality, or the absence of it, and consider the influences in their lives that make their beliefs true.

Art Practice on Contemporary Topics

This course inspires student projects through readings, lectures, shooting and critiquing, with a focus on contemporary topics. Previous topics include Muscle Memory, The Civil Imagination, and The Sacred and Profane. Topics vary from semester to semester, depending on the instructor.

Moving Image

Intro to Music Video

Today's photographers are expected to be equally as skilled at using video as they are the still image. This course offers students a solid introduction to time-based media, allowing them to practice core skills in cinematography, continuous light sources, directing, producing, and non-linear editing. Students will study concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and design. Students will be challenged to think comprehensively about their music video projects in terms of the branding of the music and the marketing of the musician. Using their own and collaborative class projects as prototypes, students will learn to break down their ideas and videos in terms of story and emotional beats, shot selection and composition.

Pause Pause Play

Examining the role of photography within the history of video art, students will workshop and create short films through using experimental methods of animation. Students will make a final project that incorporates still images within a media meant for movement. Hands on film techniques, such as manipulating found footage, direct animation film transfer processes, stop motion and editing demonstrations will be addressed.

Performing for the Camera

This course explores questions of identity, fiction, and narrative by inviting students to perform for the camera. Students will create an avatar or persona, and examine various online platforms (Facebook, Instagram, Twitter and YouTube) to investigate the liminal space between performing for a live audience and performing for the camera. This class will focus on photography and video, and use lens-based media to explore the dynamics of self. Students will take on different collaborative roles simultaneously, as if splitting the self in two: the director and subject, the viewer and viewed, the witness and witnessed, artist and muse. In this photographic space, theatrics will serve as the tactical tool to blur the lines between image and spectator, the self and the other.

Editorial/ Commercial Practice

FAYN Magazine- From Curation to Print

This class curates and designs the current issue of FAYN Magazine, the Photo Arts Conservatory in-house fashion and art publication. Each semester a team of students becomes the editors and content creators who bring the next issue to fruition. Students learn how to build and manage content curation, calls for entry, and graphic design. Students art direct the issue, create a style guide and learn how to construct editorial layouts in InDesign. Student editors curate a show, produce events, and learn the ins and outs of a working magazine.

FAYN Magazine – Part One: Hands-On Curation, Editorial & Art Direction

This class will be the first of two semesters dedicated to a student-led production of a themed publication. In this first semester students will devise an issue concept, solicit submissions, work with guest artists, students, and faculty to produce original content for the issue, as well as conduct interviews, create original writing, and work as editors on submitted writing pieces. The students will then enter a curatorial phase, studying and gaining hands-on experience in the editorial process of publication production. By the end of the semester they will have managed a publication project and have copy and images ready for layout.

FAYN Magazine – Part Two: Hands-On Editorial Work & Publication Design

This is part two of the FAYN production series. In this class students will assess the content produced in the previous semester and devise the creative design direction for the issue. They will then break into art production and layout and design work groups, creating the final assets and layout scheme for the magazine. The class will then move into copy editing and preparation for publishing.

The City as Portrait

This is a research and project-based class broken into two parts: Lecture and photographic work and research. Beginning with research of Los Angeles' rich history, students will be asked to find a location and historical figures that they incorporate into a series, culminating in a photographic essay of a place and time.

From Pitch to Publish

In this course students will learn how to build and execute engaging projects from pitch to publish that solidify the translation of an idea for a client. Students will create treatments through photoshop and Indesign to present to clients. Once approved students will execute these projects and respond to client feedback. The course will take students through the bidding, budgeting, execution, delivery and invoicing of a job in advanced detail. Students will become experts on US copyright law and photo licensing as well as commercial contracts. Through a selection of industry speakers and an exploration of photo workflow students will build professional business practices that can help them find jobs and get paid.

The Social Occasion

A comprehensive course covering the artistic, technical and business aspects of Wedding and Event Photography, including Bar and Bat Mitzvahs, Quinceaneras, and various types of Corporate Events. The class will include lectures, demonstrations, assignments and critiques. Students will learn the role of the photographer during an event and how to work with a client to guarantee success. What pictures need to be taken when? What does the client want? How to direct and pose subjects?

Analogue

Alternative Processes

In this course, students will explore alternative silver processes including lithography printing 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.

Fluid Dynamics

Through the use of various colored inks, fluids, pigments, dyes and chemical compounds, this digital and analog photography course aims at encouraging students to explore something of the rhythm that informs our response to much of what we find most beautiful and inspiring in the world around us. Students will experiment with creating and photographing the patterns created by the harmonious expansion and blending of liquid matter, as it seeks the point of least resistance. Through a challenging series of photographic assignments covering diverse techniques including close up digital photography and analog approaches, such as lumen printing, students will gain a broad appreciation of the power that fluid dynamics can play in their own creative vocabulary.

The Cameraless Image

What is a photograph? Challenging the notion of the camera as our primary tool for creation, this class will pursue cameraless imagery through several approaches. When and how is a photograph made? What is the process of exposure in forms that exist beyond the store bought camera? Using Pinhole Cameras, Anthotypes, Chemigrams, Cyanotypes, Gelatin Silver prints, Liquid Emulsion, Lith prints, Wet Plate Collodions and Polaroids, students will create images without a camera.

| ONE-YEAR FILMMAKING

(OFFERED AT N.Y., L.A., SOUTH BEACH & GOLD COAST CAMPUSES)

Total Credits Required: 41.5 Units

| PROGRAM OVERVIEW

The One-Year Filmmaking Program teaches students the craft of filmmaking through a series of lectures, seminars, and total immersion workshops. Students will first complete a series of short but intensive projects that will expose them to a variety of skills and techniques. After completing several short exercises in the semesters one and two, students will enter the third semester ready to focus on their final film projects.

The New York Film Academy One-Year Filmmaking Program is designed to educate talented and committed prospective filmmakers in a hands-on, total immersion, and professional environment that challenges and inspires the student body. Upon completion, a foundational knowledge of motion picture arts and aesthetics will be gained, as students learn to integrate newly-acquired knowledge and experiences into their short films and projects.

| PROGRAM LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- Recognize and apply the elements of visual storytelling in their own films.
- Display production management, collaboration and leadership skills.
- Exhibit effective directing and cinematographic techniques.
- Display the ability to recognize current trends in cinematic story structure through the composition of short screenplays.

| SEMESTER ONE OBJECTIVES

During the first semester students learn the techniques of visual storytelling in classes that include Director's Craft, Camera & Lighting, Screenwriting, Acting, and Editing. In the 2nd half of the semester, student will begin the process of integrating dialogue into their films through short projects and production workshops. Students then write, direct, and edit the Digital Dialogue Film, the final project of the first semester.

Learning Outcomes:

- Put into practice the fundamentals of directing and visual storytelling.
- Explore the foundations of High Definition video production and digital editing.
- Experience full immersion in the craft of screenwriting
- Serve as an actor, as well as a director, cinematographer, or assistant director on at least one production workshop overseen by instructors.
- Acquire an introductory knowledge of the history of motion pictures.

Production Goals:

- Write direct and edit five short projects including the end of semester digital dialogue film.
- Crew as cinematographer, gaffer, and/or assistant camera on approximately 15 additional projects.
- Write a complete short film screenplay with dialogue.
- Collaborate with classmates and instructors in Production Workshop exercises filmed on HD.

| SEMESTER TWO OBJECTIVES

The second semester is devoted to intensive instruction, demonstration, group sync sound directing exercises, individual consultations, and preproduction for the students' Final Films. As students complete the scripts for these 15- minute projects, they transition to the preproduction phase, planning and preparing the script for production in directing and producing classes.

Learning Outcomes:

- Develop a professional comprehension of directing, screenwriting, producing, sync-sound production, digital and film cinematography, and digital editing study and exercises.
- Continued use of collaborative strategies and techniques, while on-set, and in constructive classroom screen and critique sessions.
- Explore the role of the producer and implement advanced production tasks.

Production Goals:

- Serve as director, cinematographer, or assistant director on at least one production workshop overseen by instructors and shot on HD or 16mm film.
- Begin pre-production and develop a story and visual design for the end of year Intermediate Film.
- Exercise the basic principles of film and media producing.

| SEMESTER THREE OBJECTIVES

Building upon the filmmaking foundations learned in the previous semesters, students are expected to produce a polished short film up to 15 minutes in length. This film may be shot on 16mm film, 35mm film, or on High Definition video, depending on each student's personal aspirations, creative decisions, and budget.

The semester is divided into two distinct phases. The first is the production period, during which each student directs their own film and works on classmates' films. The second phase of the semester is devoted to post-production. During this phase, students edit digitally, receive instruction and critique, and screen rough-cuts of the films. As they edit, they learn about the fundamentals of feature screenwriting, sound design, and visual effects.

Learning Outcomes:

- Gain experience throughout the various stages of film production, including the pre-production, shooting, and editing a short narrative film.
- Apply the fundamentals of sound design.
- Identify and apply the basics of short film producing.
- Explore the fundamental elements of visual effects
- Develop the essential elements for crafting a feature screenplay

Production Goals:

- Create professional quality producing and directing production books.
- Direct and edit a film of up to 15 minutes (shot on 16mm film, 35mm film, or High Definition Video).
- Participate as a principal crew-member on fellow students' films.

| FINAL SCREENINGS

The Final One Year Film will be presented in the NYFA screening room for an invited audience. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements thus far.

| CURRICULUM

<u>Semester One</u>		<u>Units</u>
FILM100	Director's Craft I	3
FILM110	Camera & Lighting I	2
FILM120	Digital Editing I	2
FILM130	Production Workshop	3
FILM140	Acting for Directors	2
FILM150	Screenwriting I	1.5
<u>Required</u>		<u>13.5</u>

<u>Semester Two</u>		<u>Units</u>
FILM160	Director's Craft II	1
FILM170	Camera & Lighting II	3
FILM180	Collaboration Workshop	3
FILM190	Digital Editing II	1.5
FILM200	Screenwriting II	1.5
FILM210	Producing the Short Film	3
HATM100	Introduction to Film Aesthetics	3
<u>Required</u>		<u>16</u>

<u>Semester Three</u>		<u>Units</u>
FILM220	Intermediate Film Production	1
FILM230	Intermediate Film Post-Production	2
FILM240	Elements of Feature Screenwriting	3
FILM250	Sound Design	3
FILM260	Visual Effects	3
<u>Required</u>		<u>12</u>

| COURSE DESCRIPTIONS

| SEMESTER ONE

Director's Craft I

This is the first part of an in-depth study of the methods used by the great directors to affect their audiences and to trigger emotional responses. In this course, students study the fundamentals of the director's palette, including camera placement, blocking, staging, and visual image design, in order to learn the basic building blocks of visual storytelling.

Camera & Lighting I

In this course, students will be introduced to the fundamentals of cinematography. Through hands-on practice, they will be trained to use both 16mm and HD cameras and accessories. Students will become familiar with the impact of lenses, the principles of image exposure, and fundamental lighting techniques. As the course progresses, students will learn how cinematography can be used as a storytelling tool in each of their first semester projects.

Digital Editing I

In Digital Editing, students study the fundamental theories and technical aspects of nonlinear editing. Each student edits their own films. Classes are supplemented with individual consultations at the computer.

Production Workshop

Production workshop is a hands-on class in which students stage and shoot exercises under the supervision of their instructors. Through this in-class practice, students incorporate the rules and tools of framing and continuity learned in other classes. As a supplement to this course, filmmaking students will also study acting and act in these production workshops, preparing themselves to not only communicate and collaborate with their actors, but to draw out the best emotional outcome of a scene. Additionally, the basic concepts of production sound will be discussed, explored and practiced in the course.

Acting For Directors

This course adheres to the philosophy that, in order to direct actors, one must understand and experience acting as art and methodology. Directing students will become actors. Students learn how to identify a screenplay's emotional "beats" and "character objectives" in order to improve their actors' performances. Students are prepared to not only communicate and collaborate with their actors, but to actualize the best emotional outcome of a scene.

Screenwriting I

This class introduces students to crafting cinematic images through writing with an emphasis on visual and dramatic storytelling. Students will generate scripts from initial ideas, learn proper formatting, and complete a short film screenplay that will be the culmination of everything learned throughout the semester. Through detailed narrative analysis and instructor-led workshops, the class will explore the nuanced tools of screenwriting - structure, theme, character, conflict, and dialogue - and also receive constructive criticism on their work from their instructor as well as their peers. Students will be encouraged in the advanced methods of story design by writing descriptions of visuals and dramatic action and being exposed to all facets of story. The course will be an excellent primer to writing for the screen.

| SEMESTER TWO

Director's Craft II

Starting where the first semester directing class left off, students learn how to cover scenes with a series of shots as well as the fundamental uses of moving cameras. Students practice different approaches to coverage by breaking down scenes from their own scripts. As they prepare for their Intermediate Film, they create floor plans and shot lists, and then discuss their choices with the instructor. This class also introduces the students to the casting process, as they learn the delicate craft of working with actors.

Prerequisite(s): Director's Craft I

Camera & Lighting II

Continuing where Camera and Lighting I left off, students will develop a more nuanced cinematic eye while working with high-end digital cinema cameras, 16mm film, and 35mm film. Through intensive workshops and hands-on class sessions, students will develop a professional understanding of the roles that exist in the camera, electric, and grip departments. Special attention will be paid to camera movement and lighting control, as students use new tools to broaden their visual language.

Prerequisite(s): Camera & Lighting I

Collaboration Workshop

Under the guidance of their directing, camera, and sound instructors, students shoot scenes on 16mm film and HD. Through these exercises students learn the essential process of working together by filling all the key crew positions (Director, Director of Photography, Sound Recordist, Gaffer, Grip, and Boom Operator). Additionally, building off of concepts and practices from the previous semester, production sound will be discussed, explored and practiced. This class will also include more advanced production sound equipment.

Digital Editing II

Students learn to sync and edit with dialogue, and work with post production sound techniques. This experience provides students with further hands-on technical training they need to edit their own projects. With practice in sync-sound editing, students go into production on their own films with a full understanding of the challenge that awaits them after the shoot. Students also learn how to fully color correct their films for continuity.

Prerequisite(s): Digital Editing I

Screenwriting II

This class is an intensive workshop aimed at developing, writing, and polishing scripts for the students' Intermediate Films. Students deepen their understanding of visual and dramatic storytelling through the rewriting process. Students will engage in instructor-led screenplay workshops working with their peers to further their ability to both analyze screenplays and address notes. The goal of this semester is to ultimately increase the writer's understanding of the principles outlined in Screenwriting I.

Prerequisite(s): Screenwriting I

Producing the Short Film

Producing the Short Film leads students through pre-production, introducing them to the essential processes of location scouting, permitting, and actor releases. The producing instructor and the students design a production schedule for the entire class, and the instructor encourages students to form realistic budgeting and scheduling plans as they undertake the production of their Year One Intermediate Film productions.

| SEMESTER THREE

Intermediate Film Production

Each student receives six shooting days to produce a script of 15 pages. Students work on their classmates' films in the principal crew roles. They continue to meet with instructors in one-on-one advisement sessions to get feedback on their shooting script, casting, storyboards, floor plans, schedules and budgets.

Each week during the production period, students come together with their Directing and Producing instructors to debrief on the most recently completed production and greenlight the next production. The greenlight process requires students to present a production notebook to their instructors, who will determine that the student is fully prepared creatively and logistically.

Intermediate Film Post-Production

After the production period, students build their films in the editing room. They screen rough-cuts of their films for their directing and editing instructors and receive feedback from their peers before presenting their finished films to an invited audience at the end of the semester.

Prerequisite(s): Intermediate Film Production

Elements of Feature Screenwriting

Utilizing lectures, produced feature script breakdowns, story and character analysis, and film viewings, this course introduces students to the craft of feature screenwriting. Topics include breaking a story from its macro (the big idea) to micro (specific beats) parts, including the logline, beat sheet, scene outline, treatment or step-outline, and screenplay. By the conclusion of this course, students will develop a feature film treatment or step-outline that will be fully realized in the MFA program.

Sound Design

Students receive instruction in fundamental post-production sound techniques such as Sound Effects and Sound Mixing. In the process, they learn the significance of sound design in improving the look of their Intermediate films.

Prerequisite(s): Collaboration Workshop

Visual Effects

The course examines the fundamentals of visual effects by reviewing traditional disciplines of lensing separate pictorial elements so they can be combined seamlessly into one. The class also explores current day digital methods of compositing utilizing masks, rotoscoping, blue and screen technique, animation and virtual set creation.

| ONE-YEAR ACTING FOR FILM (OFFERED AT N.Y., L.A. & GOLD COAST CAMPUSES)

Total Credits Required: 31 Units

| PROGRAM OVERVIEW

Students undergo a thorough regimen of class work and film acting that lays the groundwork for a professional life in the film arts.

One-Year Acting for Film is divided into two semesters. The first semester concentrates on building a foundation in the acting craft, and the second semester works on applying it to screen acting. During the first semester, students participate in a broad array of class work that introduces them to, and trains them in, the leading acting techniques. First semester courses include: Acting for Film, Technique & Scene Study, Voice & Speech, and Movement. These courses build towards a fully realized performance in a staged production. In the first semester, students are armed with the techniques and confidence they need to create believable performances for the camera. Second semester courses build on the work done in the first semester. In addition to attending classes, students apply what they have learned to a series of on camera exercises, both in-class and on-location film shoots. The camera exercises are designed to develop their screen acting ability.

At the end of the semester each student in good standing performs in a digitally taped production, which they will edit and can become a part of their acting reel.

| PROGRAM LEARNING OUTCOMES

The educational objectives in the One-Year Acting for Film Certificate Program are to instruct students in the art and craft of acting for film and television by offering a strict regimen consisting of lectures, seminars, and total immersion workshops designed to help them excel in the creative art of acting.

Skills learned as a result of successful completion of this program include:

- Critically analyze dramatic texts and apply that analysis when creating characters and delivering a performance.
- Display a working practice of consistent, dependable and repeatable acting technique with clarity, focus, and variety in physical life, articulation, and vocal range.
- Synthesize skills of analysis and technique to create characters with believable moments, and emotional and psychological depth.
- Display professional etiquette and key performance skills while working collaboratively and independently in live and on-camera environments.
- Interpret, analyze, and evaluate performance across diverse cultural lenses.
- Create original work in performance with a unique creative voice and knowledge of technical and aesthetic tools of the major disciplines of the cinematic arts.

| SEMESTER ONE OBJECTIVES

From the first day of class, students are immersed in a hands-on education. They rapidly learn the fundamental creative and technical skills they need to act in motion pictures. All students participate in an intensive sequence of classes in Technique & Scene Study I (Plays), Acting for Film I, Voice & Speech I, Movement I, Filmcraft and Great Performances.

Learning Outcomes:

- Understand the fundamental principles of acting for film.
- Develop a foundation in scene study and acting techniques.
- Identify practical tools of script and text analysis.
- Survey and examine of film performances and film acting styles.
- Experience a variety of vocal and movement techniques as they apply to acting for film.

Production Goals:

- Present scenes and monologue in class.
- Shoot in-class on camera exercises for weekly critique.
- Participate in a Film Craft shoot.
- Participate in shoot with filmmaking students.

| SEMESTER TWO OBJECTIVES

The second semester of the One Year Program enables students to continue developing as actors by challenging their range, and moving beyond their “comfort zone”. The second semester consists of a sequence of classes in Technique & Scene Study II, Acting for Film II, Voice & Speech II, Movement II and Business of Acting/Auditioning Techniques. Students will also have the opportunity to shoot a short film project on location with professional staff. All instruction and film exercises are geared towards helping students complete their individual projects and production goals.

Learning Outcomes:

- Develop further understanding of a variety of vocal and movement work.
- Refine skills in acting for film.
- Gain exposure to basic visual media production.
- Analyze and understand contemporary screenplays.
- Understand the skills used by actors for auditioning (for both television and film) and the marketing tools used by actors
- Develop a more thorough understanding of the craft of acting through the study and in depth exploration of a specific Stanislavski based methodology.

Production Goals:

- Perform in a short film.
- Perform in a taped, year-end, live presentation for an invited audience.

| CURRICULUM

Semester One		Units
ACTI100	Technique & Scene Study I (Plays)	4
ACTI110	Acting for Film I	4
ACTI120	Voice & Speech I	2
ACTI130	Movement I	2
ACTI140	Filmcraft	2
ACTI150	Great Performances	3
Required		17

Semester Two		Units
ACTI200	Technique & Scene Study II	4
ACTI210	Acting for Film II	4
ACTI220	Voice & Speech II	2
ACTI230	Movement II	2
ACTI240	Introduction to Business of Acting & Audition Technique	2
Required		14

| COURSE DESCRIPTIONS

| SEMESTER ONE

Technique & Scene Study I (Plays)

Technique & Scene Study I provides students with the building blocks which lay a solid foundation from which to go deeper into the craft. Students in this course will examine the Stanislavski based methodologies including but not limited to Chekhov, Strasberg, Hagen, and Meisner. Students will practice relaxation, concentration and specificity exercises as well as learn to analyze scripts and break them down into units or 'beats'. Students will work on monologues and short scenes from plays applying the techniques they have studied.

Acting for Film I

This course introduces the beginning Acting for Film student the skills necessary for creating a fully realized performance. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette is also addressed. Students collaborate in a supervised Production Workshop with film students, which is a full immersion production approach to Acting for Film instruction.

Voice & Speech I

In this course students will begin to develop a free and healthy voice and an awareness of vocal tendencies and adverse conditioning. Various techniques will be taught, including and not limited to, Fitzmaurice Voicework, Knight-Thompson Speechwork, Linklater, Lessac, and Skinner. Through exploration of phonetic sounds and optimal vowel formation a deeper, more precise and nuanced experience of sounds will be felt. Students will experience a more visceral and more direct connection to their voice unimpeded by habitual tension. An ability to connect images while letting the image resonate through the voice with supported breath will be emphasized through working with text.

Movement I

In this course students will explore their ability to engage the body in a full and courageously unedited manner as a tool for performance. A focus of this course is to cultivate tools with which the students can externalize their internal life in an authentic manner on impulse and through movement. Various training methods will be taught, including but not limited to Viewpoints, the Suzuki Method, Dance, Yoga, Laban Analysis, Contact Improvisation, Grotowski, and Chekhov Technique. Through immersion in these various techniques this course will provide the foundation of movement analysis and the application of movement exercises to develop the physical life of a character.

Filmcraft

Filmcraft provides the Acting for Film student a full-immersion experience into the world of film production. Students gain basic working knowledge of directing, cinematography, writing, producing and editing, inhabiting crew positions, allowing for real-time experience on a short in-class shoot, supervised by the instructor.

Great Performances

Students will view and participate in discussion of pivotal film performances and develop an appreciation and technical understanding of the methods, choices and effects of various styles of acting. This course seeks to give the student a reference point for key film performances and a working vocabulary of historically important films. Each film viewed becomes a common reference point and teaching example of significant and quality work.

| SEMESTER TWO

Technique & Scene Study II

Technique & Scene Study II continues the exploration of relaxation, sensory awareness, and creative choice-making and individual performance elements in exercises designed to enhance the students' ability to synthesize their own practical techniques for performance on screen or stage. This course will increase the Actor's awareness of their instrument. They will also develop their ability to focus their attention and create detailed and vibrant imaginative worlds. The student will learn the value of observation and replication in character work and have an increased awareness of real and imagined stimuli to create points of concentration to ground their performances in the given circumstances of their acting work. Students will learn to extract given circumstances from the text, to create strong objectives and to use active verbs to create vibrant performances. Emotional preparation will be more deeply explored and students will further understand the concept of a personal process. Exercises may be taped for in-class critique and evaluation. They will perform in a taped live presentation for an audience at the end of the semester.

Acting for Film II

This course teaches intermediate Acting for Film skills necessary for creating a fully realized performance. Students will prepare a script and digitally tape a variety of scenes during class. Students edit their own exercises and scenes to better understand how the mechanics of a performance effect the final edit. Edited exercises and scenes will be screened for critique in class. Students will also do pre-production prep in class as well as rehearse final scenes for shoot. Students will be intensively involved in production as well as acting throughout the shoot days. They will edit their own scenes for a final screening.

Voice & Speech II

Building upon the foundations established in Voice & Speech I students explore the application of learned vocal techniques to text in order to expand vocal variety and organic connection to the character and story. There will be a focused refinement of vocal production and a deeper connection to images and text. Various techniques will be taught, including and not limited to, Fitzmaurice Voicework, Knight-Thompson Speechwork, Linklater, Lessac, and Skinner. The students will explore text work by focusing on the enhancement of the variety of vocal choices, along with intelligibility and breath support that is connected to image and character.

Movement II

Expanding upon the techniques and skills learned in Movement I, students will continue their exploration to refine their ability to express character and emotion through the body. Continuing the use of multiple approaches to movement and its analysis, which includes and is not limited to, Viewpoints, Composition work, Contact Improvisation, Dance, Yoga, Laban Movement Analysis, Grotowski, Chekhov Technique, Movement II will refine and expand students' proficiency of their physical instrument.

This course will focus on applying physicalization to character through improvised and scripted performance.

Introduction to Business of Acting & Audition Technique

This course introduces One-Year students to Business of Acting skills. Students will learn about headshot photographers, writing resumes, researching and targeting appropriate agencies and managers, as well as honing auditioning skills for today's industry. Students will participate in mock, on-camera audition situations for critique.

| ONE-YEAR SCREENWRITING (OFFERED AT THE N.Y., L.A. & GOLD COAST CAMPUSES)

Total Credits Required: 34 Units

| PROGRAM OVERVIEW

The One-Year Screenwriting program offers a comprehensive look at the art of screenwriting through writing courses, as well as courses in film studies. Students will be assigned several writing projects, which will be critiqued by their peers during in-class workshops.

| PROGRAM LEARNING OUTCOMES

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 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.

| REQUIRED SOFTWARE & PRINTING

While NYFA is committed to reducing the use of paper in classrooms, some teachers and subjects may require printouts of your written work for the entire class. As part of your program's tuition at New York Film Academy, each semester you will be given a copy card with a preloaded number of copies. You will also receive a digital license for the purchase of Final Draft screenwriting software to help you write your material in a more professional format. Use of Final Draft will be required in all your writing classes. You will need a computer capable of running Final Draft software (at the moment, this does not include a Chromebook, so please check to make sure your computer can handle the software).

You will also be required to purchase a flash drive and a portable hard drive for storage of the footage from your produced work.

| SEMESTER ONE OBJECTIVES

During Semester One, students will be introduced to the tools and skills necessary for writing successful screenplays for both film and television. Students are encouraged to be creative, but are also taught to think of the screenplay as the definitive industry tool for articulating ideas or concepts to a production team, including producers, financiers, directors, and actors. Clarity can be as important as creativity. Standard formatting and industry expectations will be studied and analyzed during writing workshops and lectures. Students will study what makes for a good story and learn to seek stories in the world around them. 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.

Learning Outcomes:

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.
- Write spec episodes of existing half-hour and hour-long television shows.
- Use theme and subject matter to create stories that explore issues important to the writer.
- Write a short film.

Production Goals:

At the end of Semester One, students will have produced:

- A feature length film screenplay.
- A one-hour television drama spec script OR a half-hour comedy spec script.
- Short treatments for two possible feature length films.
- A script for a short film (3-5 minutes).

| SEMESTER TWO OBJECTIVES

The second semester challenges students to develop their craft artistically and technically, and to progress beyond their first projects in both film and television. In an advanced workshop, students will do a detailed breakdown and then write a second original script. They will then learn the basics on how to compile notes and plan a rewrite. Students are expected to share revised or newly written material in workshops. In addition, students will broaden their understanding of the medium of television by developing material for an original TV series pilot script. Students will rewrite the short script written last semester and will then study acting techniques and direct and edit their own short film in order to achieve a better understanding of how the written word translates to the screen. Students will also study the Business of Screenwriting and how to navigate the entertainment industry as they gain a deeper understanding of the entertainment industry. In Genre & Storytelling students will explore the conventions and expectations of genre storytelling.

Learning Outcomes:

At the end of Semester Two, students will know how to:

- Produce, cast, direct and edit a short film.
- 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.

Production Goals:

At the end of Semester Two, students will have produced:

- A detailed beat breakdown and first draft of a second original screenplay.
- A list of notes and strategies for a rewrite.
- A 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.

| YEAR-END STAGED READINGS

One-Year Writing students will celebrate the completion of their program with a night of staged readings of their written work. The readings will be developed in conjunction with actors, and will be held at NYFA's own theater.

| CURRICULUM

Semester One		Units
SCRE100	Elements of Screenwriting	5
SCRE110	Writing the Television Spec	3
SCRE120	Writing the Feature Film Screenplay I	3
SCRE130	Story Generation	2
SCRE140	Storytelling with Purpose I	1
HATM100	Introduction to Film Aesthetics	3
Required		17

Semester Two		Units
SCRE200	The Business of Screenwriting	3
SCRE210	Writing the Television Pilot	4
SCRE220	Writing the Feature Film Screenplay II	4
SCRE230	Genre & Storytelling	3
SCRE240	Script to Screen	3
Required		17

| COURSE DESCRIPTIONS

| SEMESTER ONE

Elements of Screenwriting

Utilizing lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this course introduces students to the craft of screenwriting. Over the course of six learning modules, students will study the basics of drama, multiple approaches to the three-act structure, character design, scene and sequence writing, world-building, theme, and genre.

Writing the Television Spec

This television workshop is a fast-paced, intensive workshop program that introduces students to the fundamentals of the TV world and TV writing. The class work consists of individual writing, reading aloud of student work in class, and workshop discussions. By the end of the course, each student will have written a draft of either a one-hour television spec script or a half-hour spec script, for an existing show. Students will be encouraged to write through difficult spots with the belief that getting to “The End” is more important than polishing along the way. Workshop sessions will simulate a TV writers’ room, and will be an environment in which students evaluate their own and their classmates’ work. A constructive, creative and supportive atmosphere will prevail, where students will guide and encourage each other in their writing.

Writing the Feature Film Screenplay I

Writing the Feature Film Screenplay I is a fast-paced, intensive workshop that introduces students to the fundamentals of screenwriting. The classes consist of in-class writing exercises, individual writing, reading aloud of student work in class, and workshop discussions. Students will apply knowledge gained from Elements of Screenwriting and apply it to the creation of their own feature-length scripts. They will learn to organize their script development into stages, focusing on the concept and outlining before drafting pages. In this course students are encouraged to finish the script without revising along the way. By the end of the course, students will develop and write a first draft of a feature-length screenplay.

Story Generation

Story Generation is designed to help writers become what the film industry needs most: prolific sources of movie ideas. Through in-class exercises and out-of-class projects, students will develop skills for generating viable stories for various genres and mediums, from film to television and emerging media, like comics or web series. They will workshop ideas in class in order to come up with the best possible version of their stories. The idea is to become versatile, adaptable and creative, providing the best “product” to the industry when called upon to generate new ideas to fill various needs. In the second half of the course, students will develop several feature film treatments to be used in Writing the Feature Film Screenplay II.

Storytelling with Purpose I

The role of the writer is to share stories with the world. But what stories should the writer choose? This class is about helping to find your voice by introducing key concepts of personal style, voice, and theme. What type of story do you want to tell? Why are you the best person to write it? These are questions that this class will explore. With these lessons in mind, students will write a screenplay for a short film they will direct and produce next semester.

| SEMESTER TWO

The Business of Screenwriting

This class introduces students to the practices and players of the entertainment industry from a historical perspective. Students learn about the birth of film as a dramatic medium and how the major studios—the juggernaut of a new industry—grew out of this development. By studying the roots of the film industry, students will also learn how the business works today. Also addressed is the role of the screenwriter in the process and business of filmmaking. In-class lectures and primary-source research projects are supplemented with guest lectures from entertainment industry professionals.

Writing the Television Pilot

In this advanced television workshop, students will create an original television series, including completing a series proposal and the script for the pilot episode. Topics will include: introducing your central character and core cast, creating a series "template," creative solutions to providing back story, and building the show's world and tone. Students will learn from individual writing, group workshops, short lectures, television screenings, and story analysis to create two pieces of writing. The workshop portion of the class will be constructed to simulate a TV writers' room, with students reading, evaluating, and assisting each other from "breaking story," building outlines, all the way to a completed draft.

The primary goal of the class will be for students to leave with a series proposal and a full draft of a television pilot script for an original show, either one-hour or half-hour. Students will also generate additional series ideas that they can write in the future.

Prerequisite(s): Writing the Television Spec

Writing the Feature Film Screenplay II

Writing the Feature Film Screenplay II builds upon knowledge gained in Writing the Feature Film Screenplay I, in which students loosely plotted and then wrote a feature-length film script. This course goes further into structure and plotting. Students come into the class with feature film mini-treatments that they wrote in Story Generation. They pick one of these stories and continue breaking it down in detail, learning the value of mapping out every beat in a story before getting to work on pages. Then they will write that script. And in the last weeks of the course, students will rewrite that script based on the feedback they have received along the way.

Prerequisite(s): Writing the Feature Film Screenplay I, Story Generation

Genre & Storytelling

Genre & Storytelling is a critical studies course focused on exploring different genres of film. Through out-of-class screenings, lectures, and in-class scene breakdowns, students will begin to identify the models and audience expectations of different genres, starting from broad categories like comedy and drama and then moving into more specific genres like adventure, horror, and romantic comedies. For each genre, students will work together to develop ideas that fit the genre's conventions, and at the end of the semester, each student will build an original treatment for one of those ideas.

Script to Screen

Script to Screen is designed to help writing students see what happens to their words when they go into Production. The class is divided into two components: Acting for Writers and a fifteen-week Filmmaking Seminar.

Acting for Writers introduces students to the theory and practice of the acting craft. By exploring how actors build characters and performances based upon the information provided in a film script, writers will learn how to write more powerful dialogue, develop more memorable characters, and create more effective dramatic actions. Through in-class acting exercises and writing, as well as filmed exercises, students will learn what truly makes for great dialogue, characters and action writing. The acting classes culminate with an off-campus shoot, where students will be filmed acting in a scene with classmates.

The Filmmaking Seminar trains students in the fundamentals of film directing, which in turn facilitates an understanding of the filmmaking process as it relates to screenwriting. It is our belief that a student who actually picks up a camera, blocks a scene and directs actors from a script is far better prepared to then write a screenplay. If a writer has actually translated a shot on the page into a shot in the camera, then the writer has a much sharper perspective on the writing process.

Students come into the class with a screenplay for a short film, written in Storytelling with Purpose, which they will rewrite based on production considerations. Hands-on classes in directing, editing, cinematography, and production give an overview of the creative and technical demands of telling a story with moving images. Then, working in small crews, students will shoot their short film using digital video cameras. Afterward, students will edit their footage.

Prerequisite(s): Storytelling with Purpose I

| ONE-YEAR PRODUCING (OFFERED AT THE N.Y., L.A. & GOLD COAST CAMPUSES)

Total Credits Required: 36.5 Units

| PROGRAM OVERVIEW

The One-Year Producing Program is designed to provide students with an overview and knowledge of the contemporary realities of how producing works for film and television with an emphasis on achieving an education in the technical and creative skills necessary to produce film, documentary and television. Students undergo a thorough regiment of class work and film production that lays the groundwork for a professional life in the film arts. The curriculum is extremely comprehensive, teaching students the creative aspects of producing, as well as the more technical side of line producing. Students gain a practical understanding of the entertainment industry and the tools needed to successfully navigate it.

| PROGRAM LEARNING OUTCOMES

- Demonstrate the fundamental technical and creative competency to produce film, television or other media projects according to industry methodology and standards
- Demonstrate the fundamental filmmaking competencies required by producers to collaborate on the creation of film, television or other media projects according to industry methodology and standards
- Manage collaborations by employing project management and communication frameworks applicable to all interrelated functions and roles on a film, television or other media project
- Demonstrate the ability to analyze, synthesize and use storytelling in the construction of a film, television and other media project
- Evaluate the practical and procedural financial and distribution aspects of the film, television, or other media value chain that are essential to structuring commercially viable financial, marketing and distribution deals
- Demonstrate the ability to explain how legal principles, practices and industry norms affect acquiring, securing and exploiting rights into a film, television or other media project
- Illustrate how diverse, historical, and contemporary storytelling innovators, aesthetics and styles have influenced, informed and impacted film, television and other media contexts

| SEMESTER ONE OBJECTIVES

Producers are confronted with a number of visual, dramatic, financial, legal, logistical, managerial and technical challenges. From the first day of class, students are immersed in a hands-on education on how to work through these challenges. Through an intensive sequence of classes and workshops, and with encouragement from their instructors, students rapidly learn the fundamental creative and technical skills they need to produce film, documentary and television.

Learning Outcomes:

- Introduction to the roles, tasks and obstacles faced by film and television producers.
- Introduction of storytelling concepts of elements, conventions, structure and style.
- Understand basic principles of entertainment law.
- Introduction to filmmaking from the perspective of the screenwriter, director, actor and cinematographer and editor.

Production Goals:

- In collaborative groups, students develop, prep, shoot and edit a short film on location.
- In collaborative groups, students produce, develop, prep, shoot and edit a documentary on location.

| SEMESTER TWO OBJECTIVES

The second semester challenges students to develop their production abilities both artistically and technically. Producing students are instructed in the craft of developing and writing dramatic treatments for a feature film and/or television pilots; in pitching story ideas to a variety of audiences; and presenting industry standard written proposals in support to the feasibility of their projects. Students are also exposed to renowned industry speakers with the opportunity to engage in constructive conversations about the industry.

This semester culminates in each student pitching and presenting a film or television project at the Producers Pitchfest.

Learning Outcomes:

- Continue to analyze and master key elements of effective producer's craft.
- Develop and write original film and television pilot treatments.
- Introduction and practice of effective pitching skills.
- Learn critical elements of effective feature film business plans and television show bibles.

Production Goals:

- Produce a short narrative film for a NYFA filmmaker.
- Develop an effective pitch and feature film business plan or television show bible.

| CURRICULUM

Semester One		Units
PROD100	Producer's Craft: Budgeting	3
PROD110	Directing for Producers I	3
PROD120	Cinematography & Lighting	2
PROD130	Entertainment Law & Business Practices I	3
PROD140	Elements of Screenwriting	3
PROD170	Sound for Producers	2
PROD260	Film Production I	2
PROD350	Post-Production for Producers	2
Required		20

Semester Two		Units
PROD200	Producer's Craft: Creative	3
PROD210	Business Plans & TV Show Bibles	3
PROD220	Producing Documentaries	1.5
PROD230	Writing the Feature Film & TV Pilot Treatment	2
PROD250	Business Affairs	3
PROD330	Producing Alternative Media	3
PROD460	Producing Design for Producers	1
Required		16.5

| COURSE DESCRIPTIONS

| SEMESTER ONE

Producer's Craft: Budgeting

This core introductory course outlines the essential roles, tasks and obstacles faced by producers in the entertainment industry. Students will learn the importance of balancing the creative vision of a project with the logistics and budgetary constraints. Students will break down a script, create a shooting schedule, and learn how to identify all necessary elements. Students will then build a budget, learn about unions and guilds, and make critical assumptions. They will learn about film production incentives and how to track those costs. Students will be introduced to and trained on the industry-standard software used by producers; Movie Magic Scheduling and Movie Magic Budgeting.

Directing for Producers I

Effective producers create a collaborative and artistic production environment that enhances each director's skills and provides the support needed to make the best possible project. Each student will direct their own individual mis-en-scene and will work in collaborative groups to develop and shoot a short film on the Universal Backlot. Students will learn the basics of film directing and how to collaborate to tell a visual, narrative story. Students will learn film production standards and practices, working with basic production documents, working with actors and the fundamentals of telling a story through the camera.

Cinematography & Lighting

Students will learn the basics of live action motion picture cinematography in a hands-on workshop environment. They will gain an overview of working with film and video cameras, lighting, image construction and composition.

Entertainment Law & Business Practices I

This introductory course introduces the student to the legal and business aspects most commonly encountered in the Entertainment Business. Topics include intellectual property, fair use, clearance and licensing issues, music and trademark, and basic contractual terms and clauses. Students are further introduced to business entities, distribution, and marketing models for studio and independent films.

Elements of Screenwriting

Producing students will gain firsthand knowledge of cinematic storytelling techniques to lay the foundation for their future roles as storytellers who can identify marketable scripts, collaborate with screenwriters in script development, and promote scripts to business and creative partners. Through lectures, out-of-class reading, and writing exercises, students will learn the basics of character development, story structure, and screenplay formatting. Students will analyze scripts from various celebrated films, view films and television pilots for character and story structure analyses, learn elements of successful scenes, write effective action and dialogue to create subtext and advance dramatic tension. Students will write a short film script.

Sound for Producers

Motion picture sound is often overlooked and taken for granted. In this course, students will learn about the fundamentals of both production sound and post-production sound and gain an understanding of how sound can enhance their stories. In a studio environment, students will get hands-on experience working as sound mixers as well as boom operators. They will also learn how to add sound effects, music and dialogue replacement to their films.

Film Production I

Students will develop critical line producing skills working with NYFA filmmaking students. Producing students will line produce a filmmaker's short film and gain an understanding of the production management and pre-production process.

Post-Production for Producers

Students are instructed in the basics of motion picture editing and post-production techniques. They will gain an overview of non-linear editing, post-production audio, basic visual effects and professional post-production workflow.

| SEMESTER TWO

Producer's Craft: Creative

This course continues the study of the essential roles of and obstacles faced by film and television producers. Topics include optioning and developing material, doing coverage for screenplays and pilots, working with agencies and writers and also packaging, as well as the television industry. Students will devise vision statements for a project and will also learn the basics of when and how to do various kinds of pitches, which they will workshop in class.

Prerequisite(s): Producer's Craft: Budgeting

Business Plans & TV Show Bibles

Through lectures and analysis of case studies, students will learn the critical skills to develop effective feature film business plans and television show bibles. Elements covered include developing an effective casting strategy, how to craft a comparable film or series table, and creating an appropriate financing and marketing strategy. The feature business plan and television-show bible developed in this course will be presented at the Producer's Pitch Fest.

Prerequisite(s): Producer's Craft: Budgeting

Producing Documentaries

This course offers producing students an introductory exposure to documentary storytelling and filmmaking. Working in small collaborative teams, students will pitch, develop and shoot a short documentary. Teams will bring cuts of their films to class for feedback and go through a notes process for their rough, fine, and final cuts, ultimately delivering a cut ready for distribution.

Writing the Feature Film & TV Pilot Treatment

Through in-class instruction, workshops, and drawing on basic character and story structure principles learned in Elements of Screenwriting, students will develop an original story and write a feature film or TV series treatment. During this process students will learn how treatments "sell" stories, the similarities and differences between motion picture and television story development, and how to write a compelling treatment that meets industry standards.

Business Affairs

This course builds on the skills acquired in Entertainment Law and Business Practices I by introducing the student to the complex contractual negotiations in compensation and deal structure. Students become familiar with the various techniques used to finance both studio and independent film. Students will learn how to do market research and create a case study presentation.

Producing Alternative Media

It is essential for the producer to keep up-to-date on evolutions in media technology and storytelling innovations that continue to emerge on an increasingly rapid basis. In this course, students will get the opportunity for real world, hands on experience as they produce their own content for web and/or mobile, where they will learn developing, producing, distributing and promoting content. Students will also learn about the most current alternative media formats, branded entertainment, web series history, social media promotion, funding options, and selling document creation.

Production Design for Producers

Production design plays an important role in the success of any production, as it provides the audience with the visual clues that establish and enhance the production content. Through lectures and exercises, students use set design and construction, costume design, prop choices, advanced aesthetics of color and shape to create the visual language of their films.

| ONE-YEAR PHOTOGRAPHY (OFFERED AT THE N.Y. & L.A. CAMPUSES)

Total Credits Required: 30 Units

| PROGRAM OVERVIEW

The One-Year Photography Program at the New York Film Academy is an immersive two-semester program designed to equip students with the practical skills to become working photography professionals. Classes are in constant engagement with a multitude of perspectives and aesthetic practices, in which students mine diverse understandings of cultural identity, beauty and symbolism in the collective pursuit of artmaking. The One-Year Program uniquely provides instruction and intensive hands-on experience in the technology, aesthetics, business, history, and theory of still photography.

The strength of NYFA's One-Year Photography Program is in its hands-on approach to teaching, fused with readings, discussion, lectures and critiques. Many aspects of photography are covered including fine art, documentary, commercial and editorial. 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 educational objectives of the One-Year Photography Program are to teach students the art and craft of professional digital and analogue photography and to instruct students through a strict regimen of lectures, seminars, immersive workshops, and projects. Student projects are subject to critique by instructors and peers.

| PROGRAM LEARNING OUTCOMES

Upon graduating from the program, students will be able to:

- Demonstrate in-depth knowledge of digital mirrorless and/or DSLR cameras, lighting, post-production, and printing in their work.
- Produce bids and strategies for managing a successful photography business.
- Discuss the relevance of their work in a contemporary context informed by the history of photography and major movements since photography's invention.
- Apply aesthetic theories of photography to their work and the work of others.
- Perform independently in a high-pressure creative environment.

| SEMESTER ONE OVERVIEW

The main goal of the first term is to develop core photography skills through shooting assignments while using state-of-the-art DSLRs. Studying master works and participating in critiques develops students' skills at conceptualizing, pre-visualizing, composing, exposing and editing powerful images using style to underscore content. As students shoot and edit, they will be immersed in the theory and history of photography. Students roam world-class museums, galleries, and studios to see firsthand how cameras have formed our world. A diverse group of outstanding NYFA faculty and professional guest artists expose students to a broad range of contemporary perspectives and approaches within commercial, fine art, fashion, documentary and journalistic traditions.

Even as students learn traditional 3-point lighting, they are encouraged to think beyond convention to lighting techniques with the emotional, conceptual and political impact most appropriate to highlight their ideas. Students are taught to master non-destructive image editing, learn the RAW processing, how to target and shift colors with incredible precision, professional selection and masking techniques, and even how to manipulate time in the editing process.

| SEMESTER ONE OBJECTIVES

Learning Outcomes:

- Measure components of exposure for optimum image quality.
- Acquire a working knowledge of a digital SLR camera and standard lenses for still imaging.
- Develop working digital darkroom and library management skills using Adobe Photoshop and Adobe Lightroom.
- Apply basic color management to output accurate prints on modern inkjet printers.
- 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 and re-create iconic images from the invention of the medium up until 1960.
- Understand and apply theories of aesthetics, semiotics, design, composition and color.

Production Goals:

- Test aperture ranges, shutter speeds, lenses, lighting tools, and filtration options on a wide variety of subjects.
- Thoroughly test the limits of over and under exposure and RAW processing and their effect on the look of an image.
- Research, conceptualize, shoot, edit and output a photographic essay including a written artist's statement.
- Develop and participate in a community of creative peers capable of providing invaluable critical feedback.

| SEMESTER TWO OVERVIEW

The second term continues to advance students' essential photography skills in composition, lighting, camera knowledge and imaging, but also provides the business skills necessary to be successful as a professional photographer within whatever area of the business they decide to work. Students work on a wide range of assignments in fine art and commercial photography in genres such as fashion, product, beauty, and still life. Photographers are first and foremost light hunters. Students learn to recognize the revelatory power of dramatic light and the imaginative potential of shadows as they work with natural and artificial light sources to illuminate subjects with visceral intensity. Art direction and design elements are employed to create distinctive visual styles. Students are also introduced to film photography in a variety of formats, as well as scanning negatives and retouching them. Students move beyond basic color and tonal correction into sophisticated compositing techniques, dynamic range extensions, advanced retouching, and masking techniques. Students expand their repertoire of light and shadow as they work with professional lighting and grip hardware, as well as inexpensive and unconventional practical sources of light and shadow.

| SEMESTER TWO OBJECTIVES

Learning Outcomes:

- Begin to develop a recognizable personal, iconic style, and color palette through the use of composition, color, design, and lighting.
- Develop an ability to pre-visualize an image before shooting and to execute it with precision and speed.
- Identify commercial business practices, ethics, and contracts and produce relevant business and marketing materials for business needs.
- Develop expert digital imaging and inkjet printing skills using Adobe Photoshop.

Production Goals:

- Apply professional business practices to each project, including releases, casting, contracts, and art direction.
- Thoroughly test a wide variety of lenses and alternative image capture devices.
- Conceptualize, shoot, edit, and exhibit a commercial photo project, working with models, an art director, sets, and professional lighting equipment.
- Conceptualize, shoot, edit, print, and hang an exhibition of a personal body of work to contemporary exhibition standards.

| CURRICULUM

Semester One		Units
PHOT110	Photo I	2
PHOT120	Imaging I	2
PHOT130	Production I	2
PHOT140	Vision & Style I	3
PHOT150	The Photographic Essay	3
HATM111	History & Aesthetics of Photography I	3
Required		15

Semester Two		Units
PHOT210	Photo II	2
PHOT220	Imaging II	2
PHOT230	Production II	2
PHOT240	Vision & Style II	3
PHOT250	Applied Photography	3
HATM121	History & Aesthetics of Photography II	3
Required		15

| COURSE DESCRIPTIONS

| SEMESTER ONE

Photo I

A hands-on foundational 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 as well as the study of lighting. 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.

Imaging I

This course offers an intensive introduction to Adobe Photoshop as a digital darkroom tool, and Adobe Lightroom as a RAW digital editing and image library management system. Students learn Adobe Lightroom's modules, preferences and settings as well as image file management and organization. Students are introduced to color control and retouching, which play key roles in assignments, explored through a variety of lectures and demonstrations.

Production I

In Production I students begin to concern themselves with what it means for a photographer to tell their story and how to begin shooting and editing to communicate to an audience. Through a myriad of production approaches to output to the web, social media and printed portfolio, students are introduced to an exciting array of options for focusing their work and getting it out into the world. Students acquire key digital darkroom techniques from nondestructive editing software for both photo and video, to final inkjet prints, and how to manage color and color accuracy in contemporary printing practices.

Vision & Style I

The focus of the class is to provide the student with tools for defining and developed their visual style. This class pushes students to explore their personal interests in photography as they conceptualize, execute, refine and critique. Students will become acquainted with principles of the emotional context of color, image selection, sequencing and presentation. Through writing, journaling, drawing, research and photographic assignments, students will gain a level of self-awareness necessary to understand the origins for their ideas and start to conceive how their work might fit into the context of current practices and attitudes. As part of the final for this class students will be expected to present a project proposal for their graduation project during semester two.

The Photographic Essay

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.

| SEMESTER TWO

Photo II

This course introduces advanced lighting and camera techniques needed to execute commercial and personal assignments. Students explore conventional lighting tools such as hot and cool continuous sources, studio and portable strobe lighting, professional grip hardware and light modifications. Students master the intricacies and the importance of light, and how to shape and control it.

Prerequisite(s): Photo I

Imaging II

This course centers around acquiring the perceptual and practical skills to realize a personal vision of the external world through photography. Students study color theory, design principles, human perception, digital imaging, commercial retouching, and compositing using Adobe Photoshop and Lightroom. Students also learn to retouch, color correct, and critique work.

Prerequisite(s): Imaging I

Production II

Students delve deeper into identifying their audience and communicating personal narratives, to increase their effectiveness in their final production approaches. Students explore the advanced technical controls of printing workflows for digital imaging with a view to outputting images for web, social media, and printing. Students are immersed in advanced color correction techniques for digital prepress and framework-based tone and color manipulation, to better orchestrate visual attention. Students also strengthen their understanding of video editing and output.

Prerequisite(s): Production I

Vision & Style II

Vision and Style II guides students through the development of a cohesive body of personal work that most accurately represents the area of interest that they will pursue as image-makers after graduation. In the early weeks of the course, students must submit a final project proposal 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 and submit ongoing work for critique, analyze the business and creative practices of successful contemporary artists by preparing class presentations, writing an artist's statement, creating titles, deciding on image sizes, choosing 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.

Prerequisite(s): Vision & Style I

Applied Photography

In this business and marketing course students practice turning client briefs into workable lighting setups, and how to recognize and fix unrealistic requests before committing to an impossible task. 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 also work on creating a brand identity for their entrance into the photography industry in print and web. Students also learn basic production practices which include casting, scheduling, budgeting, bidding and working with art directors, and hair/makeup. 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.

| ONE-YEAR CINEMATOGRAPHY (OFFERED AT THE N.Y & L.A. CAMPUSES)

Total Credits Required: 31 Units

| PROGRAM OVERVIEW

The New York Film Academy One-Year Cinematography Certificate Program is a two-semester conservatory-based, full-time non-degree program. The curriculum is designed to immerse prospective cinematographers in all aspects of the discipline, providing a creative environment that will challenge and inspire. Students follow an intensive curriculum that combines hands-on learning, workshop courses, and a variety of opportunities to make projects both inside and outside of the classroom. This regimen presupposes no prior knowledge of cinematography, but aims to have students confident in the fundamentals of exposure, composition, lighting, and set-etiquette by the end of the year.

Throughout the program, a combination of classroom experience, practical hands-on workshops, individual and collaborative projects, and instructor-led productions provide a rigorous forum for students to develop their technical skills and artistic identities. In the spirit of fostering collaboration, there will be a screening hosted each semester to showcase the cinematographer's work to students from other NYFA programs.

Cinematography students will work with a variety of cameras, shooting on both film and digital formats. In addition to building technical knowledge and proficiency, the curriculum addresses the storytelling skills required for narrative production.

In the course of the program, students will photograph six projects outside of class. These projects will allow students to practice their skills in the field, develop essential techniques for collaboration, and create a body of work from which to build their own cinematography reels.

Upon graduation, students will be proficient with many state-of-the-art camera systems, and will be able to confidently supervise the creation of sophisticated lighting schemes. Most importantly, they will begin to use the visual tools of cinema to tell meaningful stories.

| PROGRAM LEARNING OUTCOMES

- Collaborate effectively with the director and crew in the set environment.
- Create images for a narrative film that facilitate the director's creative vision.
- Demonstrate the technical ability to create images for a narrative film, including the ability to work in crew positions supervised by the cinematographer.
- Demonstrate the ability to create pre-production materials that outline a coherent strategy for principal photography.
- Identify various stylistic and narrative approaches used throughout the history of cinema.

| SEMESTER ONE OVERVIEW

During the first semester, students learn the fundamentals of the art and craft of cinematography. Topics covered will include foundational concepts in visual storytelling, composition, lighting, exposure, basic color theory, and cinema history. Students will be introduced to a variety of cameras throughout the semester, working with different film and digital formats. They will complete four individual projects during their first semester. With each assignment, students will be expected to demonstrate an increasingly sophisticated understanding of visual narrative.

In their first project, each student will tell a story through a series of still images shown in sequence. This project will be photographed on 35mm black & white still film. As with all projects in the semester, students will create their own project on which they serve as the cinematographer. Additionally, they will be expected to work in key crew positions on their classmates' productions.

The second project will be photographed on 16mm film. Continuing to work in black & white, students will tell a complete story using a single shot. Emphasis is placed on blocking the action for the camera.

In the third project, students will focus on shot design and creating scenes that adhere to the rules of traditional continuity editing. The project will be photographed with a high-definition camera, providing the first opportunity to shoot in color.

Additionally, this will be the first chance to incorporate synch sound in a film. The project should demonstrate control of all these tools and techniques in telling a compelling narrative.

For their fourth project of the semester, the students will utilize a modern digital cinema camera to create a final project of their choice. This may take the form of a traditional music video, a visual essay, or a narrative short. The project must feature a strong visual concept that is explored consistently throughout the piece. Cinematographers are encouraged to invite students from other NYFA programs to collaborate on this film.

| SEMESTER ONE OBJECTIVES

Learning Outcomes:

- Demonstrate technical control over the basic elements of photography, including exposure, lighting, and composition.
- Create images that are designed to fulfill the narrative requirements and conventions of the motion-picture medium.
- Create basic pre-production materials to prepare and support a short film production.
- Demonstrate competency in key crew positions, and fulfill these roles on classmates' productions.
- Explore the progression of technology throughout the history of filmmaking, and analyze its effect on narrative structure and film production culture.
- Successfully complete a variety of short film projects, managing each project through pre-production, production and post-production.

Production Goals:

- Photograph a 35mm still photo project.
- Photograph a short 16mm non-synch film.
- Photograph a short high-definition project utilizing traditional continuity editing.
- Photograph a short final project using a digital cinema camera.
- Crew on classmates' projects in key creative positions.

| SEMESTER TWO OVERVIEW

The second semester in the Cinematography program is designed to help students build on the fundamental skills from semester one, offering many opportunities to engage with a larger, professional tool set. Students will continue to work with both film and digital formats, learning how to build and operate a professional 35mm camera package, as well as an advanced digital cinema camera system.

Students are introduced to new subjects in a series of intensive workshops, including the Steadicam & Camera Assistant Seminar, 35mm Cinematography, and the Stage Lighting Workshop.

Cinematography Practicum II will continue, integrating with these workshop components, providing additional opportunities for students to utilize this new equipment. These classes allow students to work on their pre-production planning skills and the execution of their creative vision on set under the supervision of experienced professionals.

The topics of color correction and image workflow will be introduced in the Post-Production for Cinematographers II course, incorporating lessons on color theory, and the use of digital color correction software.

Students will continue their study of the history of cinematography, gaining a deeper knowledge of the medium, while providing many sources of inspiration for their own work.

During the semester, students will photograph two projects outside of class. They will begin with a project shot on 35mm film, where students are encouraged to concentrate on a short subject that maximizes production value and presents a strong visual design.

Later in the term, students will photograph a project using an advanced digital cinema camera. Students are encouraged to invite NYFA students from other programs to collaborate with them on this production. The final film should showcase the many skills and techniques that the students have learned throughout the program.

Together, these two projects will contribute additional material for a cinematography show reel, as the student begins preparing their portfolio for the professional world.

| SEMESTER TWO OBJECTIVES

Learning Outcomes:

- Demonstrate the ability to constructively collaborate with a director and a crew in a high-pressure creative environment.
- Employ advanced lighting and grip techniques to control lighting elements within the frame, and to create visual consistency from shot to shot.
- Demonstrate safe and effective use of a professional camera, lighting and grip equipment, and utilize these tools in the production of several short projects.
- Manage the look of the film throughout each step of the production process.
- For each short film project, employ visual storytelling techniques to create a coherent narrative.

Production Goals:

- Photograph a showcase project using 35mm motion-picture film.
- Photograph a short project using a digital cinema camera.
- Crew in key positions on classmates' projects.

| CURRICULUM

Semester One		Units
CINE100	Form & Function I	2
CINE110	History of Cinematography I	2
CINE120	Introduction to Motion Picture Camera Technique	3
CINE130	Fundamentals of Lighting	2
CINE140	Cinematography Practicum I	2.5
CINE150	Post-Production for Cinematographers I	2
CINE160	Directing for Cinematographers	2
Required		15.5

Semester Two		Units
CINE200	Form & Function II	1
CINE210	History of Cinematography II	2
CINE220	35mm Cinematography	1.5
CINE230	Advanced Lighting	2
CINE240	Cinematography Practicum II	2.5
CINE250	Post-Production for Cinematographers II	2
CINE260	Stage Lighting Workshop	2.5
CINE270	Steadicam & Camera Assistant Seminar	1
CINE280	Advanced Motion Picture Camera Technique	1
Required		15.5

| COURSE DESCRIPTIONS

| SEMESTER ONE

Form & Function I

This course provides an exploration of both the technical and artistic elements of cinematography. Students will examine the form and content of images, including the work of professional cinematographers, and evaluate their own projects in a workshop environment. This course also serves as a “home room”, providing a forum where students can discuss their experiences on set, plan upcoming shoots, and explore the role of the cinematographer throughout the production process. This is the place where student projects will be prepared, screened and critiqued.

History of Cinematography I

This course looks at the early development of the art of cinematography, with an eye toward the progression of cinematographic form. Students will study the major technological innovations including sound, color, and widescreen, and analyze how these changes affected storytelling styles and techniques. The course begins with the early silent cinema, covering classic films up through the mid-20th century. By learning the history of the art form, students will be able to supplement the topics learned in other classes, and draw inspiration for their own films.

Introduction to Motion Picture Camera Technique

In this class, students will learn best practices for utilizing the cameras in the cinematography curriculum. Formats will include 16mm film, high-definition video, and digital cinema cameras. Classes will also cover methods for controlling exposure, composition, basic sensitometry, pulling focus, and the essential duties within the camera department.

Fundamentals of Lighting

Students will be introduced to the basic tools and techniques of motion picture lighting. Beginning with the safe operation of lighting and grip equipment, students will apply this technical knowledge towards their aesthetic decisions in lighting. Topics including three-point lighting, day vs. night scenes, and techniques for day exterior scenes will all be explored from a practical approach. Measuring exposure, understanding color temperature, controlling contrast, creating depth in the image, and further topics will be addressed in this class.

Cinematography Practicum I

In this course, students will apply all of the camera, lighting, and storytelling techniques they have been learning. Under direct faculty supervision, students will shoot a variety of short projects in class. Each project will be taken through a full pre-production process and treated as a professional production. Following each shoot, directing and cinematography instructors will screen an edit of the project, and discuss the results. Students will rotate through crew positions, giving them a chance to work in different key roles.

Post-Production for Cinematographers I

The job of a contemporary cinematographer is no longer complete after principal photography. A deep understanding of editing and post-production workflow is essential to fulfilling all of the cinematographer’s duties on a production. This class will teach the basics of non-linear digital editing, including the proper methods for organizing and handling digital media. Students will explore the creative possibilities of editing, including fundamental concepts such as classical continuity editing. Through a variety of exercises, they will develop an understanding of basic editing principles, and explore the relationship between the editor, director and cinematographer.

Directing for Cinematographers

Through lectures, discussions, and in-class exercises, students will learn about the job of the director and gain an overview of the film production process. They will examine the basic elements and format of the contemporary screenplay. Emphasis will be placed on interpreting screenplays in order to communicate narrative through the tools of blocking and camera technique. Students will create pre-production materials including shot lists, schedules, and overhead diagrams.

| SEMESTER TWO

Form & Function II

Continuing to function as a “home room” for the cinematography students, this course provides a forum for students to prepare and screen their individual projects, and examine contemporary issues in the world of professional motion picture photography. Emphasis is placed on a rigorous critique process where the students’ work is evaluated and discussed.

History of Cinematography II

Building on the course work from the first semester, students will continue to study the art of cinematography. Beginning in the mid-20th century, this course will present important films that have shaped the development of cinematic form and created new possibilities for storytelling. Students will explore the concept and implications of a “national cinema”, studying a diverse slate of films from different countries to examine how these films reflect the historical moment in which they were produced. Assignments and discussions will analyze the elements of visual style employed in both classic and contemporary films.

35mm Cinematography

Students are trained in the proper use and operation of a 35mm motion picture camera system, applying the skills they have learned in 16mm and digital photography to this classic high-resolution format. This class will demystify the process of shooting on 35mm, as students deepen their knowledge of shot design, composition, and camera operation. Additionally, the class will introduce an advanced dolly to allow more sophisticated options for camera movement. Students will photograph test footage in class, and explore how the film footage can be shaped in the telecine session as it is transferred to a digital image.

Advanced Lighting

Building upon the basic lighting skills learned in the first semester, students continue to develop their ability to create and control increasingly complex lighting setups. Working with a larger equipment package, students will learn how to create sophisticated and nuanced lighting setups that convey tone and mood while serving a storytelling function.

Cinematography Practicum II

Combining all the elements of the second semester program in a practical hands-on workshop, these production exercises allow students to shoot scenes with a New York Film Academy instructor serving as director. The more sophisticated tools available to students during the second semester will allow greater creative options for the team to explore. Once again, students will rotate through crew positions, providing additional opportunities to gain practical experience with the 35mm and Red camera packages.

Post-Production for Cinematographers II

The tools available to control the image in post-production have become increasingly powerful, providing new opportunities for the cinematographer to shape the look of the film. Students will be introduced to basic color theory and concepts, which will inform their use of current digital color correction software. They will examine production workflow, best practices for working with modern digital cinema cameras utilizing RAW file formats, and the use of current digital tools to create unique looks for a project.

Stage Lighting Workshop

Focusing on the specific craft of set lighting, students will learn the fundamentals of designing shots and lighting in a sound stage. Under the supervision of an experienced director of photography, students will gain first-hand experience with designing daytime and nighttime interior lighting schemes inside the controlled environment of a soundstage. Advanced dollies will be incorporated into the workshop, expanding the students’ ability to execute precise camera moves.

Steadicam & Camera Assistant Seminar

This course examines the vocations of both the Camera Assistant and Steadicam Operator. Led by experienced professionals from both crafts, this course will further explore the roles and responsibilities within the camera department. Students will be introduced to the proper setup and operation of the Steadicam system, followed by an opportunity to use the Steadicam in a practical exercise. Beyond the technical operation, students will explore the history of this revolutionary camera support system, and examine the theory and practice of effectively moving the camera in a narrative context.

Advanced Motion Picture Camera Technique

Students will learn different camera systems that will be utilized during the semester on their individual projects. They will build a technical foundation for working with these cameras in the roles of cinematographer, camera operator, and camera assistant. Topics will include prepping the camera package, building the camera in multiple configurations, and production workflow with digital cinema cameras.

| ONE-YEAR DOCUMENTARY FILMMAKING (OFFERED AT N.Y. & L.A. CAMPUSES)

Total Credits Required: 40.5 Units

| PROGRAM OVERVIEW

The One-Year Documentary Filmmaking Program is an accelerated, hands-on certificate program designed to immerse students in the study of non-fiction filmmaking. Based on an academic year, the curriculum is divided into three semesters. During the first semester, students will learn the art and technique of visual storytelling through both in-class instruction, lectures and hands-on learning. As the year progresses, students will produce films of increasing complexity and depth. By the end of the third semester, students will have produced several shooting/editing exercises and short documentary projects ranging from two to ten minutes in length and a One-Year Final Documentary project of up to twenty minutes in length. While the emphasis of the program is on hands-on immersion in the art of documentary filmmaking, students will also receive instruction in film studies and the industry as a whole. While students do not need any documentary filmmaking experience to attend this program, it is strongly recommended that they come to the first day of class with at least one idea for a non-fiction observational project. These ideas will serve as a starting point for subsequent work in the program. If students do not have a story idea, they will be assisted by instructors to formulate one. Students should be ready, willing and able to work diligently and learn within a fast-paced and focused environment.

| PROGRAM LEARNING OUTCOMES

The overall educational objective of the One-Year Documentary Filmmaking Certificate Program is to provide a structured, creative environment for students to develop and evolve as artists. Within that broad description are several specific educational objectives. Students will learn to develop, direct, shoot and edit their own film projects and be given the opportunity to further enhance their skills by acting as crewmembers on their peers' films. Film structure and history will be examined during in-class lectures. Students will be expected to deliver all projects by the deadlines set. Upon successful completion of the program, students will:

- Construct and produce non-fiction media content at a professional level.
- Demonstrate proficient knowledge of the elements of film grammar and storytelling techniques.
- Successfully perform the roles of producer, director, cinematographer, audio engineer, and editor on assigned documentary productions
- Manifest a unique voice and the artistic skills needed to bring nonfiction media projects from concept to completion.
- Demonstrate a proficient ability to operate digital video, sound, and editing
- Evaluate and implement legal and ethical best practices and standards in professional non-fiction media.

| SEMESTER ONE OBJECTIVES

Project 1: Mise-en-Scene: This 30-60 second film captures a moment in time. This project will consist of one shot that produces a scene, which has a beginning, middle and an end. The students will pay close attention to lens choice, distances, angles and subject placement and movement. This project emphasizes how the relationship of the subject to the camera creates drama and informs the audience about character and action. Four hours to shoot, no sound, no crew. Done in conjunction with Cinematography I.

Project 2: Observational Film: Each student produces a visual portrait of a person, place or activity. Students are challenged to observe the subject closely and find the most effective shots for revealing the subject to an audience through image alone. Use of camera angle, shot size, focal length and editing patterns are emphasized. Each student directs, shoots and edits a film of up to 3 minutes. One day to shoot, no sound, no crew. Music and/or voiceover can be added in edit. Done in conjunction with Directing I, Cinematography I and Editing I.

Project 3: Personal Voice Film: Each student produces a film based on a transformational or unique experience in their own life. The project includes on-camera interviews, personal archival material and montage style editing. Montage can be used to great effect in the compression of time and to create visual collisions or unexpected continuations between shots. In the editing room, students will cut the images to work in harmony with rhythm and pacing. Music may be added in post for this 5-7 minute film. Two day shoot. Done in conjunction with Directing I, Cinematography I, Production Sound and Editing I.

Project 4: Character Film: Each student is challenged to build a portrait using image and sound. Students are encouraged to reveal the character through their actions rather than by way of scenes or talking heads. Each student directs, shoots and edits a film of 7-10 minutes. 5 days to shoot with crew and sync sound. Done in conjunction with Writing the Documentary, Directing I, Camera & Lighting I, Production Sound and Editing I.

Learning Outcomes:

- Explore and put into practice the art, aesthetics, and technique of visual storytelling through the implementation of directing, cinematography, production sound, documentary writing, and editing techniques.
- Develop the ability to collaborate, manage, and lead a student film crew.

Production Goals:

- Collaborate with classmates and instructors in Production Workshop exercises.
- Develop, direct and edit four short documentaries.
- Crew as cinematographer and sound mixer on additional films.
- Develop and write a complete documentary treatment for the character project.
- Produce, direct, and edit a character documentary film.

| SEMESTER TWO OBJECTIVES

Production Workshop: Location Story/MOTS (Man on the Street): Students collaborate in crews to direct and shoot an event at a selected location capturing essential moments unfolding over the course of a few hours. They look beyond factual content to reveal the heart of the event through appropriate coverage while incorporating the characteristics of the location to enhance the visual appeal of the film. Handheld shooting, motivated camera moves and “shooting to edit” in an uncontrolled situation are emphasized. Students are challenged to think on their feet, solve location issues and adapt to last-minute changes. Footage shot will be reviewed in class.

Project 2: Compilation Film Documentaries are frequently a potent combination of visual and aural elements from original footage to archival moving and still images, graphics, and animation. Each student creates a 3-5 minute compilation film that combines different types of footage including stock footage, and stills. This exercise emphasizes directorial and editorial control to actively engage an audience and express a point of view. The ability to conceive and construct visual and aural juxtapositions and metaphors using these various elements is emphasized. 1 day Production Workshop to shoot supportive footage with crew.

Project 3: WebSeries Pilot or MicroDoc produced in conjunction with Producing Alternative Media class.

Project 4: Social Issue Film Development for 1-Year Film Documentaries are playing an increasingly important role in the public conversation about many pressing social issues. Often working in conjunction with activist organizations, these films are creating a new level of civic engagement. No documentary education would be complete without the opportunity to make a film of this type. Each student selects a social/political/ethical issue or investigative topic that brings a fresh perspective or chooses to document a story that has larger implications. Students are encouraged to use interviews and narration as building blocks for this project. Students learn different ways to research through public and private archives, libraries and other sources of information. They then contact and pre-interview at least two subjects for their Year One Social Documentary project. These findings provide first-hand information on the topic and the choice of subjects and help students finalize a vision and a focus for their films. They learn to get to the essence of an issue through incisive interview techniques and the use of supportive archival footage and graphics in this 20-minute film shot in the 3d Semester.

Learning Outcomes:

- Advance in proficiency in the fields of research & development, editing, and cinematography.
- Develop tools in producing to professionally organize a production schedule and budget.
- Advanced proficiency in collaboration and leadership skills, while implementing more advanced production techniques.
- Develop a more sophisticated grasp of directing through research and development in order to create impactful documentaries.
- Develop an ability to give and receive constructive editorial and creative feedback on a project.

Production Goals:

- Perform as Cinematographer or Sound Mixer on a sync sound production workshop through the guidance of instructors.
- Develop use of archival material to produce a compilation documentary.
- Work with a crew to produce a WebSeries Pilot episode or MicroDoc in conjunction with alternative media class.
- Develop a Social Issue documentary and begin pre-production for the 1-Year Social Issue Documentary.

| SEMESTER THREE OBJECTIVES

Social Issue Year One Film. The culmination of the first year of the Documentary program is the creation of a Social Issue 1-Year Film. Picking up from 2d Semester research, writing and planning, each student produces a documentary of up to 20 minutes in length. Three weeks to shoot with crew (One week full production, two weeks additional production & course work).

Learning Outcomes:

- Survey and historical examination of film studies from the perspective of a documentary director.
- Develop an increased ability to produce and direct a short documentary with a professional level of competency.
- Draft Grant Proposal.
- Demonstrate sophisticated picture and sound editing techniques.
- Develop an ability to give and receive constructive editorial and creative feedback on a project.

Production Goals:

- Direct and edit a Documentary of up to twenty minutes in length.

| YEAR-END SCREENINGS

The Year One Documentaries are presented in a screening room for an invited audience. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements thus far.

| CURRICULUM

	Semester One	Units
DOCU100	Directing the Documentary I: Documentary Storytelling	3
FILM510	Cinematography I	1.5
DOCU120	Editing I	3
FILM530	Production Workshop	3
DOCU135	Production Sound	1
DOCU145	Producing the Documentary	2
	Required	13.5

<u>Semester Two</u>		<u>Units</u>
DOCU160	Directing the Documentary II: Research & Development	3
FILM570	Cinematography II	3
FILM590	Editing II	1.5
DOCU200	Advanced Producing: Business of Documentaries	3
DOCU210	Producing Alternative Media	2
<u>Required</u>		<u>12.5</u>

<u>Semester Three</u>		<u>Units</u>
DOCU220	Directing the Documentary III: Production & Post-Production	3
FILM630	Intermediate Film Post- Production	4
DOCU245	Visual Effects & Graphics	3
FILM650	Sound Design	1.5
HATM520	Survey of Documentary	3
<u>Required</u>		<u>14.5</u>

| COURSE DESCRIPTIONS

| SEMESTER ONE

Directing the Documentary I: Documentary Storytelling

This hands-on directing course establishes a foundation for all future film projects. Documentaries, just like fictional films, tell stories – the only difference is that the stories are real. This introductory course covers the importance of basic, original research in the development and planning of every documentary. Students will learn the crucial difference between topic and story, basic research techniques and how to identify and refine stories

They learn to develop an idea from concept through post-production as they produce and direct four short documentary projects: Mise-en-Scene, Observational, Personal Voice and Character. Students will leave this course with a greater understanding of cinematic language in relation to storytelling as well as the fundamentals of coverage and story structure.

Cinematography I

In this course, students are introduced to the ways camera and lighting can be used in visual storytelling. Students will be trained in the handling and operation of both 16mm and HD cameras, and will study how shot composition and lens choice can add subtext to a film's narrative. Through intensive in-class exercises, they will learn the principles of image exposure and how fundamental lighting techniques can support a story's mood and tone.

Editing I

Documentary films often find their true forms in the editing room. This makes the editing process extremely important because a story may take a different shape after the footage has been shot. In this course, students learn the fundamentals of using digital editing software while exploring the particular challenges of documentary storytelling. Through lectures, discussions and assigned projects, they will cover digital workflow, basic editing techniques and the logging and organization of their footage. Some class hours are devoted to guiding students through the process of editing their assigned four short film assignments.

Production Workshop

Working alongside directing and camera instructors, students apply concepts learned in Film Aesthetics I to the on-set environment. With an emphasis on contextualizing dialogue and blocking actors in a physical space, directors interpret short scripts and film them to illuminate subtext and visually convey meaning. The technical application of production sound, lighting, lenses and editing are given creative purpose, as students rotate crew positions to learn the division of responsibilities within each department.

Additionally, the basic concepts of production sound will be discussed, explored and practiced in the course.

Production Sound

This course provides hands-on training in the most commonly used digital sound equipment. Students will master recording techniques such as setting proper gain levels and sample rates for synch and non-synch sound. Field recording of wild sound and microphone techniques for recording voices are also covered. This class emphasizes the importance of recording usable location sound for a smooth transition into post-production. Students learn to problem-solve in various controlled and uncontrolled situations in such environments as sit-down interviews and on location.

Producing the Documentary

The Producer takes care of the organizational side of making a documentary film. This course introduces producing responsibilities from preproduction through post. The coursework will show how to create a schedule, determine critical path and put together a budget using a template. There will be a focus on how to best manage time and resources, including managing crew and deal memos. In preparation for Greenlight, the students will implement steps to deal with copyrights, permits, insurance, interview and location releases that they will include in a Production Notebook created for their Character Film.

| SEMESTER TWO

Directing the Documentary II: Research & Development

In this course, students will complete two documentary projects: a Compilation film and Development of their 1-year/Social Issue film. Compilation films are edited together from stock and archival footage and other previously created images but arranged in a new way to tell a specific story.

Each student will then research and develop a documentary that addresses a significant social issue or problem. Students will conduct preliminary research and interviews in their field of inquiry and contact and cast potential subjects. They will use this information to guide their decisions about how best to present the issue effectively in a 20-minute film to be shot in 3d Semester. Interview techniques and ways to gain the trust of interviewees will be covered. In addition, students will write narrative treatments, synopses, log lines, directors' statements and character bios. Once that has been accomplished, students are ready to break down the treatment into a scene-by-scene shooting script and begin practicing pitching their projects to potential participants and funders. Students are also introduced to journalistic standards and ethics.

From research to shooting to editing, the subject matter may continue to reveal itself and evolve over time. Through research and development, they may revise the script until post-production ends.

Before beginning production on the Social Issue film, each student must first pass a Greenlight process demonstrating a well-thought out treatment and shooting plan.

Prerequisite(s): Directing the Documentary I

Cinematography II

Students will take a deeper look at cinematic design and aesthetic while working with advanced digital cinema cameras, 16mm film, and 35mm film. Through hands-on workshops and class sessions, they will develop a professional understanding of the roles that exist in the camera, electric, and grip departments. Special attention will be paid to camera movement, color theory, and lighting control, as students use new tools to fine-tune their visual language.

Prerequisite(s): Cinematography I

Editing II

Continuing where Editing I left off, students sync and edit with dialogue, and learn more advanced techniques in sound mixing and color correction. This necessary training in cutting and re-cutting properly prepares them to undertake the challenge of picture and sound editing their 1-Year Documentary Film.

Prerequisite(s): Editing I

Advanced Producing: Business of Documentaries

Producers are responsible for more than just the business side of making a documentary film. This course looks at the roles and responsibilities of the entire Producing Team, from executive producers to line producers, from preproduction to post. Students will learn how to identify potential funding and/or acquisition sources, create basic business and marketing plans, apply for grants and obtain fiscal sponsorship under an existing 501(c)3. Students will also be introduced to budgeting software and legal issues pertaining to documentary production. Multi-faceted distribution strategies ranging from television sales, theatrical windows to self-distribution and the role of film festivals in the marketing of documentaries will also be discussed.

Prerequisite(s): Producing the Documentary

Producing Alternative Media

It is essential for the producer to keep abreast of evolution in new media technology and the many new outlets for distribution that continually emerge on increasingly rapid basis. Through in-class discussion and samples, students will be exposed to trends in these arenas. In this course, the student will pitch, develop and create an original piece of new media.

| SEMESTER THREE

Directing The Documentary III: Production & Post-Production

The culmination of the first year is the production of a 1-Year Social Issue documentary. Through extensive research, writing and planning, each student should be prepared to produce a final documentary of approximately 20 minutes in length. Students will incorporate lessons from all other courses in the design and execution of their One Year Documentaries. In addition, students will learn to write properly formatted grant proposals for funding.

This course allows time for each student's shoot and for them to crew on their fellow classmates' shoots. NYFA instructors will work weekly with individual students to oversee production of each student's One Year Documentary project.

Prerequisite(s): Directing the Documentary I & II, Producing the Documentary, Advanced Producing: Business of Documentaries

Intermediate Film Post-Production

After the production period, students build their films in the editing room. They screen rough-cuts of their films for their directing and editing instructors and receive feedback from their peers before presenting their finished films to an invited audience at the end of the semester.

Prerequisite(s): 1-Year Film Project

Visual Effects & Graphics

This course introduces the basics of Color Correction, Visual Effects and Graphics. Students will create simple graphics and title sequences for their One Year documentaries. In a series of hands-on exercises with their instructors, students learn more advanced post-production techniques including title creation, color correction, accommodating poor quality footage, animating photos and maps, creating textures and lower thirds.

Prerequisite(s): Editing I & II

Sound Design

Receiving instruction in sophisticated sound design topics, students build Sound Effects, integrate Music and Orchestration, add Atmosphere, adding a polished sound mix to their Year One project.

| ONE-YEAR GAME DESIGN (OFFERED AT THE N.Y. & L.A. CAMPUSES)

Total Credits Required: 31 Units

| PROGRAM OVERVIEW

The New York Film Academy (NYFA) One Year in Game Design is a two semester (15-weeks per semester) conservatory-based, full-time study certificate program. The curriculum is designed to immerse energetic prospective Game Developers in a survey of the key aspects of the discipline. The New York Film Academy One Year Certificate in Game Design provides a creative setting in which to challenge, inspire, and perfect the talents of its student body. Students follow an intensive curriculum and achieve multiple learning goals.

The strength of the NYFA One Year Certificate in Game Design is in its combination of narrative studies, game design theory, game arts education, game programming education, and the hands-on direct application of each. Based on a high concentration of intense lecture and game prototyping workshops designed to challenge the individual student beyond his or her status quo and into a new realm, the program is further enhanced by concentrating on the commercial realities of the medium.

| PROGRAM LEARNING OUTCOMES

The educational objectives in the One Year Certificate in Game Design are to give students an introductory education in the art and craft of professional game writing and design, and to instruct students through a regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of game development & design.

All students will:

- Students prototype and develop games using industry-standard tools.
- Students conduct playtest sessions which elicit feedback to improve the quality of the player experience.
- Students create and present materials essential to the production of games, such as schedules, pitches, and design documents using best practices from industry.
- Students develop linear and non-linear narrative skills aiding in the creation of dramatic narrative elements such as: theme, story, worlds, and characters.
- Students formulate their own artistic and design voice using the language of Game Design.
- Students practice collaborating with peers with the aim of creating works of philosophical, social, and/or cultural significance.

| YEAR ONE OVERVIEW

In Year One, students receive a deep education in game design and development. Students work in collaboration to deliver working projects each semester.

Year-One Expected Learning Outcomes:

One Year Certificate in Game Design students at NYFA will be introduced to the key facets of game design, narrative design, game art, sound design, and game programming. They are expected to create a portfolio of their work and demonstrate their knowledge of game development by delivering functional games in collaboration with classmates.

Skills learned as a result of successful completion of this program include:

- The ability to work collaboratively in a high-pressure creative environment.
- Intermediate knowledge of the theories of narrative storytelling in video games.
- Be able to code games using industry-standard tools.
- Intermediate knowledge of the techniques and practices of 2D game art.
- An introductory knowledge of game programming.
- A firm foundation in the theories, methods and execution of game development, through participation in the creation of a video game.
- Intermediate understanding of industry-standard tools.

Year-One Requirements:

One Year Certificate in Game Design requires successful completion of the following creative projects in partial fulfillment of the graduation requirement:

- 2 digital games (in collaboration with classmates)
- Art Portfolio
- Satisfactory Participation in Introduction to Narrative Design
- Satisfactory Participation in Introduction Advanced Systems Design

| CURRICULUM

Semester One		Units
GDSN110	Game Studio I	2
GDSN120	Game Coding I	2
GDSN130	2D Game Design	3
GDSN140	Introduction to Systems Design	3
GDSN160	Game Marketing & Publishing	3
GDSN170	Introduction to 2D Game Art	2
Required		15

Semester Two		Units
GDSN200	Advanced Systems Design	3
GDSN210	Game Studio II	2
GDSN220	Game Coding II	2
GDSN260	Mobile Game Design	3
GDSN270	Game Industry	3
GDSN280	Sound Design for Games	3
Required		16

| COURSE DESCRIPTIONS

| SEMESTER ONE

Game Studio I

Students work in teams to build a functional game. Students will utilize standard development processes and procedures to complete their deliverables for each required milestone. Students sharpen their skills by practicing the game development process multiple times in the degree program.

Game Coding I

The course accommodates students of all levels of existing experience with computer programming. Tutorials are given to each student to ensure a finished course with hands-on ability as a programmer. Students will apply their coding skills in a game engine. Each student will complete the course with a portfolio of coding modules and prototypes appropriate to their experience level.

2D Game Design

This course exposes students to the beginning technology of 2D games. Each student gets the experience of running their own game studio in collaboration with a team of classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently. Students will also be exposed to the various career roles that exist in game development.

Students take increasingly advanced variations of this class in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree they will have a portfolio of working game projects.

Introduction to Systems Design

This course provides a foundation of knowledge for understanding games as playable systems. Students learn the language of Game Design and practice the craft of prototyping, playtesting, and iterating in an environment independent of computers. This will provide the student with skills that can be used throughout a career in games and transcend changing technologies.

The student will:

- 1) Understand Fundamental Theory – See how any game breaks down into Formal, Dramatic, and Dynamic systems. And learn how the three interrelate.
- 2) Learn Core Development Process – Acquire the skills of prototyping, playtesting, iteration, presentation, and collaboration.
- 3) Practice, Practice, Practice – All students prototype multiple games on paper regardless of technical skills. All students gain extensive experience critiquing and analyzing games via playtests with fellow students.

At the end of the course each student will have a portfolio of paper game prototypes.

Game Marketing & Publishing

This course provides the student with an understanding of the business of video games. Students learn to see the world through a publisher's eyes - whether AAA or indie - and in the process gain insight in how to plan, budget, pitch, launch, market, and monetize games.

Students leave the course with a practical and state of the art knowledge of the game business including how to make a marketing plan, calculate return on investment, develop data-driven reporting, conduct public relations, etc. Students also learn about guerilla marketing techniques suitable to independent studios with no money.

Introduction to 2D Game Art

This course examines 2D (and 2.5D) visual design elements in games including sprite art and animations, backgrounds (static, scrolling, and parallaxed), particle effects, and UI/UX. The class will explore the fundamentals of graphic design (color theory, composition, hierarchy, typography, etc). Students will learn how to visually communicate concepts to an audience. Students will engage with ideation, communication, and problem solving for visual designs they learn to master the look and feel of a 2D game experience.

| SEMESTER TWO

Advanced Systems Design

This course builds upon the foundations established in the Introduction to Game Design course, and focuses on advanced study of system design and play mechanics. The course is workshop-focused, meaning a substantial portion of time is spent actively engaged in the paper prototyping process. Students explore more sophisticated facets of the playable systems and user experience design. Students spend time learning more difficult subjects like game balancing and game economics.

Creating system literacy is the primary goal; and everything else we do supports that aim.

Game Studio II

Students work in teams to build a functional game. Students will utilize standard development processes and procedures to complete their deliverables for each required milestone. Students sharpen their skills by practicing the game development process multiple times in the degree program.

Prerequisite(s): Game Studio I

Game Coding II

Like its precursor course, this course teaches students how to code games, but at a higher level. Tutorials are given to each student to ensure hands-on skills with coding are improved and they complete additional modules and prototypes. Students will create at least one project that is deployed to two platforms or devices (e.g. PC, Mac, Linux, mobile, web browser, etc).

Prerequisite(s): Game Coding I

Mobile Game Design

This course exposes students to the technology and commercial design aspects of mobile game development. Students will be exposed to a variety of standard mobile game technologies (eg: GPS, accelerometers, augmented reality), design concepts (including a variety of Free-to-Play mechanics), and terminology (eg: KPI, ARPDAAU, Gacha, hypercasual).

For the project they create, students will have to take into consideration the varying screen resolutions and control schemes of any mobile devices they target. Students will also need to identify and design around an appropriately identified monetization strategy.

Each student gets the experience of running their own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Game Industry

This course provides the students with an education in building a successful career in video games. The course educates the student about roles in industry, professional networking, portfolio development, resume crafting, interviewing, salary negotiation, carving out a career path from entry level to creative or business leader, and other knowledge pertinent to becoming a professional in the game industry.

This course also looks at the history of the industry itself and explores cultural, legal, and ethical issues surrounding it (eg: ESRB, IGDA, GamerGate, etc).

Sound Design for Games

This course exposes students to the fundamentals of sound design in games including industry standard software tools for SFX and music. Students learn about techniques for recording, synthesizing, mixing, and editing digital audio.

| ONE-YEAR 3-D ANIMATION & VISUAL EFFECTS (OFFERED AT THE N.Y., L.A. & GOLD COAST CAMPUSES)

Total Required Units: 47 Units

| PROGRAM OVERVIEW

The New York Film Academy One-Year program in 3-D Animation and VFX is a three-semester conservatory-based, full-time program. The curriculum is designed to train prospective 3-D Animation and Visual Effects Artists in all aspects of the discipline. The New York Film Academy One-Year program in 3-D Animation provides a hands-on environment to challenge, inspire, and develop the talents of aspiring animation artists.

| PROGRAM LEARNING OUTCOMES

Students follow an intensive curriculum and achieve multiple learning goals.

- Students critically deconstruct animation and visual effects ranging from seminal works, current developments in the industry, and peer projects while analyzing them using the methods of visual and narrative design.
- Students formally practice collaborating with peers, and/or eliciting formal feedback from peers to improve the aesthetic, social, and cultural significance of their work.
- Students formulate their own artistic and design voice within multiple chosen specialties in the animation and/or visual effects pipeline.
- Students develop and present produciorial materials essential to the business of animation and visual effects including, schedules, shot lists, breakdowns, and pitches using the best practices from the industry.
- Students create animation and visual effects shots using industry-standard and cutting edge software tools and formal techniques.
- Students demonstrate exceptional craftsmanship in multiple chosen artistic and technical disciplines in the animation and/or visual effects pipeline.

Disciplines that will be taught in depth are:

- Modeling (Hard surface and Organic)
- Textures and materials
- Look development and layout
- Lighting and rendering
- Character animation
- Rigging and character set-up
- Visual Effects and Compositing
- Dynamics and effects animation

With the guidance of instructors, students will also develop a professional caliber demo reel.

| SEMESTER ONE OBJECTIVES

Learning Outcomes:

- The primary objective of the first semester is to focus on the fundamental knowledge of computer graphics.
- Students will learn the basics of the 3D animation pipeline while receiving a broad understanding of drawing and sculpture.
- Students will also focus on practical creatures with proper anatomy, plausible fantasy anatomy and good design aesthetic using digital modeling and texturing tools.
- Students will also begin learning how to integrate digital film footage into believable finished VFX shots.

| SEMESTER TWO OBJECTIVES

Learning Outcomes:

- Students will directly apply concepts and improve projects created throughout the second semester.
- They will follow through the next stages of production by learning how to set up character rigs for animation, which will then be seen through with proper lighting and rendering.
- Students will take an examination of character setup and are challenged to create original digital environments using a combination of 3-D techniques.
- Students will continue to study character animation and analyze character and creature performance.
- Students will use this semester to plan out and pre visualize the final project executed in the third semester.

| SEMESTER THREE OBJECTIVES

Learning Outcomes:

- Students will learn how to prepare and polish professional materials in a final project suitable for inclusion in a demo reel, which will be crucial to their introduction to the professional world.
- The student will also learn how to utilize tools for the generation of Dynamic simulations of fire, water smoke and other effects.
- Students are expected to research their ideas and develop believable constructs through the use of storyboard and animatic.
- Also discussed are the standards and practices of the business of Animation.

| CURRICULUM

Semester One		Units
ANIM100	3-D Essentials	3
ANIM110	Drawing & Anatomy	2
ANIM120	Sculpture	2
ANIM130	Modeling	2
ANIM140	VFX Grand Tour	2
ANIM150	Texturing	3
Required		14

Semester Two		Units
ANIM200	Lighting & Rendering	3
ANIM210	Drawing & Sculpture	3
ANIM220	Character Design	2
ANIM230	Digital Sculpting	3
ANIM240	Character Animation	3
ANIM250	Visual Effects	3
Required		17

Semester Three		Units
ANIM300	Character Setup	3
ANIM310	Effects Animation	3
ANIM320	Matte Painting & Digital Environments	2
ANIM330	Compositing	3
ANIM340	Performance Techniques in Animation & Visual Effects	2
ANIM350	Project Production & Portfolio	3
Required		16

| COURSE DESCRIPTIONS

| SEMESTER ONE

3-D Essentials

Students will learn Computer Graphics terminology and create and edit digital images and video using industry standard tools. Students will also learn about experimental video animation, and create original animation pieces using visual and storytelling techniques learned in class.

Drawing & Anatomy

The purpose of this course is to explore and become familiar with the human form. Students will gain a deep and intimate knowledge of the human form on a perceptual and anatomical level. The classes will be focused on direct observation from a live model, focusing on gesture and accurate proportions. This course covers advanced drawing concepts as they relate to figure drawing, character modeling and animation. Topics include basic human and animal anatomy and form as it relates to the surrounding environment and spatial relationships. In this course students will continue to develop the figure by using the basic understructure for animation. Rotation of poses, simple motion studies, sense of weight, gesture studies, action line and the use of light and shadows will be incorporated into the development of the figure studies.

Sculpture

This course teaches the sculptural techniques in a variety of clays geared toward character based and realism-based artworks. This course covers armature construction, neutral and dynamic posing, and techniques for modeling human and character features, dimensional planes and textural surfaces. Students will practice realizing human anatomy into three-dimensional form.

Modeling

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.

VFX Grand Tour

This class will introduce students to the basics of the visual effects pipeline. Students will take a visual effect shot from conception, to 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.

Texturing

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.

| SEMESTER TWO

Lighting & Rendering

This course will introduce students to approaches and philosophy in creating both photorealistic lighting for live action as well as stylized lighting for animated feature films. The course will focus on a strong understanding of techniques used in practical “real” lighting and cinematography and then applying those techniques into computer graphics to achieve better, more grounded and realistic results. Students will also learn how to acquire lighting data in a live action set via HDRI as well as traditional artistic lighting via Vray rendering. Students will integrate their preexisting models and textures into a fully lit, all CG scene or a background live action plate.

Prerequisite(s): Texturing

Drawing & Sculpture

Students continue the work begun in first semester Drawing and Sculpture classes, working on advanced portfolios and assignments; creating more complex 2-and-3 D figures, objects and scenarios.

Prerequisite(s): Drawing & Anatomy, Sculpture

Character Design

This course will show various approaches to conceptualizing and designing believable and original creatures/ characters for feature films and video games. Students will take a creature from very rough thumbnails to silhouette studies to final believable renders based on anatomically plausible construction and photorealistic presentation. This class will be open to various techniques and software such as Zbrush, Mudbox, Maya, Photoshop and traditional clay maquettes. This course will teach students how to give creatures an underlying animation skeleton that can bring life to their characters. Also covered are how to rig bipedal, quadruped and fantastical creatures.

Prerequisite(s): Sculpture, Modeling

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.

Prerequisite(s): Modeling

Character Animation

Students will begin with a survey course in performance and animation fundamentals guided by the 12 basic principles of animation. Subsequent projects will serve to highlight these principles with practical applications such as Autodesk Maya. The final phase of the class will be the production of a polished portfolio piece. This piece will either feature two distinct characters animated in a single scene, or one character animated and composited alongside live action footage.

Prerequisite(s): 3-D Essentials, Modeling, Drawing & Anatomy

Visual Effects

This Visual Effects (VFX) course teaches students the software and techniques that professionals use to create the effects seen in film, commercials and broadcast television.

| SEMESTER THREE

Character Setup

This class will focus on the deformations and skinning of characters, how skin folds, how muscles flex, facial setup, and deformation. Shot modeling/corrective pose modeling, soft skin bodies will all be discussed. Students choose to further refine their Character Setup I rig or utilize one provided by the class. Software: Autodesk, Maja

Prerequisite(s): Character Animation

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 both traditional matte painting and the 3D pipeline. Students will create an all CG shot reel using 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.

Prerequisite(s): 3-D Essentials, Modeling

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

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

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 said discipline(s) in a final project.

LIBERAL ARTS & SCIENCES COURSES (FOR ASSOCIATE OF FINE ARTS & CERTIFICATE PROGRAMS)

OVERVIEW

This section lists Liberal Arts & Science courses offered to AFA and Certificate Filmmaking, Acting, Screenwriting, Producing, Photography, & Game Design students.

<u>Courses</u>		<u>Units</u>
ARHU100	Principles of the Great Screenplays	3
ARHU130	Dramatic Writing	3
ARHU150	Screenwriters & Playwrights	3
ARHU160	Shakespeare	3
HATM100	Introduction to Film Aesthetics	3
HATM111	History & Aesthetics of Photography I	3
HATM121	History & Aesthetics of Photography II	3
HATM140	History of Acting	3

COURSE DESCRIPTIONS

Principles of the Great Screenplays

This course introduces students to the basis of the motion picture industry: The Screenplay. Through the study of renowned scripts as both art and craft, students will gain an appreciation for the relevant standards of the craft of screenwriting.

Dramatic Writing

This course will introduce students to classic dramatic texts (plays and films), as well as their contemporary stylistic counterparts or adaptations. This “classic first, contemporary next” method will help to first ground students in the basics of dramatic storytelling, and then to develop the dynamic analytical skills needed for insightful discussions, stimulating performance approaches, and innovative storytelling explorations.

Screenwriters & Playwrights

This course is a comparative review of popular playwrights and screenwriters’ work, lives, and times presents students with theories to develop an aesthetic criteria for criticism and development of their dramatic works in an ever changing, fractured media environment.

Shakespeare

Shakespeare is to acting what ballet is to dance. Once a student learns how to think, breathe, speak, and move like a Shakespearean character, that actor is ready to take on any role, be it ancient or contemporary. Modern Shakespeareans distinguish themselves by having a love and curiosity for the extraordinary use and structure of language as a means of storytelling. The fundamental concepts of scansion, meter, rhetoric, and text analysis, will be applied to sonnets, monologues and scenes, thereby giving the students an applicable technique when encountering any heightened text.

Introduction to Film Aesthetics

This course examines the aesthetic elements of cinema such as mise-en-scène, cinematography, editing, sound, and narrative structure. Focus will be on the identification, appreciation, and analysis of these aesthetic elements along with an examination of how they work collectively to give a film meaning.

History & Aesthetics of Photography I

Students study, analyze and critique the work of master photographers from the birth of photography in the 19th century right up until 1960. In class, students will investigate the ways in which seminal photographers of this era held a mirror up to society, allowing us to see the technological, artistic, social and cultural currents of life through the lens. Examining master photographers' techniques, aesthetics and approaches segues into students' individual shooting and research projects.

History & Aesthetics of Photography II

This course continues the history of photography from 1960 onwards, investigating cultural, historical and ideological aspects of this era's most enduring and penetrating images. During class students will trace the development of analog and digital photography throughout the rise and dominance of the electronic media. Discussions will focus on how these media permeate every aspect of mainstream consciousness and, in turn, influence the way contemporary society reads images.

Prerequisite(s): History & Aesthetics of Photography I

History of Acting

The course traces the historical and theoretical evolution of acting. Starting with the Greeks and Romans, students will examine the origins of acting from Shakespeare's time to the present day. The course also considers the contribution and theoretical discourse of key acting figures such as Diderot, Stanislavski, Meyerhold, Brecht, Artaud and Grotowski, and concludes with an examination of the history of acting styles and techniques for film and new media.

| COMMUNITY EDUCATION PROGRAMS

COMMUNITY EDUCATION PROGRAM ADMISSIONS POLICY

OVERVIEW

All applicants to New York Film Academy's Community Education programs must have a high school diploma or acceptable equivalent by the time of the program start date. There is no minimum GPA required; however, students must speak English and express a serious desire to explore the art and craft of visual storytelling. An Admissions Committee member may interview students applying for Community Education programs by phone or in person.

All students must possess the drive and commitment necessary to complete a rigorous, total immersion program. They must be able to communicate well and work collaboratively with others in an artistic environment.

In addition to completing the application, students must submit an academic transcript or high school diploma, verifying proof of high school completion.

All transcripts and supporting materials must be submitted digitally.

REQUIRED APPLICATION MATERIALS

Applicants must submit the following materials for admission:

1. Completed Program Application
2. Application Fee
3. Proof of High School Completion
4. Proof of English Proficiency

Please note that New York Film Academy cannot return any application materials to students once they are received.

The following sections provide detailed information regarding each required application material.

APPLICATION

Students must submit a completed certificate program application. Applications are available online at: <https://www.nyfa.edu/admissions/admissions-requirements/workshops/>.

APPLICATION FEE

Students must submit a non-refundable \$50 application fee, payable online as part of the online application.

Prior to enrollment, students may request to change their Start Date, Program, or Location up to three times, before incurring a new application fee. Upon a 4th request and any subsequent request to change Start Date, Program, or Location, a new application fee will be charged each time of such request in the amount of the published application fee at the time of the request.

PROOF OF HIGH SCHOOL COMPLETION

All students pursuing a certificate from the New York Film Academy must show proof of high school graduation. To fulfill this requirement, applicants must submit ONE of the following documents:

- Copy of a high school academic transcript
- Copy of high school diploma
- Copy of state-issued high school equivalency certificate
- Copy of Associate's degree or college transcript from a regionally or nationally accredited college or university (for students who have completed partial undergraduate coursework.)
- Copy of a fully-completed Department of Defense form DD-214 indicating that the applicant completed high school prior to or during his/her armed forces service
- Home school transcript accredited by the state
- Digital transcripts can be submitted through the Admissions Portal or using a digital submission service (such as Parchment) or your high school's own digital delivery service.

Students completing high school in a foreign country, where a language other than English is the official language, and who are able to produce an original transcript, must have it translated into English by an education evaluation service that offers translation services.

| PROOF OF ENGLISH PROFICIENCY

Non-U.S. residents or international applicants, for whom English is not the first or native language, are required to submit proof of English proficiency, in the form of:

- TOEFL (Test of English as a Foreign Language) score of 520 or higher (190 for computer-based test or 68 for internet-based test); IELTS 5.5 or the equivalent.
- A report from a valid English Language School verifying completion of course level equivalent to a 520 Paper-based TOEFL Score.
- For short-term and long-term non-degree certificate programs, NYFA will accept a positive language evaluation via phone or Skype in lieu of the other requirements.

Students might be eligible to receive an English proficiency waiver under the following conditions:

- Verification that the applicant has been studying in a college or university where the sole language of instruction is English for at least 1 full year at the time of his or her application; or
- Verification that the applicant has been studying in a high school where the sole language of instruction is English for at least 3 full years at the time of his or her application.

| ADMISSION STIPULATION

Please note that admission to any New York Film Academy program is based upon applicant information received during the admissions process. If, however, a student, after having been admitted but before starting classes, demonstrates that he/she is not fully prepared to commence studies at the Academy, NYFA will meet with the student to determine a proper course of action. This may include additional testing or instruction, deferring enrollment to a later semester, or enrollment in a different program of study better suited to the student.

| REQUIREMENTS FOR STUDENTS RE-APPLYING TO NYFA

There are certain instances in which students re-apply for one or more programs at New York Film Academy. Each of these situations has its own set of requirements. Re-applying students must work with a NYFA admissions representative to determine which set of requirements they must fulfill. Due to the unique nature of individual students' circumstances, final determination of application requirements for any student will rest with the Admissions Review Office. Before applying to a higher degree level, students must first successfully complete the lower degree/program.

In all of the following cases, other than returning from a Leave of Absence, a new Application must be completed by the student.

All tuition and fees, curricular requirements, and institutional policies and procedures will follow the current catalog for any returning or newly matriculating student, not the original catalog under which the student applied for admission or originally attended a NYFA program.

Any other institutional, regulatory, or accreditation standards or policies notwithstanding, the following apply:

Students who are on an approved Leave of Absence from NYFA and wish to return to their current program will require:

- No new application materials are needed.
- Return to the program must be within 180 days from start from the Leave of Absence.

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester within the past 3 semesters (e.g., Fall semester of one calendar year through Summer semester of the following calendar year) will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally).

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester earlier than the past 3 semesters will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally)
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have withdrawn or have been administratively withdrawn from a NYFA program and apply to re-enter the same program within 3 semesters from the date of withdrawal will require:

- Petition to the Admissions Review Office*.

Students who have withdrawn or have been administratively withdrawn from a NYFA degree program and apply to finish the same program after 3 semesters from date of withdrawal have passed will require:

- Petition to the Admissions Review Office*
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio.

Students who have withdrawn or have been administratively withdrawn from one NYFA program and apply to a new program may require one or more of the following:

- Petition to the Admissions Review Office*
- New letters of recommendation (in certain cases, letters may be furnished by NYFA instructors)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have successfully completed one Master's degree program (MA or MFA) and apply for a new Master's degree program will require:

- All admissions materials as stated in the general Master's degree admissions policy are required.
- Students may only apply for a term that begins at least 3 full semesters after graduation from the first master's program.
- Students may appeal the 3-semester waiting period requirement by submitting an appeal for a waiver for exceptional cases.

Students who have successfully completed a One- or Two-Year certificate program and apply for advanced standing in an undergraduate or graduate degree program within the same discipline will require:

- All admissions materials as stated in the general undergraduate or graduate degree program admissions policy are required. Certain departments or programs may require that one or more letters of recommendation be furnished by NYFA instructors. Students are advised to check with their department and admissions representative to confirm the program's specific requirements.
- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA) equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

Students who have successfully completed any NYFA program and apply to begin any new NYFA program will require:

- Notwithstanding any additional specific requirements detailed above (such as Master's degree to Master's degree), all admissions materials as stated in the general program admissions policy of the new program are required.

Students previously denied admission to a NYFA program now re-applying for the same or a different NYFA program will require:

- All admissions materials as stated in the relevant NYFA program admissions policy are required
- May only apply for a term that begins at least 3 full semesters after the term for which they were denied.

Students who are withdrawn through the Voluntary or Involuntary Medical Withdrawal processes are informed of their conditions for return at the time of their withdrawal.

Students who are suspended as a result of a NYFA policy violation are informed of their conditions for return at the time of their suspension.

- A Petition to the Admissions Review Office should include the following:
- The circumstances that led to the student's withdrawal.
- Why the circumstances that led to the student's withdrawal will no longer affect their ability to succeed at the New York Film Academy and how the student plans to succeed in their program if readmitted.
- Any additional information that the student would like the Admissions Review Office to consider while reviewing the petition for re-admittance.
- The circumstances that led to any disciplinary issues during the student's time at NYFA, if applicable.

| TWELVE-WEEK EVENING FILMMAKING (OFFERED AT THE N.Y., L.A., & SOUTH BEACH CAMPUSES)

FILM012

Total Credits Required: 4 Units

| PROGRAM OVERVIEW

This program comprises evening classes and weekend production sessions that take place over a twelve-week period. Students will take classes in Directing, Hands on Camera, Writing, and Editing. Students will learn to use HD digital video camera, Lowell lighting packages, and digital editing.

After each screening classmates and instructors engage in critiques and discussion. Throughout the Evening Program, students meet with instructors for one-on-one consultations. All films are non-synchronous but the final film will include multiple sound tracks. Following production and post-production of the final project, students screen their work with their classmates, instructors, and invited guests.

Students will spend an additional ten to forty hours a week beyond class time on production of their film projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

| PROGRAM OBJECTIVES

The educational objectives in the Twelve-Week Evening Filmmaking Certificate Workshop are to teach students the art and craft of filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

| 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

The Twelve-Week Evening Filmmaking Workshop requires successful completion of the following creative projects:

Project 1 - Mise-en-Scène Film

Project 2 - Continuity Film

Project 3 - Music Film

Project 4 - Final Film

| AREAS OF STUDY

Directing

The core of the 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.

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.

Hands-On Camera & Lighting

In this Area of Study, students undergo intensive training in the use of HD digital video camera and their accessories. Through hands-on workshops and film tests, they will also learn fundamental lighting techniques. As they progress through the program, they learn how to support the mood of the story with lighting choices and they experiment with expressive lighting styles.

Hands-On Editing

Hands-On Editing presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The Area of Study will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate 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.

| TWELVE-WEEK EVENING DIGITAL EDITING (OFFERED AT THE N.Y. & L.A. CAMPUSES)

EDIT012

Total Credits Required: 4 Units

| PROGRAM OVERVIEW

This program is designed to immerse students comprehensively in both the technical craft and the conceptual art of Digital postproduction. Students learn the fundamentals of non-linear editing on their own Avid Station. In addition to giving students a firm grounding in the craft of editing, the course gives students the opportunity to become Avid Certified Users with an Avid Certification test on the last day of the program.

During the first six weeks, students become acquainted with the basic project settings including logging and capturing of audio and video, and setting scratch disks. Each student will receive raw footage for scenes, which they will be working on throughout the course. Additional sessions will focus on editing within the timeline, toolbox functions, and advanced techniques such as the trim window.

Editorial concepts and theories such as match cuts, jump cuts, and temporal and spatial continuity will be covered in depth. Tools and techniques for building better performances as well as mood and effect will be examined in class exercises.

The second half of the course encompasses sound design, media management, output options, alternative media types, and other sophisticated tools. Students will learn the fundamentals of sound design, including the layering of sound tracks, creating immersive soundscapes, and sound-sweetening using Avid's Audio Suite.

| PROGRAM OBJECTIVES

The educational objectives in the Twelve-Week Evening Digital Editing Certificate Program are to teach students the art and craft of Digital editing and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of Digital editing.

| PROGRAM LEARNING OUTCOMES

Students gain an in-depth understanding of the craft of film editing using Avid Media Composer. They gain hands-on experience in multiple aspects of the art and craft of Digital editing. Students will be prepared to take the User Certification Tests for Avid Media Composer and Avid Effects Essentials.

| PROJECT REQUIREMENTS

The Twelve-Week Digital Editing Program requires successful completion of several editing assignments. Students will be thoroughly evaluated in their progress as artistic film editors. Students will complete assigned projects and export a reel to DVD.

| AREAS OF STUDY

Digital Editing Theory & Practice

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 editing software. Advanced technical elements including sound design, color correction, and working with multiple media types will be investigated in depth. Classes are supplemented with individual consultations at the computer.

| TWELVE-WEEK EVENING ACTING FOR FILM (OFFERED AT THE N.Y, L.A., & SOUTH BEACH CAMPUSES)

ACTI012

Total Credits Required: 4 Units

| PROGRAM OVERVIEW

This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

| PROGRAM 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.

| PROJECT REQUIREMENTS

In the Twelve-Week Evening Acting for Film program students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
- Technique
- Voice
- Movement
- Acting for Film

| AREAS OF STUDY

Acting for Film

Acting for Film introduces students to an environment where they can begin to get comfortable acting in front of the camera. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette are also addressed. Students participate in Production Workshop with film students. In the Production Workshop, students experience on-set shoots in collaboration with student filmmakers. Students are introduced to a first-hand experience in set etiquette, shooting out of sequence and understanding the actor's role in a shoot.

Scene Study

Students learn the process of analyzing scripts and break them down into units or "beats". They develop an initial foundation in establishing a character based on their own experiences and imagination. Students incorporate all of the disparate disciplines learned in all other Areas of Study in their scenes for class work. Scheduled rehearsals average five hours per week.

Acting Technique

Students will practice the tools necessary to hone and focus their acting skills when they do not have a scene partner on which to rely. Students will work on monologues from theatre and film sources that will help them learn how to command attention at auditions and professional performances. Exercises will be taped for in-class critique.

Voice & Movement

Students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension. They will also experiment with different ways of becoming physically “present” in their work. Elements of various approaches will be taught to help the students find expression and freedom within the physical instrument.

Monologues

Students will work on assigned and chosen monologues to practice text analysis, and character creation skills learned thus far. Students will understand the structure and particular elements that make a successful monologue and prepare pieces to be audition ready.

| TWELVE-WEEK EVENING FEATURE SCREENWRITING (OFFERED AT THE N.Y., L.A., & SOUTH BEACH CAMPUSES)

SCRE012

Total Credits Required: 4 Units

| PROGRAM OVERVIEW

This program focuses on fundamental concepts and techniques for writing screenplays for feature films. The program is divided into two classes: The Elements of Screenwriting (lecture/seminar) and Screenwriting Workshop. Topics covered include: classic screenplay structure, character arcs, heroes, dialogue, theme, conflict, flashbacks, voiceover, WGA format, subtext, style and tone, visualization, discipline, genre, dramaturgy, and cinematic syntax. During this time, students have the opportunity to develop a feature length screenplay idea under the supervision of a professional screenwriter. Students will engage in discussion and critique of their writing and their classmates' writing at each workshop.

| PROGRAM OBJECTIVES

The Twelve Week Evening Feature Screenwriting Certificate Program provides the students with an intensive and focused workshop and classroom environment which provides a solid structure for writing and meeting deadlines, and where they can learn the craft of writing by focusing on concepts such as story, structure, character, conflict, and dialogue.

| 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.

| PROJECT REQUIREMENTS

The Twelve Week Evening Feature Screenwriting Program requires that each student prepare a draft of an original screenplay.

| AREAS OF STUDY

Elements of Screenwriting

Through lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this Area of Study introduces students to the craft of screenwriting. Screenplay formatting will be a major focus, and students will learn how to write scene description, to describe characters and locations, and to develop action sequences. Topics will also include: Classic screenplay structure, the Elements of the Scene, Developing the Character, Character Arcs, Antagonists, Dialogue, Writing the Visual Image, Introduction to Final Draft, Theme, Conflict, Flashbacks, Fantasy Sequences and Dream Sequences, Voiceover, Text and Subtext, Developing Your Writing Style, Tone and Genre, Visualization, Revealing Exposition, Creating a Compelling Second Act, Climaxes and Resolutions, and Scene Beats.

Feature Workshop

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.

| TWELVE-WEEK EVENING TELEVISION WRITING (OFFERED L.A. CAMPUS ONLY)

SCTV012

Total Credits Required: 4 Units

| PROGRAM OVERVIEW

This program focuses on fundamental concepts and techniques for writing for television, which is a writer's medium. The program is divided into two classes: Introduction to Television (lecture/seminar) and Television Pilot Workshop. Topics covered include: the structure formats of different types of television (half hour vs hour long, network vs cable vs streaming), season arcs, story engines, show types (episodic vs serialized), dialogue, themes, conflict, WGA format, subtext, style and tone, and visualization. During this time, students will study existing shows and their format and structure, develop episode ideas for those shows, develop an idea for an original series, build a series proposal for it, and write the pilot script. Students will engage in discussion and critique of their writing and their classmates' writing at each workshop.

| PROGRAM OBJECTIVES

The Twelve Week Evening TV Writing Certificate Program provides the students with an intensive and focused workshop and classroom environment which provides a solid structure for writing and meeting deadlines, and where they can learn the craft of writing by focusing on concepts such as story, structure, character, conflict, story engines, and dialogue.

| PROGRAM LEARNING OUTCOMES

Students will gain knowledge of and hands-on experience with screenwriting, the development techniques of the writer's room, writing dialogue, studying an existing show to match its story engine and tone, various TV formats and structures, character and season arcs, themes, conflict, flashbacks, voice-over, subtext, style and tone, visualization, and discipline.

| PROJECT REQUIREMENTS

The Twelve Week Evening TV Pilot Program requires that each student develop episode ideas for an existing show, write scenes to capture their show's voice, develop a series proposal for an original TV series, and write the pilot script.

| AREAS OF STUDY

Introduction to Television

This course introduces students to the basics of writing for television, with an eye towards helping them develop their idea in the workshop classes. Students will explore the core concepts and structure of both half hour and hourlong television, and study scenes from existing television series to help students decide what they will need when building their series. Students will develop ideas for existing series and workshop practice scenes to build their television writing skills. Lessons include: Story Engines, World Building, Season Arcs, and Characters.

Television Pilot Workshop

In Television Pilot Workshop, students will develop the concept and voice of an original television series of their creation, before writing the script for the pilot episode. Students will initially pitch several ideas for a series. Once students choose their series idea, they will pitch, plot, outline the story and create a series proposal. Once this is done, they will write a first draft of the pilot script.

| TWELVE-WEEK EVENING COMIC BOOK WRITING (OFFERED L.A. CAMPUS ONLY)

SCBW012

Total Credits Required: 2 Units

| PROGRAM OVERVIEW

For generations, sequential storytelling in America was the domain of the costumed superhero, but with the expanding field of Japanese manga and a wide array of publishers selling graphic novels of all genres, the field is now wide open. This once a week evening class provides a complete introduction to the medium and to the craft of writing stories for comics in all their many forms. Students will learn the various styles of formatting and story structure as well as how to tell a story visually and pace it. They will develop their project in class from pitch to proposal and from outline to breakdown to completed script.

| PROGRAM OBJECTIVES

The Evening Comic Book Writing Certificate Program provides the students with an intensive and focused workshop and classroom environment which provides a solid structure for writing and meeting deadlines, and where they can learn the craft of writing by focusing on concepts such as format, visual storytelling, story, structure, character, conflict, and dialogue. Students will work on a group project together to explore these concepts, then write their own projects to put these lessons to work. Their work will be read between classes, and workshoped in class.

| PROGRAM LEARNING OUTCOMES

Students will gain knowledge of and hands-on experience with comic book writing, the process of revision, writing for the various formats (comic books, manga, web comics, and graphic novels), breaking down work before scripting it, and the different styles of comic scripts.

| PROJECT REQUIREMENTS

The Evening Comic Book Writing Program requires that each student develop a proposal for an original comic book series, web comic, graphic novel, or manga series. They will also write the first issue, chapter, or batch of pages for that project.

| AREAS OF STUDY

Comic Book Writing

For generations, sequential storytelling in America was the domain of the costumed superhero, but with the expanding field of Japanese manga and a wide array of publishers selling graphic novels of all genres, the field is now wide open. This once a week evening class provides a complete introduction to the medium and to the craft of writing stories for comics in all their many forms. Students will learn the various styles of formatting and story structure as well as how to tell a story visually and pace it. They will develop their project in class from pitch to proposal and from outline to breakdown to completed script.

| TWELVE-WEEK EVENING COMEDY WRITING (OFFERED L.A. CAMPUS ONLY)

SCCW012

Total Credits Required: 2 Units

| PROGRAM OVERVIEW

In this course, students will study the nature of comedy and joke structure. They will discover how to punch up scenes and add humor to their scripts. The course will cover setups and punchlines, character-driven comedy, situational comedy, improv, and sketch comedy. Students will write and punch up multiple scripts over the course of the class, which culminates with the creation of a final script for a comedy sketch, monologue, or funny short film.

| PROGRAM OBJECTIVES

The Evening Comedy Writing Certificate Program provides the students with an intensive and focused workshop and classroom environment which provides a solid structure for writing and meeting deadlines, and where they can learn the craft of writing by focusing on concepts such as comedic setups, sketch comedy, jokes, character, conflict, and dialogue.

| PROGRAM LEARNING OUTCOMES

Students will gain knowledge of and hands-on experience with various types of comedy writing, from sketch comedy, to joke writing, to stand up comedy, to situation comedy, to improv.

| PROJECT REQUIREMENTS

The Evening Comedy Writing Program requires that each student develop a multiple comedic scripts and keep a comedy journal to track the various ideas they develop. By the end of class, they will write and deliver a final comedic script in one of the formats covered in class.

| AREAS OF STUDY

Comedy Writing

In this course, students will study the nature of comedy and joke structure. They will discover how to punch up scenes and add humor to their scripts. The course will cover setups and punchlines, character-driven comedy, situational comedy, improv, and sketch comedy. Students will write and punch up multiple scripts over the course of the class, which culminates with the creation of a final script for a comedy sketch, monologue, or funny short film.

| TWELVE-WEEK EVENING PRODUCING (OFFERED AT THE N.Y., L.A., & SOUTH BEACH CAMPUSES)

PROD012

Total Credits Required 4 Units

| PROGRAM OVERVIEW

This program will provide an overview of the contemporary realities of the film and television production industry, while emphasizing creative thinking and strategic leadership skills. Topics covered during the Area of Study include Branding/Marketing for Producers, Directing, Entertainment Law, Editing, Camera & Lighting, Producer's Craft, Screenwriting Fundamentals and Sound Design. During this time, students have the opportunity to create both an MOS short, as well as a narrative project, focusing on the relationship between dialogue and dramatic action, utilizing skills learned in the Sound Design Area of Study.

| PROGRAM LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- Introduction to the roles, tasks and obstacles faced by film and television producers
- Analysis of key elements of effective producer's craft.
- Introduction to filmmaking from the perspective of the screenwriter, director, editor, cinematographer and sound designer.
- Understanding of the basic principles of entertainment law.
- Explore branding and marketing

The Twelve-Week Evening Producing Program does not provide for multiple tracks of study. All Areas of Study are mandatory. This is a highly specialized program, and there are no majors or minors. The program may not be completed in less than twelve weeks.

| AREAS OF STUDY

Producer's Craft

Producer's Craft serves as the mainstay of the creative producing program, introducing students to the language and practice of producing and filmmaking. Through a combination of lecture, screening and handouts, students learn the fundamental producing skills needed to begin to understand creative producing in an increasingly complex global marketplace. This pivotal class prepares students for each of their digital-film projects and is the venue for screening and critiquing their work. Students learn how to bring stories all the way from development through post-production and beyond. The creative producers are afforded an opportunity to develop their skills and voices through their creative instincts, all the while developing their communication and problem-solving abilities. The basics of Pitching, Development, Schedules and Budgets along with Basic Finance, Distribution, Packaging and Marketing principles are studied. Also, major industry news stories that impact production are discussed.

Screenwriting Fundamentals

The writing portion of the producing program adheres to the philosophy that good producers must have a basic understanding and familiarization with the elements of storytelling to enhance producing abilities. With respect to recognition of what elements are present and essential in a screenplay worthy of production, they must comprehend the dramatic structure, theme, tension and conflict, as well as an understanding of logline, film genre, structure, dialogue, character arc, and commerciality, all necessary to begin to understand the ever important screenplay "coverage" used in every film production company.

Hands On Camera & Lighting

Students learn fundamental skills in the art of cinematography. Students shoot and screen test for focus, exposure, lens perspective, slow/fast motion, contract and lighting during their first week of class.

Sound Design

In this class, producing students learn to incorporate voice-over, sound effects and music into their final film project. Students will have access to NYFA's extensive library of sound effects and sound recording equipment.

Editing

Students will learn the language of editing and the organization of film and sound material. Films are shot digitally and edited digitally. While students learn to use the nonlinear editing software, the emphasis is on the craft of editing which challenges students to create cogent sequences that best serve the story.

Directing for Producers

Through directing exercises, this class will allow producers to understand how directors organize their vision. Students learn the necessity of shot lists, storyboards, floor plans and working with actors. In crews, students develop, prep, shoot and edit two three-minute short films. Through immersion in the director's craft, student producers quickly understand and confront the complexity and commitment required of this discipline and complete the Area of Study with the ability to recognize those qualities that are necessary in directors to get the best out of any screenplay.

Entertainment Law

Entertainment Law explores the legal and business issues related to film and television for creative producers. Students will study legal issues regarding television, films, recording, live performances and other aspects of the entertainment industry. Topics include copyright law, intellectual property and talent representation.

Branding/Marketing for Producers

Branding/Marketing for Producers provides students with the managerial and administrative skills necessary to be a creative and conceptual professional. Students will work with finance, marketing and distribution. Students will learn to discern the type of work they want to make and where in the world of film and television this work will fit creatively and fiscally.

| TWELVE-WEEK EVENING PHOTOGRAPHY (OFFERED AT THE N.Y., L.A. & SOUTH BEACH CAMPUSES)

PHOT012

Total Credits Required 4 Units

| PROGRAM OVERVIEW

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 NYFA 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.

| PROGRAM OBJECTIVES

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.

| PROGRAM LEARNING OUTCOMES

- 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.

| PROJECT REQUIREMENTS

In the Twelve Week Photography Workshop, students are expected to complete assignments on a weekly basis. In one of two final projects they will produce 6 - 12 final images in either fine art, commercial or documentary genres. In other Areas of Study, they are expected to complete a 250 word essay and a different body of 6 - 12 images.

| AREAS OF STUDY

Photo I

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.

Ways of Seeing

Students study, analyze and critique the work of master photographers from the birth of photography to now. In class, students will investigate the ways in which seminal photographers hold 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.

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 in increasing complexity.

| EIGHT-WEEK FILMMAKING (OFFERED AT THE N.Y., L.A., & SOUTH BEACH CAMPUSES)

FILM018

Total Credits Required: 6 Units

| PROGRAM OVERVIEW

This program is divided into one or two four-week sections. The first four weeks of the course is divided between in-class hands-on instruction and the production of three short films by each student. Students will take classes in Directing, Hands on Camera, Writing, and Editing. Students will learn to use HD digital video cameras, Lowell lighting packages, and digital editing.

The first week students will learn the basic tools of filmmaking and begin shooting a series of film projects. Following production and post-production, students screen their work with their classmates and instructors and engage in critiques and discussion. All films in the first four weeks are non-synchronous, with the third film accompanied by a music track.

During the second four weeks of the program the student devotes their time solely to the Final Film project- a film of up to ten minutes with one or two tracks of sound. Students will then have the opportunity to edit their projects.

Students will spend an additional twenty to forty hours a week on production of their film projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

| PROGRAM OBJECTIVES

The educational objectives in the Eight-Week Filmmaking Certificate Program are to teach students the art and craft of filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

| 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.
- 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.

| PROJECT REQUIREMENTS

The Eight-Week Filmmaking Program requires successful completion of the following creative projects:

Project 1 - Mise-en-scène Film

Project 2 - Continuity Film

Project 3 - Music Film

Project 4 - Checkovian Film

Project 5 - Final Film

| AREAS OF STUDY

| WEEKS 1-4

Directing

The core of the Eight Week Program, Directing introduces students to all major aspects of filmmaking. Students will learn concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats, shot selection and composition, and budgeting and scheduling. Directing will be the forum for preparing, screening and critiquing three short films.

Hands-On Camera

In Hands-On Camera, students undergo intensive training in the use of HD digital video cameras and their accessories. Through hands-on workshops and film tests, they will also learn fundamental lighting techniques. As they progress through the workshop, they learn how to support the mood of the story with lighting choices and they experiment with expressive lighting styles.

Hands-On Editing

This Area of Study presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. Editing will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will have the opportunity to edit their own films. Classes are supplemented with individual consultations at the computer.

Screenwriting

Writing introduces the established tools and language used in writing a film project. Students will take a story from initial idea to script with an emphasis on the fundamentals of visual storytelling. The intersection of story structure, theme, character, tension, and conflict is examined through detailed scene analysis. In-class discussion provides students with constructive analysis and support. Students are encouraged to tell their stories visually, rather than relying on dialogue.

| WEEKS 5-8

Advanced Directing

A continuation of Directing. Students expand upon lessons already learned with a focus on the preproduction of their Final Film projects. Additionally, the basic concepts of production sound will be discussed, explored and practiced in the course.

Hands-On Advanced Editing

Advanced Editing prepares students for the challenges inherent in cutting a more complex narrative film with dialogue and multiple sound tracks. Finally, students will participate in a session entitled "Building the Reel." Additionally, the basic concepts of post-production sound will be discussed, explored and practiced in the course.

Advanced Screenwriting

In Advanced Writing, students learn to incorporate what they've learned about visual storytelling with the art of crafting dialogue for a sync-sound film. Scripts for the Final Film will be written, and revised in a workshop environment.

| EIGHT-WEEK ACTING FOR FILM (OFFERED AT THE N.Y., L.A., & SOUTH BEACH CAMPUSES)

ACTI018

Total Credits Required: 6 Units

| PROGRAM OVERVIEW

This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

| PROGRAM OBJECTIVES

In the Eight-Week Acting for Film program, students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
- Technique
- Voice
- Movement
- Acting for Film

| 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.

| AREAS OF STUDY

Acting for Film

Acting for Film provides students an environment to get comfortable acting in front of the camera. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette are also addressed. Students participate in Production Workshop with film students. In the Production Workshop, students experience on-set shoots in collaboration with student filmmakers. Students are introduced to a first-hand experience in set etiquette, shooting out of sequence and understanding the actor's role in a shoot.

Scene Study

Students learn to analyze scripts and break them down into units or "beats". They develop a grounding in establishing a character based on their own experiences and imagination. Students will incorporate all of the disparate disciplines learned in all other Areas of Study in an in-class, filmed scene presentation. Scheduled rehearsals average five hours per week.

Acting Technique

Students will practice the tools necessary to hone and focus their acting skills when they do not have a scene partner on which to rely. Students will work on monologues from theatre and film sources that will help them learn how to command attention at auditions and professional performances. Exercises will be taped for in-class critique.

Voice & Movement

Students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension. They will also experiment with different ways of becoming physically “present” in their work. Elements of various approaches will be taught to help the students find expression and freedom within the physical instrument.

Monologues

Students will work on assigned and chosen monologues to practice text analysis, and character creation skills learned thus far. Students will understand the structure and particular elements that make a successful monologue and prepare pieces to be audition ready.

Special Topics

Students will have the opportunity to attend special lectures, which illuminate current topics in the Industry and Craft. These lectures will be announced in advance and rotate on a seasonal basis.

| EIGHT-WEEK FEATURE SCREENWRITING (OFFERED AT THE N.Y., L.A., & SOUTH BEACH CAMPUSES)

SCRE018

Total Credits Required: 6 Units

| PROGRAM OVERVIEW

This intensive program is a full-time eight-week commitment to learning the craft of screenwriting. It focuses on fundamental concepts and techniques for writing screenplays for feature films. The program is divided into two classes: The Elements of Screenwriting (lecture/seminar) and Screenwriting Workshop. Topics covered include: classic screenplay structure, character arcs, heroes, dialogue, theme, conflict, flashbacks, voiceover, WGA format, subtext, style and tone, visualization, discipline, genre, dramaturgy, and cinematic syntax. During this time, students have the opportunity to develop a feature length screenplay idea under the supervision of a professional screenwriter. Students will engage in discussion and critique of their writing and their classmates' writing at each workshop.

| PROGRAM OBJECTIVES

The Eight Week Feature Screenwriting Certificate Program provides the students with an intensive and focused workshop and classroom environment which provides a solid structure for writing and meeting deadlines, and where they can learn the craft of writing by focusing on concepts such as story, structure, character, conflict, and dialogue.

| 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.

| PROJECT REQUIREMENTS

The Eight Week Feature Screenwriting Program requires that each student prepare a draft of an original treatment for a feature film, and the first act of that screenplay.

| AREAS OF STUDY

Elements of Screenwriting

Through lectures, in-class exercises, outside readings, classroom discussions, and film viewings, Elements of Screenwriting introduces students to the craft of screenwriting. Screenplay formatting will be a major focus, and students will learn how to write scene description, to describe characters and locations, and to develop action sequences. Topics will also include: Classic screenplay structure, the Elements of the Scene, Developing the Character, Character Arcs, Antagonists, Dialogue, Writing the Visual Image, Introduction to Final Draft, Theme, Conflict, Flashbacks, Fantasy Sequences and Dream Sequences, Voiceover, Text and Subtext, Developing Your Writing Style, Tone and Genre, Visualization, Revealing Exposition, Creating a Compelling Second Act, Climaxes and Resolutions, and Scene Beats.

Feature Workshop

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.

| EIGHT-WEEK TELEVISION WRITING (OFFERED AT THE L.A. CAMPUS ONLY)

SCTV018

Total Credits Required: 6 Units

| PROGRAM OVERVIEW

This intensive program is a full-time eight-week commitment to learning the concepts and techniques for writing for television, which is a writer's medium. The program is divided into two classes: Introduction To Television (lecture/seminar) and Television Pilot Workshop. Topics covered include: the structure formats of different types of television (half hour vs hour long, network vs cable vs streaming), season arcs, story engines, show types (episodic vs serialized), dialogue, themes, conflict, WGA format, subtext, style and tone, and visualization. During this time, students will study existing shows and their format and structure, develop episode ideas for those shows, develop an idea for an original series, build a series proposal for it, and write the pilot script. Students will engage in discussion and critique of their writing and their classmates' writing at each workshop.

| PROGRAM OBJECTIVES

The Eight Week TV Writing Certificate Program provides the students with an intensive and focused workshop and classroom environment which provides a solid structure for writing and meeting deadlines, and where they can learn the craft of writing by focusing on concepts such as story, structure, character, conflict, story engines, and dialogue.

| PROGRAM LEARNING OUTCOMES

Students will gain knowledge of and hands-on experience with screenwriting, the development techniques of the writer's room, writing dialogue, studying an existing show to match its story engine and tone, various TV formats and structures, character and season arcs, themes, conflict, flashbacks, voice-over, subtext, style and tone, visualization, and discipline.

| PROJECT REQUIREMENTS

The Eight Week TV Pilot Program requires that each student develop episode ideas for an existing show, write scenes to capture their show's voice, develop a series proposal for an original TV series, and write the pilot script.

| AREAS OF STUDY

Introduction To Television

This course introduces students to the basics of writing for television, with an eye towards helping them develop their idea in the workshop classes. Students will explore the core concepts and structure of both half hour and hourlong television, and study scenes from existing television series to help students decide what they will need when building their series. Students will develop ideas for existing series and workshop practice scenes to build their television writing skills. Lessons include: Story Engines, World Building, Season Arcs, and Characters.

Television Pilot Workshop

In Television Pilot Workshop, students will develop the concept and voice of an original television series of their creation, before writing the script for the pilot episode. Students will initially pitch several ideas for a series. Once students choose their series idea, they will pitch, plot, outline the story and create a series proposal. Once this is done, they will write a first draft of the pilot script.

| EIGHT-WEEK PRODUCING (OFFERED AT THE N.Y & L.A. CAMPUSES)

PROD018

Total Credits Required: 6 Units

| PROGRAM OVERVIEW

This program will provide an overview of the contemporary realities of the film and television industries, while emphasizing creative thinking and strategic leadership skills. Topics covered during the program include Producers Craft, Directing for Producers, Screenwriting Fundamentals, Entertainment Law, Branding, Marketing & Distribution, Hands-on Camera & Lighting, Editing, Pitching Workshop, Reality TV/Alternative Media and Sound Design. During this time, students will produce both an MOS short film, as well as have the opportunity to shoot their own original narrative short film or crew on a classmate's short film. In addition, students will create a feature film treatment and business plan which they will pitch at the end of the program.

| PROGRAM OBJECTIVES

Students will participate in the group MOS short film; and shoot and deliver their own individual short narrative film or participate as crew on a classmate's short film.

The 8-Week Producing Program does not provide for multiple tracks of study. All areas of study are mandatory. This is a highly specialized program, and there are no majors or minors. The program may not be completed in less than eight weeks.

| PROGRAM LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- Introduction to the roles, tasks and obstacles faced by film and television producers.
- Analysis of key elements of effective producer's craft.
- Introduction to filmmaking from the perspective of the screenwriter, director, editor, cinematographer and sound designer.
- Understanding of the basic principles of entertainment law.
- Exploration of branding, marketing and distribution.
- Introduction to the basics of alternative media and reality television.
- Analysis of the feature film treatment and feature film business plan.

| AREAS OF STUDY

Producer's Craft: Budgeting

In this course, students will learn the importance of balancing the creative vision of a project with logistics and budgetary constraints. Students will break down a script, create a shooting schedule, and learn how to identify all necessary elements. Students will then build a budget, learn about unions and guilds, and make critical assumptions. Students will be introduced to and trained on the industry-standard software used by producers; Movie Magic Scheduling and Movie Magic Budgeting.

Producers Craft: Creative

This area of study is designed to give students insight into the duties and responsibilities of the Producer. Both creative producing and production management will be introduced and discussed. Students will analyze each phase of a project, including development, pre-production, production, post-production and marketing & distribution. Students will experience first-hand a rigorous film project and go through a green-light meeting.

Screenwriting Fundamentals

Effective producers must have a basic understanding and familiarization with the elements of storytelling, and how those elements are translated into a script worth producing. Producers must also know enough about screenwriting to work with writers in making passable scripts good and good scripts even better. Students will learn dramatic story structure and how theme, tension, conflict and character development are essential to effective storytelling. They will be introduced to: pitching a story, writing a logline and treatment, character arcs, dialogue and screenplay formatting. Each student will develop and write an original, five- to ten-page narrative script.

Hands-On Camera & Lighting

In Hands-On Camera & Lighting, students learn fundamental skills in the art of cinematography. They will be introduced to cameras and supporting equipment and learn how to handle them, including how to assemble, disassemble and pack the gear. Students will shoot screen tests for focus, exposure, lens perspective, slow/fast motion, contrast and lighting in preparation for the 3-minute short film and individual short films.

Sound Design

In Sound Design, producing students are introduced to and discuss voice-over, sound effects and music as viable and common means to enhance story. This area of study is designed to afford students the knowledge and skills to execute professional-grade, single-system production sound recording sessions, as well as instruct the student on how production sound relates to the overall structure of film sound. Students practice a series of hands-on exercises with professional recording equipment under the guidance of the instructor. All exercises are recorded and played back during class time. In addition, students will listen to film clips without images and will practice the identification and classification of film sound. Students will also be introduced to Post-Production Sound.

Editing

Editing presents students with multiple aesthetic approaches to editing film projects. Students will learn to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques. The area of study will also discuss the psychological and emotional effects of editing on the overall story. Lectures are supplemented with individual consultations at the computer.

Directing For Producers

The director's vision shapes the look and feel of a film. The student is responsible for turning the words of a script into images on the screen. Through directing exercises, this class will allow producers to understand how directors organize their vision. Students are introduced to storyboards, overheads and shot lists, as well as working with actors and key crew members. In crews, students develop, prep, shoot and edit one 3-minute silent short film. In addition, each student will produce a short script developed in Screenwriting Fundamentals or will participate in the shoot of a classmate's short film.

Entertainment Law

This class explores the legal and business issues related to film and television for creative producers and it surveys the many legal doctrines that shape the entertainment industry and explores how those various doctrines interact. Topics will include free speech, defamation, invasion of privacy, publicity rights, copyright and fair use. Particular attention is paid to intellectual property. Students will be introduced to standard contract formats and contractual relations in the entertainment industry. Students will explore the clearances and releases needed for depiction of people or their works in films, including likeness, crowd notice, locations, names and artwork. This area of study is designed to enable non-lawyers to understand how these various areas of law will impact their projects.

Branding, Marketing & Distribution

In this course, students will learn necessary creative and conceptual skills to develop a brand. Students will be introduced to and will analyze mission statements and will develop their own. Students will also examine and analyze marketing and distribution plans for feature films. They will also discern the type of projects they want to develop and where in the entertainment industry this work will fit creatively and fiscally.

Reality TV/Alternative Media

Students will learn the basics of producing for reality television and the genre's relationship to other platforms and formats through the analysis of existing successful reality TV programming. Students will also learn about new and emerging media technology and explore web series, podcasts and multimedia tie-ins.

Pitching Workshop

Through in-class examples, students are introduced to effective pitching styles and instructed on how to pitch to investors and development executives. Each student will practice and gain critical and fundamental pitching skills. Students will develop a brief and effective pitch of the material they are developing in class and pitch it to their instructor and the class in the final class meeting.

| EIGHT-WEEK PHOTOGRAPHY (OFFERED AT THE N.Y., L.A. & SOUTH BEACH CAMPUSES)

PHOT018

Total Credits Required: 6 Units

| PROGRAM OVERVIEW

The 8-Week Photography Program is an intensive exploration of photography in the digital age. Students are immersed in the art and craft of still photography, and are introduced to the tools necessary to capture great images and refine them through digital processing using Adobe Lightroom.

Students will develop the skills necessary to research, compose, and capture digital photographic projects. They are encouraged to be creative, and are also taught to think of each project as a concise statement of artistic, documentary, and/or journalistic intent. Students will be guided to expand their repertoire of techniques with light and shadow, working with professional lighting and grip hardware as well as inexpensive and unconventional practical sources of light and shadow.

Investigation of the most influential image-makers throughout the history of photography to the present is also a major component of this program. Students examine master photographers' techniques, aesthetics and approaches, using these to inform their own projects.

No significant prior experience in photography is assumed. The program brings everyone to the same level very quickly, beginning with the fundamentals and filling the inevitable gaps in the understanding of those who have some experience.

| PROGRAM OBJECTIVES

The educational objectives in the 8-Week Photography Certificate Program are to teach students the art and craft of digital photography and to instruct students through hands-on discipline – consisting of lectures, seminars, and total immersion workshops – to excel in the creative art of photography.

Students will:

- Produce two bodies of work using various light sources (including daylight, hot lights and strobes) and grip hardware.
- Produce competent images with a basic level of awareness of the unique characteristics of light
- Edit and organize their images using Adobe Lightroom.
- Use Lightroom to output prints (contact sheets, proofs and final prints).
- Compose an essay discussing the possibilities of the photographic medium in the year 2062.

| PROGRAM LEARNING OUTCOMES

Upon successful completion, students are expected to be able to:

- Apply working knowledge of their digital cameras to digital image capture under various conditions.
- Demonstrate knowledge of working with various light sources (including daylight, hot lights and strobes) and grip hardware.
- Demonstrate an awareness of the unique characteristics of light and apply this to their images.
- Demonstrate proficiency in Adobe Lightroom as a file organization and global image adjustments tool.
- Apply basic knowledge of theories of aesthetics, semiotics, design, composition and color and application of these to students' images and assessment of images.
- Competently discuss technical, artistic and cultural and social currents and influential image-makers throughout the history of photography as well as an examination of master photographer's techniques, aesthetics and approaches.

| PROJECT REQUIREMENTS

In the 8-Week Digital Photography Program, students are expected to complete assignments on a weekly basis as well as successful completion of the following creative projects:

- 10 images in either fine art, commercial or documentary genres.
- Complete a 250-word essay.
- 10 images printed using ink jet printers.

| AREAS OF STUDY

Photography

This Area of Study encompasses lecture, demonstration, critique, and shooting assignments on location or in the studio. Students learn the components of exposure and mechanics of cameras and lenses. They are taught to be aware of the unique characteristics that light can take: direct, diffused, reflected and/or tempered by atmosphere.

Imaging

An intensive introduction to Adobe Lightroom as a RAW digital editing and image library management system.

Students will immerse themselves in Adobe Lightroom, and will acquire key digital darkroom techniques from nondestructive editing to unparalleled color and tonal control over their own images. They will also learn the entire process of digital workflow, from RAW processing through output for a web page and print. Along with lectures and demonstrations, Imaging allows plenty of lab time to practice and perfect their image-editing skills.

Ways of Seeing

Intensive study, analysis, and critique of the work of master photographers, their techniques, aesthetics and approaches help to equip students to choose the most effective means of realizing their own projects. The history of photography is studied from its beginning through 1960. Students are guided to analyze the cultural and societal impact of photography, and the evolution of the medium from the original assumed veracity of photographs to the exploitation of a viewer's acceptance of the photograph as "truth," given the use of modern photographic manipulation with tools such as Photoshop. Additionally, students become intimately familiar with a particular photographer's body of work through written research projects.

Discussions include composition, traditional and non-conventional framing, color theory, design, semiotics (signs and symbols), the effect of technological changes on photography, the surprisingly long history of using viewer assumptions to distort the truth, and the use and limitations of photography as a documentary and personal record.

Vision & Style

This course teaches students critical thinking skills, the visual language of photography, and pushes them to explore their personal interests in photography as they conceptualize, execute, refine, and critique. Students will define and develop a personal, iconic visual style and specific area of interest, studying master bodies of work across both genres as examples. The primary focus will be on still photography, but the use of moving images will also be explored through in-class assignments.

Students will become familiar with principles of graphic design, composition, color, editing, sequencing and presentation. Through writing, journaling, drawing, research and photographic assignments, students will gain a level of self-awareness necessary to understand the most salient origins for their ideas, and conceive how their work might fit into the context of current practices and attitudes.

Shooting Lab

A unique, hands on opportunity for the student to develop core professional skills and techniques during weekly in-studio and on-location photo shoots with real-time guidance. Covering a wide range of genres along with aesthetic, logistical and technical challenges, the student will have the opportunity to work directly with their instructor, applying new skills in still photography across a range of assignments of increasing complexity.

Gallery Tour

Students will be taken on a weekly guided tour of current gallery and museum exhibitions of photo-based work and studio visits, becoming familiar with current curatorial standards and practices. They will browse exhibition catalogues, and become acquainted with print prices and editioning as a key factor, while taking advantage of opportunities to directly meet with and hear from exhibition curators and artists.

Students will see firsthand the true finished product of the medium, using a diverse array of substrates, mounting and framing techniques and sequencing and presentation ideologies. Instructors lecture and lead guided discussions about artistic practices and bodies of work both contemporary and throughout the history of the medium.

| HOLIDAY FILMMAKING

(OFFERED AT THE N.Y., L.A. & SOUTH BEACH CAMPUSES)

FILM024

Total Credits Required: 6 Units

| PROGRAM OVERVIEW

This program is divided into two sections. The first three weeks, before the holiday break, are divided between in-class hands-on instruction and the production of two short films by each student. Students will take classes in Directing, Camera, Writing, and Editing. Students will learn to use HD digital video cameras, Lowell lighting packages, and editing software.

The first week students will learn the basic tools of filmmaking and begin shooting a series of film projects. Following production and post-production, students screen their work with their classmates and instructors and engage in critiques and discussion. All films are non-synchronous (no dialogue), but students may add music.

After the holiday break, the students will take advanced sessions in Directing, Editing, Writing, and Camera. Students devote their time solely to the Final Film project- a film of up to ten minutes with multiple soundtracks and minimal dialogue. Students will then have the opportunity to edit their projects.

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 Academy recognizes, as should the students, that these hours will vary from student to student.

| PROGRAM OBJECTIVES

The educational objectives in the Holiday Filmmaking Certificate Program are to teach students the art and craft of filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

| 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 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.

| PROJECT REQUIREMENTS

The Holiday Filmmaking Program requires successful completion of the following creative projects:

Project 1 - Mise-en-scène Film

Project 2 - Continuity Film

Project 3 - Non Sync Final Film

| AREAS OF STUDY

| WEEKS 1-3

Directing

The core of the Holiday Program, this Area of Study introduces students to all major aspects of filmmaking. Students will learn to concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats, shot selection and composition, and budgeting and scheduling. This Area of Study will be the forum for preparing, screening and critiquing two short films.

Hands-On Camera

In Hands-On Camera, students undergo intensive training in the use of HD digital video cameras and their accessories. Through hands-on workshops and tests, they will also learn fundamental lighting techniques. As they progress through the workshop, they learn how to support the mood of the story with lighting choices and they experiment with expressive lighting styles.

Hands-On Editing

Editing presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The Area of Study will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate an editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.

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.

| WEEKS 4-7

Advanced Directing

A continuation of directing, students expand upon lessons already learned with a focus on the preproduction of their Non-Sync Final Film projects. Additionally, the basic concepts of production sound will be discussed, explored and practiced in the course.

Advanced Screenwriting

In Advanced Writing, students learn to incorporate what they've learned about visual storytelling for a non-sync film. Scripts for the Final Film will be written, and revised in a workshop environment.

Hands-On Advanced Editing

Advanced Editing prepares students for the challenges inherent in cutting a more complex narrative film with multiple sound tracks. Additionally, the basic concepts of post-production sound will be discussed, explored and practiced in the course.

| HOLIDAY ACTING FOR FILM

(OFFERED AT THE N.Y, L.A. & SOUTH BEACH CAMPUSES)

ACTI024

Total Credits Required: 6 Units

| PROGRAM OVERVIEW

This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

| PROGRAM OBJECTIVES

In the Holiday Acting for Film program, students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
- Technique
- Voice
- Movement
- Acting for Film

| 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.

| AREAS OF STUDY

Acting for Film

Acting for Film provides students an environment to get comfortable acting in front of the camera. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette are also addressed. Students participate in Production Workshop with film students. In the Production Workshop, students experience on-set shoots in collaboration with student filmmakers. Students are introduced to a first-hand experience in set etiquette, shooting out of sequence and understanding the actor's role in a shoot.

Scene Study

Students learn to analyze scripts and break them down into units or "beats". They develop a grounding in establishing a character based on their own experiences and imagination. Students will incorporate all of the disparate disciplines learned in all other Areas of Study in an in-class, filmed scene presentation. Scheduled rehearsals average five hours per week.

Acting Technique

Students will practice the tools necessary to hone and focus their acting skills when they do not have a scene partner on which to rely. Students will work on monologues from theatre and film sources that will help them learn how to command attention at auditions and professional performances. Exercises will be taped for in-class critique.

Voice & Movement

Students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension. They will also experiment with different ways of becoming physically “present” in their work. Elements of various approaches will be taught to help the students find expression and freedom within the physical instrument.

Monologues

Students will work on assigned and chosen monologues to practice text analysis, and character creation skills learned thus far. Students will understand the structure and particular elements that make a successful monologue and prepare pieces to be audition ready.

Special Topics

Students will have the opportunity to attend special lectures, which illuminate current topics in the Industry and Craft. These lectures will be announced in advance and rotate on a seasonal basis.

| SIX-WEEK FILMMAKING

(OFFERED AT THE N.Y., L.A. & SOUTH BEACH CAMPUSES)

FILM016

Total Credits Required: 4 Units

| PROGRAM OVERVIEW

This program is divided into two periods. The first period of the program is divided between in-class hands-on instruction and the production of three short films by each student. Students will take classes in Directing, Hands on Camera, Writing, and Editing. Students will learn to use HD digital video cameras, Lowell lighting packages, and digital editing.

The first week students will learn the basic tools of filmmaking and begin shooting a series of film projects. Following production and post-production, students screen their work with their classmates and instructors and engage in critiques and discussion. All films in the first four weeks are non-synchronous, with the third film accompanied by a music track.

During the second period of the program, students devote their time solely to the Final Film project- a film of up to ten minutes with one or two tracks of sound. Students will then have the opportunity to edit their projects.

Students will spend an additional twenty to forty hours a week on production of their film projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

| PROGRAM OBJECTIVES

The educational objectives in the Six-Week Filmmaking Certificate Program are to teach students the art and craft of filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

| 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 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.

| PROJECT REQUIREMENTS

The Six-Week Filmmaking Program requires successful completion of the following creative projects:

Project 1 - Mise-en-scène Film

Project 2 - Continuity Film

Project 3 - Music Film

Project 4 - Final Film

| AREAS OF STUDY

Directing

The core of the Six Week Program, this Area of Study introduces students to all major aspects of filmmaking. Students will learn to concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats, shot selection and composition, and budgeting and scheduling.

Directing will be the forum for preparing, screening and critiquing three short films. Additionally, the basic concepts of production sound will be discussed, explored and practiced in the course.

Hands-On Camera

In Hands-On Camera, students undergo intensive training in the use of HD digital video cameras and their accessories. Through hands-on workshops and film tests, they will also learn fundamental lighting techniques. As they progress through the program, they learn how to support the mood of the story with lighting choices and they experiment with expressive lighting styles.

Hands-On Editing

Editing presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. Editing will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate an 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

Writing introduces the established tools and language used in writing a film project. Students will take a story from initial idea to script with an emphasis on the fundamentals of visual storytelling. The intersection of story structure, theme, character, tension, and conflict is examined through detailed scene analysis. In-class discussion provides students with constructive analysis and support. Students are encouraged to tell their stories visually, rather than relying on dialogue.

| SIX-WEEK ACTING FOR FILM (OFFERED AT THE L.A. & SOUTH BEACH CAMPUSES)

ACTI016

Total Credits Required: 4 Units

| PROGRAM OVERVIEW

This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

| PROGRAM OBJECTIVES

In the Six-Week Acting for Film program, students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
- Technique
- Voice
- Movement
- Acting for Film

| 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.

| AREAS OF STUDY

Acting for Film

Acting for Film provides students an environment to get comfortable acting in front of the camera. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette are also addressed. Students participate in Production Workshop with film students. In the Production Workshop, students experience on-set shoots in collaboration with student filmmakers. Students are introduced to a first-hand experience in set etiquette, shooting out of sequence and understanding the actor's role in a shoot.

Scene Study

Students learn to analyze scripts and break them down into units or "beats". They develop a grounding in establishing a character based on their own experiences and imagination. Students will incorporate all of the disparate disciplines learned in all other Areas of Study in an in-class, filmed scene presentation. Scheduled rehearsals average five hours per week.

Acting Technique

Students will practice the tools necessary to hone and focus their acting skills when they do not have a scene partner on which to rely. Students will work on monologues from theatre and film sources that will help them learn how to command attention at auditions and professional performances. Exercises will be taped for in-class critique.

Voice & Movement

Students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension. They will also experiment with different ways of becoming physically “present” in their work. Elements of various approaches will be taught to help the students find expression and freedom within the physical instrument.

Monologues

Students will work on assigned and chosen monologues to practice text analysis, and character creation skills learned thus far. Students will understand the structure and particular elements that make a successful monologue and prepare pieces to be audition ready.

Special Topics

Students will have the opportunity to attend special lectures, which illuminate current topics in the Industry and Craft. These lectures will be announced in advance and rotate on a seasonal basis.

| SIX-WEEK DOCUMENTARY FILMMAKING (OFFERED AT THE N.Y., L.A. & SOUTH BEACH CAMPUSES)

DOCU016

Total Credits Required: 4 Units

| PROGRAM OVERVIEW

The Six-Week Documentary Filmmaking Program is an intensive program that combines in-class instruction and hands-on production workshops where students put into practice what they learned in the classroom. During the first four weeks, students learn the basic tools of documentary filmmaking. They take classes in Research & Development, Camera & Directing, Sound Recording, Post Sound and Editing. They apply what they learn by creating a two-minute individual observational film, a Monologue Verite film, and a short group project in-production workshop under the guidance of their instructors. Following production and post-production of each project, students screen their work with their classmates and instructors and engage in critiques and discussion. Throughout the session, each student devotes time to developing and pre-producing a final documentary in and outside the classroom—a film of up to seven minutes in length with at least two tracks of sound. Students crew on their classmates' final documentaries. Production and Post-production hours outside of class time are considered separate from lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

| PROGRAM OBJECTIVES

The educational objectives of the Six-Week Filmmaking -- Documentary Focus Certificate Program are to teach students the art and craft of Documentary Filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, total immersion workshops, and supervised editing to excel in the creative art of documentary storytelling.

| 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.
- Demonstrate fundamental skills required to develop, produce and direct a short documentary.
- Experience working as a director, producer, cinematographer, sound mixer, and editor on student productions.
- Experience working with Digital video cameras and sound recording equipment.
- Ability to demonstrate sound design, multiple track laying, and sound mixing to complete and enhance the Final Documentary.
- Practical application of aesthetic film theory and documentary ethics.

| PROJECT REQUIREMENTS

The Six-Week Documentary Program requires successful completion of the following creative projects:

Project 1 – Observational Film Project

Project 2 – Interview Project

Project 3 – Behind the Scenes (BTS) Project

Project 4 – Final Documentary

| AREAS OF STUDY

Research & Development

This Area of Study is the spine of the six-week documentary program and establishes a foundation for all projects. Through lectures and screenings, students explore documentary techniques, genres and styles. They learn to develop an idea from concept through post-production as they produce and direct an individual final documentary on a topic of the student's own choosing. Students will leave with a greater understanding of cinematic language in relation to storytelling, as well as the fundamentals of coverage, story structure, directing and line producing.

Camera & Directing

In Camera & Directing, students master basic camera and lighting skills in the Digital video format, touching on technical details such as aperture, shutter speed, focus, frame rates, white balance, video latitude, gels, and filters. In hands-on lighting sessions, students learn to work with and enhance available and natural light situations, as well as traditional lighting for interviews and controlled situations. With the help of simple to more complex hands-on exercises, students become progressively more fluent with camera and lighting techniques and begin to focus on the role cinematography plays in telling and enhancing non-fiction stories. With these techniques, they will direct a two-minute individual observational film, a Monologue Verite Interview film, and a group project shot in the Documentary Production Workshop.

Sound

Sound provides hands-on training with recording sync and non-sync sound using basic and most commonly used Digital equipment. It emphasizes the importance of recording usable location sound for a smooth transition into post-production. This Area of Study raises and answers the questions: What do I have to record while shooting? How can I best record it? What sounds do I need for a successful mix? In post-production, students gain an.

Editing

Documentary films often find their true forms in the editing room. This makes the editing process extremely important because a story may take a different shape after the footage is reviewed. Some class hours are devoted to guiding students through the process of editing projects produced and shot in the Documentary Production Workshop, as well as the students' Final Documentaries.

Post Sound

Students will learn the fundamentals of editing and mixing sound for Documentary. Students will edit both music and effects to picture. The fundamentals of creating a balanced mix will be discussed and practiced. The program concludes with screenings of all final documentaries.

| FOUR-WEEK FILMMAKING

(OFFERED AT THE N.Y., L.A., SOUTH BEACH & GOLD COAST CAMPUSES)

FILM014

Total Credits Required: 3 Units

| PROGRAM OVERVIEW

This course is divided into one or two four-week sections. The first four weeks of the course is divided between in-class hands-on instruction and the production of three short films by each student. Students will take classes in Directing, Hands on Camera, Writing, and Editing. Students will learn to use HD digital video cameras, Lowell lighting packages, and digital editing.

The first week students will learn the basic tools of filmmaking and begin shooting a series of film projects. Following production and post-production, students screen their work with their classmates and instructors and engage in critiques and discussion. All films are non-synchronous, with the third film accompanied by a music track.

Students will spend an additional twenty to forty hours a week on production of their film projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

| PROGRAM 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

The Four-Week Filmmaking Program requires successful completion of the following creative projects:

Project 1 - Mise-en-scène Film

Project 2 - Continuity Film

Project 3 - Music Film

The Four-Week Filmmaking Program does not provide for multiple tracks of study. All Areas of Study are mandatory. This is a highly specialized program, and there are no majors or minors. The program may not be completed in less than four weeks. Classes are taught in either a lecture, seminar, or laboratory format. Students are also scheduled for hours of practicum. For the designation of instruction hours lab and practicum are treated as “studio hours” as is customary in visual arts studies.

| AREAS OF STUDY

Directing

The core of the Four Week Program, this Area of Study introduces students to all major aspects of filmmaking. Students will learn to concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats, shot selection and composition, and budgeting and scheduling.

This Area of Study will be the forum for preparing, screening and critiquing three short films.

Hands-On Camera & Lighting

Students undergo intensive training in the use HD digital video cameras and their accessories. Through hands-on workshops and film tests, they will also learn fundamental lighting techniques. As they progress through the workshop, they learn how to support the mood of the story with lighting choices and they experiment with expressive lighting styles.

Hands-On Editing

This Area of Study presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The Area of Study will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate a digital editing software which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.

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.

| FOUR-WEEK DIGITAL EDITING (OFFERED AT THE N.Y., L.A. & SOUTH BEACH CAMPUSES)

EDIT014

Total Credits Required: 3 Units

| PROGRAM OVERVIEW

This program is designed to immerse students comprehensively 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. In addition to giving students a firm grounding in the craft of editing, the course gives students the opportunity to become Avid Certified Users with an Avid Certification test on the last day of the program. The course covers Avid's Media Composer 101 Editing Essentials and Media Composer 110 Effects Essentials, which will give students a strong grounding in all the skills necessary for successful editing in an Avid environment. In addition to learning how to set up projects, input/output media, trim and create effects, students will be doing additional creative projects throughout the course, including a dialogue scene, a music video and a movie trailer, as well as a final DVD.

| PROGRAM OBJECTIVES

The educational objectives in the Four-Week Digital Editing Certificate Program are to teach students the art and craft of digital editing and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of digital editing.

| PROGRAM LEARNING OUTCOMES

Students gain an in-depth understanding of the craft of film editing using Avid Media Composer. They gain hands-on experience in multiple aspects of the art and craft of digital editing. Students will be prepared to take the User Certification Tests for Avid Media Composer and Avid Effects Essentials.

| PROJECT REQUIREMENTS

The Four-Week Digital Editing Program requires successful completion of several editing assignments. Students will be thoroughly evaluated in their progress as artistic film editors. Students will complete assigned projects and complete the Avid Certification Tests.

| AREAS OF STUDY

Digital Editing Theory & Practice

This course presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The course will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate Avid Media Composer editing software. Advanced technical elements including sound design, color correction, and working with multiple media types will be investigated in depth. Classes are supplemented with individual consultations at the computer.

FOUR-WEEK ACTING FOR FILM (OFFERED AT THE N.Y., L.A., SOUTH BEACH & GOLD COAST CAMPUSES)

ACTI014

Total Credits Required: 3 Units

PROGRAM OVERVIEW

This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

PROGRAM OBJECTIVES

In the Four-Week Acting for Film Program, students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
- Technique
- Movement
- Voice
- Acting for Film

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.

AREAS OF STUDY

Acting for Film

Acting for Film provides students an environment to get comfortable acting in front of the camera. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette are also addressed. Students participate in Production Workshop with film students. In the Production workshop, students experience on-set shoots in collaboration with student filmmakers. Students are introduced to a first-hand experience in set etiquette, shooting out of sequence and understanding the actor's role in a shoot.

Scene Study

Students learn to analyze scripts and break them down into units or "beats". They develop a solid grounding in establishing a character based on their own experiences and imagination. Students will incorporate all of the disparate disciplines learned in all other Areas of Study in an in-class, filmed scene presentation.

Acting Technique

Students will practice the tools necessary to hone and focus their acting skills when they do not have a scene partner on which to rely. Students will work on monologues from theatre and film sources that will help them learn how to command attention at auditions and professional performances. Exercises will be taped for in-class critique.

Voice & Movement

Students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension. They will also experiment with different ways of becoming physically “present” in their work. Elements of various approaches will be taught to assist students in finding freedom and expression in the physical instrument.

Monologues

Students will work on assigned and chosen monologues to practice text analysis, and character creation skills learned thus far. Students will understand the structure and particular elements, which make a successful monologue and prepare pieces to be audition ready.

Special Topics

This course offers students the opportunity to explore key acting topics. Topics covered relate to the craft and/or industry and give students current insights to apply to a career or further studies.

| FOUR-WEEK PRODUCING (OFFERED AT THE N.Y., L.A. & SOUTH BEACH CAMPUSES)

PROD014

Total Credits Required: 3 Units

| PROGRAM OVERVIEW

This program will provide an overview of the contemporary realities of the film and television production industry, while emphasizing creative thinking and strategic leadership skills. Topics covered during the program include Producers Craft, Screenwriting Fundamentals, Directing for Producers, Entertainment Law, Branding & Marketing, Hands-On Camera & Lighting, Editing and Sound Design. During this time, students will create both an MOS short, as well as have the opportunity to shoot their own original narrative short film or crew on a classmate's short film.

| PROGRAM OBJECTIVES

The Four-Week Evening Producing does not provide for multiple tracks of study. All Areas of Study are mandatory. This is a highly specialized program, and there are no majors or minors. The program may not be completed in less than four weeks.

| PROGRAM LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- Introduction to the roles, tasks and obstacles faced by film and television producers.
- Analysis of key elements of effective producer's craft.
- Introduction to filmmaking from the perspective of the screenwriter, director, editor, cinematographer and sound designer.
- Understanding of the basic principles of entertainment law.
- Explore branding and marketing

| AREAS OF STUDY

Producers Craft

This Area of Study is designed to give students insight into the duties and responsibilities of the producer. Both creative producing and production management will be introduced and discussed. Students will analyze each phase of a project, including development, production, post-production and marketing and distribution. Student will learn and experience firsthand a rigorous film project 'green light' process.

Screenwriting Fundamentals

Effective producers must have a basic understanding and familiarization with the elements of storytelling, and how those elements are translated into a script worth producing. Producers must also know enough about screenwriting to work with writers in making passable scripts good and good scripts even better. Students will learn dramatic story structure and how theme, tension, conflict and character development are essential to effective storytelling. They will be introduced to: pitching a story, writing a logline and treatment, character arcs, dialogue and screenplay formatting.

Directing for Producers

The director's vision shapes the look and feel of a film. The student is responsible for turning the words of a script into images on the screen. Through directing exercises, this class will allow producers to understand how directors organize their vision. Students are introduced to storyboards, overheads and shot lists, as well as working with actors and key crew-members. In crews, students develop, prep, shoot and edit one 3-minute silent short film. In addition, each student will shoot a script developed in Screenwriting Fundamentals or will participate in the shoot of a classmate's short film.

Entertainment Law

Entertainment Law explores the legal and business issues related to film and television for creative producers and it surveys the many legal doctrines that shape the entertainment industry and explores how those various doctrines interact. Topics will include free speech, defamation, invasion of privacy, publicity rights, copyright and fair use. Particular attention is paid to intellectual property. Students will be introduced to standard contract formats. Fair Use and contractual relations in the entertainment industry. Students will explore the clearances and releases needed for the depiction of people or their works in films, including likeness, crowd notice, locations, names and artwork. The Area of Study is designed to enable non-lawyers to understand how various relevant areas of law, including copyright, trademark, defamation and privacy/publicity rights, impact their projects.

Branding & Marketing

In Branding & Marketing, students will learn necessary creative and conceptual skills to develop a brand. Students will be introduced to and will analyze mission statements and will develop their own. Each producer will discern the type of projects they want to develop and where in the entertainment industry this work will fit creatively and fiscally.

Hands-On Camera & Lighting

In Hands-On Camera & Lighting, producing students learn fundamental skills in the art of cinematography. They will be introduced to cameras and supporting equipment and how to handle them, including how to assemble, disassemble and pack the gear. Students will shoot screen tests for focus, exposure, lens perspective, slow/fast motion, contrast and lighting in preparation for the 3-minute short film and the individual short films.

Editing

Editing presents students with multiple aesthetic approaches to editing film and video. Students will learn to operate a digital editing software. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques. The Area of Study will also discuss the psychological and emotional effects of editing on the overall story. Lectures are supplemented with individual consultations at the computer.

Sound Design

In Sound Design, producing students are introduced to and discuss voiceover, sound effects and music as viable and common means to enhance story. This Area of Study is designed to afford students the knowledge and skills to execute professional-grade, single-system, production sound recording sessions, as well as instruct the student on how production sound relates to the overall structure of film sound. Students practice a series of hands-on exercises with professional recording equipment under the guidance of the instructor. All exercises are recorded and played back during class time. In addition, students will "listen to" film clips without images and will practice the identification and classification of film sound.

| FOUR-WEEK PHOTOGRAPHY

(OFFERED AT THE N.Y., L.A. & SOUTH BEACH CAMPUSES)

PHOT014

Total Credits Required: 3 Units

| PROGRAM OVERVIEW

The 4-Week Photography Program is an intensive exploration of photography in the digital age. Students are immersed in the art and craft of still photography, and are introduced to the tools necessary to capture great images and refine them through digital processing using Adobe Lightroom.

In hands-on areas of study, students will develop the skills necessary to research, compose, and capture digital photographic projects. They are encouraged to be creative, and are also taught to think of each project as a concise statement of artistic, documentary, and/or journalistic intent. Students will be guided to expand their repertoire of techniques with light and shadow, working with professional lighting and grip hardware as well as inexpensive and unconventional practical sources of light and shadow.

Investigation of the most influential image-makers throughout the history of photography to the present is also a major component of this program. Students examine master photographers' techniques, aesthetics and approaches, using these to inform their own projects.

No significant prior experience in photography is assumed. The program brings everyone to the same level very quickly, beginning with the fundamentals and filling the inevitable gaps in the understanding of those who have some experience.

| PROGRAM OBJECTIVES

The educational objectives in the 4-Week Photography Certificate Program are to teach students the art and craft of digital photography and to instruct students through hands-on discipline – consisting of lectures, seminars, and total immersion workshops – to excel in the creative art of photography.

Students will:

- Produce two bodies of work using various light sources (including daylight, hot lights and strobes) and grip hardware.
- Produce competent images with a basic level of awareness of the unique characteristics of light
- Edit and organize their images using Adobe Lightroom.
- Use Lightroom to output prints (contact sheets, proofs and final prints).
- Compose an essay discussing the possibilities of the photographic medium in the year 2062.

| PROGRAM LEARNING OUTCOMES

Upon successful completion, students are expected to be able to:

- Apply working knowledge of their digital cameras to digital image capture under various conditions.
- Demonstrate knowledge of working with various light sources (including daylight, hot lights and strobes) and grip hardware.
- Demonstrate an awareness of the unique characteristics of light and apply this to their images.
- Demonstrate proficiency in Adobe Lightroom as a file organization and global image adjustments tool.
- Apply basic knowledge of theories of aesthetics, semiotics, design, composition and color and application of these to students' images and assessment of images.
- Competently discuss technical, artistic and cultural and social currents and influential image-makers throughout the history of photography as well as an examination of master photographer's techniques, aesthetics and approaches.

| PROJECT REQUIREMENTS

In the Four-Week Photography Workshop, students are expected to complete assignments on a weekly basis. In one of two final projects they will produce 6 final images in either fine art, commercial or documentary genres. In other Areas of Study, they are expected to complete a 250-word essay and a different body of 6 images.

| AREAS OF STUDY

Photography

This Area of Study encompasses lecture, demonstration, critique, and shooting assignments on location or in the studio. Students learn the components of exposure and mechanics of cameras and lenses. They are taught to be aware of the unique characteristics that light can take: direct, diffused, reflected and/or tempered by atmosphere.

Imaging

An intensive introduction to Adobe Lightroom as a RAW digital editing and image library management system.

Students will immerse themselves in Adobe Lightroom, and will acquire key digital darkroom techniques from nondestructive editing to unparalleled color and tonal control over their own images. They will also learn the entire process of digital workflow, from RAW processing through output for a web page and print. Along with lectures and demonstrations, Imaging I allows plenty of lab time to practice and perfect their image-editing skills.

Ways of Seeing

Intensive study, analysis, and critique of the work of master photographers, their techniques, aesthetics and approaches help to equip students to choose the most effective means of realizing their own projects. The history of photography is studied from its beginning through 1960. Students are guided to analyze the cultural and societal impact of photography, and the evolution of the medium from the original assumed veracity of photographs to the exploitation of a viewer's acceptance of the photograph as "truth," given the use of modern photographic manipulation with tools such as Photoshop. Additionally, students become intimately familiar with a particular photographer's body of work through written research projects.

Discussions include composition, traditional and non-conventional framing, color theory, design, semiotics (signs and symbols), the effect of technological changes on photography, the surprisingly long history of using viewer assumptions to distort the truth, and the use and limitations of photography as a documentary and personal record.

Vision & Style

This course teaches students critical thinking skills, the visual language of photography, and pushes them to explore their personal interests in photography as they conceptualize, execute, refine, and critique. Students will define and develop a personal, iconic visual style and specific area of interest, studying master bodies of work across both genres as examples. The primary focus will be on still photography, but the use of moving images will also be explored through in-class assignments. Students will become familiar with principles of graphic design, composition, color, editing, sequencing and presentation. Through writing, journaling, drawing, research and photographic assignments, students will gain a level of self-awareness necessary to understand the most salient origins for their ideas, and conceive how their work might fit into the context of current practices and attitudes.

Shooting Lab

A unique, hands on opportunity for the student to develop core professional skills and techniques during weekly in-studio and on-location photo shoots with real-time guidance. Covering a wide range of genres along with aesthetic, logistical and technical challenges, the student will have the opportunity to work directly with their instructor, applying new skills in still photography across a range of assignments of increasing complexity.

Gallery Tour

Students will be taken on a weekly guided tour of current gallery and museum exhibitions of photo-based work and studio visits, becoming familiar with current curatorial standards and practices. They will browse exhibition catalogues, and become acquainted with print prices and editioning as a key factor, while taking advantage of opportunities to directly meet with and hear from exhibition curators and artists. Students will see firsthand the true finished product of the medium, using a diverse array of substrates, mounting and framing techniques and sequencing and presentation ideologies. Instructors lecture and lead guided discussions about artistic practices and bodies of work both contemporary and throughout the history of the medium.

| FOUR-WEEK FASHION PHOTOGRAPHY (OFFERED AT THE N.Y. & L.A. CAMPUSES)

FASH014

Total Credits Required: 3 Units

| PROGRAM OVERVIEW

The Photo Arts Conservatory at NYFA'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 NYFA 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.

| PROGRAM OBJECTIVES

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.

| PROGRAM LEARNING OUTCOMES

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.

| PROJECT REQUIREMENTS

In the Fashion Four Week Photography Workshop, students are expected to complete assignments on a weekly basis. In one of two final projects they will produce 6 - 12 final fashion images shot in the studio. In other Areas of Study, they are expected to complete a 250 word essay and a different body of 6 - 12 images shot on location.

| AREAS OF STUDY

History of Fashion Photography

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.

Pre-Production

There is a lot of planning that goes into a successful shoot. In this class students brainstorm, visualize, and storyboard their ideas so that everyone on their crew is on the same page. Students research and book models, design and hunt down needed props, wardrobe, and sets, sketch out lighting ideas and create mood boards. With the help of feedback from instructors and classmates students attend to all other details, large and small, to ensure they have all the tools they need on set for their shoots.

Fashion & 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 their shooting days. Students apply techniques they have learned throughout the rest of the workshop.

FOUR-WEEK 3-D ANIMATION & VISUAL EFFECTS (OFFERED AT THE N.Y. & L.A. CAMPUSES)

ANIM014

Total Credits Required: 3 Units

PROGRAM OVERVIEW

This program is structured around the production of one short animated movie. Students will take classes in Writing, Storyboarding, Character Design, Computer Modeling, Texturing, Digital Lighting, and Editing. Students will learn to use software like Photoshop, Maya, After Effects, and Nuke.

The first week students will learn about basic 3-D animation creation and production processes and begin exploring the 3-D interface of Maya. Following writing and storyboarding, students work on designing a character that enhances their short story.

Students will spend an additional twenty to forty hours a week in independent lab work on their own project. The Academy recognizes, as should the students, that these hours will vary from student to student.

PROGRAM OBJECTIVES

The educational objectives in the Four-Week 3-D Animation Certificate Program are to teach students the art and craft of digital animation and to instruct students through a strict regimen consisting of lectures, seminars, demonstrations and total immersion workshops to excel in the creative art of animation.

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 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 a digital editing software to edit a short film of up to one minute in length
- Knowledge of aesthetic film and animation theory and experience with practical application of the same

PROJECT REQUIREMENTS

The Four-Week 3-D Animation Program requires successful completion of the following creative milestones:

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

The Four-Week 3-D Animation Program does not provide for multiple tracks of study. All Areas of Study are mandatory. This is a highly specialized program, and there are no majors or minors. The program may not be completed in less than four weeks. Classes are taught in either a lecture, seminar, or laboratory format. Students are also scheduled for hours of practicum. For the designation of instruction hours lab and practicum are treated as "studio hours" as is customary in visual arts studies.

| AREAS OF STUDY

Animation Planning

The core of the Four Week Program, this Area of Study introduces students to all major aspects of planning an animation story/project. Students will learn to concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students are encouraged to tell their stories visually, rather than relying on dialogue.

Students will be challenged to think comprehensively about their film projects in terms of aesthetic fundamentals such as visual storytelling, character design/development, acting and expression, and art direction. Using their own film projects as prototypes, students will learn to break down their storyboards or animatics in terms of story and emotional beats, shot selection and composition. This Area of Study will be the forum for preparing, screening and critiquing each short film.

Animation Software Tools

Students undergo intensive training in the use of both 3-D and 2-D software. Through hands-on workshops and lectures, they will also learn fundamental digital modeling, animation, texturing and lighting techniques. As they progress through the program, they learn how to support the mood of the story with lighting choices and they experiment with expressive lighting and color palette styles.

Editing & Sound

Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The Area of Study will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate a digital editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.

| FOUR-WEEK MUSIC VIDEO (OFFERED AT THE N.Y & L.A. CAMPUSES)

MVID014

Total Credits Required: 3 Units

| PROGRAM OVERVIEW

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.

| PROGRAM OBJECTIVES

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

| PROJECT REQUIREMENTS

The Four-Week Music Video Program requires successful completion of the following creative projects:

- Project 1 – Non-Performance Based Music Video
- Project 2 – Performance-Based Group Music Video
- Project 3 – Group Music Video with “B-roll”

| AREAS OF STUDY

Music Video Craft

Music Video Craft covers all the essentials of producing a successful music video. From finding bands, working with musicians and labels, creating exciting concepts, and branding, to the logistics of hiring crew, working with locations, striking permits, and obtaining insurance, Music Video Craft will give you the tools necessary to oversee every aspect of your production.

Directing

The core of the Music Video Program, this Area of Study introduces students to all major aspects of directing film with an emphasis on creating performance-based material. Students will study concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their music video projects in terms of the branding of the music and the marketing of the musician. Using their own and collaborative class projects as prototypes, students will learn to break down their ideas and videos in terms of story and emotional beats, shot selection and composition. This Area of Study will be the forum for preparing, screening and critiquing short exercises, as well as 2 music videos (1 performance and 1 non-performance).

Cinematography

In Cinematography, students undergo intensive training in the use of the HD 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.

Playback

A hands-on tutorial on music video, on-location playback, this session teaches students how to use a time code slate for the important task of syncing footage to sound during the post-production process.

Editing

This Area of Study presents students with multiple aesthetic approaches to editing film and video, as specifically related to the "Music Video." Students will learn how to apply concepts such as temporal continuity and spatial continuity (as well as less traditional discontinuous editing techniques) to their work. The Area of Study will also discuss the psychological and emotional effects of editing and music on the overall story. Additionally, students will learn to operate a digital editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.

Business of Music Videos/ Music Industry

Once your video is created, where will it play? Who will see it? What is its market? And, who has final say: the band, the label, or you? This Area of Study will explore the market for your projects and how to get maximum exposure in today's ever-changing and dynamic world of multi-media.

| ONE-WEEK FILMMAKING (OFFERED AT THE N.Y., L.A., SOUTH BEACH & GOLD COAST CAMPUSES)

FILM001

Total Credits Required: 1 Unit

| PROGRAM OVERVIEW

This program begins with an intensive study in filmmaking, which encompasses both directing and screenwriting, and cinematography. Each student will write, direct, and edit 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.

| PROGRAM OBJECTIVES

The educational objectives in the One-Week Filmmaking Program are to introduce students to the art and craft of filmmaking and to instruct students through a strict regimen of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

| 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
- 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

The One-Week Filmmaking Program requires that each student complete one film project.

| AREAS OF STUDY

Filmmaking

The core of the One Week Program, Filmmaking introduces students to the basic principles of writing and directing the short film. As writers, students will shepherd a story from initial idea through the treatment, outline, and finally shooting script. As directors, students will focus on the fundamentals of visual storytelling. They will learn concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats as well as shot selection and composition. This Area of Study will be the forum for preparing, screening and critiquing one short film.

Hands-On Camera & Lighting

In this Area of Study, students undergo intensive training in the use of HD digital video cameras and their accessories. Through hands-on workshops and film tests, they will also learn fundamental lighting techniques. As they progress, they learn how to support the mood of the story with lighting choices and they experiment with expressive lighting styles.

Hands-On Editing

This Area of Study presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The Area of Study will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate an editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.

| ONE-WEEK ACTING FOR FILM

(OFFERED AT THE N.Y., L.A., SOUTH BEACH & GOLD COAST CAMPUSES)

ACTI001

Total Credits Required: 1 Unit

| PROGRAM OVERVIEW

This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

| PROGRAM 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.

| PROJECT REQUIREMENTS

In the One-Week Acting for Film Program, students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
- Technique
- Voice
- Movement
- Acting for Film

| AREAS OF STUDY

Acting for Film

Acting for Film provides students an environment to get comfortable acting in front of the camera. The primary emphasis of the class is to introduce students to acting for the camera, filmset terminology, and set etiquette.

Scene Study

Students are introduced to relaxation, concentration and specificity exercises. They will work on short scenes from plays applying introductory concepts.

Acting Technique

Students are introduced to tools necessary to hone and focus their acting skills. Students will work on exercises helping them to imaginatively personalize the given circumstances, and learn concepts that lead to moment to moment behavior in their work.

Voice & Movement

Students are introduced to techniques that will help them access their natural voice and relieve habitual tension. They will also explore various approaches to find freedom and expression in their physical instrument.

Text Analysis

This course introduces the core skills necessary to analyze and break down scripts. Students will work with text, applying key concepts discussed.

Monologues

Students will work on an assigned monologue, applying text and character analysis learned thus far. Students are introduced to strategies which make a successful monologue.

Special Topics

Special Topics offers students the opportunity to explore key acting topics in an in-depth lecture/workshop format. Topics covered relate to the craft and/or industry and give students current insights to apply to a career or further studies. Classes that may be offered include Acting Technique, Scene Study, Voice and Movement, and Monologues.

| DIRECTORY

Front Desk 9 am - 9 pm, Monday - Saturday

Administrative Offices 9 am - 6 pm, Monday - Friday

Library 9 am - 6 pm, Monday - Friday

Main Campus & Mailing Address:

"Riverside Building"

3300 W. Riverside Dr.
Burbank, CA 91505

Telephone: 818-333-3558

Fax: 818-333-3557

Satellite Locations

"Barham/Glass Building/ Post-Production Building"

3800 Barham Blvd.
Los Angeles, CA 90068

Telephone: 323-850-0830

Equipment (Barham): 818-333-3595

"Mira Loma Sound Stage"

316 Mira Loma Ave
Glendale, CA 91204

| ONLINE PUBLICATIONS

Institutional Website:

LA Course Catalog:

Campus Maps:

Digital Room Boards:

Academic Calendar:

FAQ's

www.nyfa.edu

<https://www.nyfa.edu/who-we-are/nyfa-catalogs/>

<https://hub.nyfa.edu/handbooks/los-angeles/policies-procedures>

<https://hub.nyfa.edu/boards/la>

<http://www.nyfa.edu/admissions/school-calendar>

<http://www.nyfa.edu/about/faq.php>

| STUDENT SERVICES

Student HUB:

Rooms & Schedules:

Housing Information:

Financial Aid:

International Students:

Veteran Affairs:

Transfer Students:

<https://hub.nyfa.edu/>

<https://hub.nyfa.edu/boards/la>

<http://www.nyfa.edu/admissions/housing.php>

http://www.nyfa.edu/admissions/financial_aid.php

<https://www.nyfa.edu/admissions/international-students/>

<http://www.nyfa.edu/veterans>

<http://www.nyfa.edu/admissions/transfer-students.php>

| PRODUCTION RESOURCES

Production Resources:

Production Documents:

Policies & Procedures:

Collaborations Board:

Internship Board:

NYFA Events:

<https://hub.nyfa.edu/handbooks/los-angeles/production-resources>

<https://hub.nyfa.edu/handbooks/los-angeles/production>

<https://hub.nyfa.edu/handbooks/los-angeles>

<https://hub.nyfa.edu/projects>

<https://hub.nyfa.edu/internships>

<https://hub.nyfa.edu/events>

| ADMINISTRATIVE RESOURCES

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| STUDENT RESOURCES

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AJ Aquino
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| PRODUCTION, POST-PRODUCTION & EQUIPMENT

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Director of Equipment

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laequipment@nyfa.edu

| FILMMAKING/DOCUMENTARY DEPARTMENT

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Lee Gordon
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| ACTING FOR FILM DEPARTMENT

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Coordinator

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Coordinator

Yezenia Gomes-Vieira
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| SCREENWRITING DEPARTMENT

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Associate Chair

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| PRODUCING DEPARTMENT

Chair

Jenni Powell
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Associate Chair

Heather Ritcheson
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| LIBERAL ARTS & SCIENCES DEPARTMENT

Chair

Mary Samuelson
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Associate Chair (LAS Pathway)

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| CINEMATOGRAPHY DEPARTMENT

Chair

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Coordinator

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Associate Chair

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| PHOTOGRAPHY DEPARTMENT

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| GAME DESIGN DEPARTMENT

Chair

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Administrator

Heather Ritcheson
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| 3-D ANIMATION DEPARTMENT

Chair

Craig Caton-Largent
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Administrator

Heather Ritcheson
Heather.Ritcheson@nyfa.edu

| FACULTY

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.

| FILMMAKING/DOCUMENTARY

Leslie Bates, JD, Law
Joseph Bonier, BA, History
John Briscoe, BS, Communications Media
Joe Burke, MFA, Directing
Roxanne Captor, BFA, Dance/Theatre
Neil Casey, MFA, Filmmaking
Anthony "Jay" Cipriani, MFA, Cinema & Television
James Coburn, C.A.S., AS, Recording Arts
Rick Curnutt, MFA, Film Production
Michael DeMeritt, BA, Telecommunication
Mary Beth Fielder, MFA, Cinema Television
Richard Friedman, MFA, Film & Television
Lee Gordon, MFA, Screenwriting
Rick Greenwood, MFA, Filmmaking
Denise Hamilton, MA, Education
Scott Hartmann, MFA, Film Production
David Haskell, MFA, Film & Television Production
Michael Hsueh, MFA, Film Production
Lenny Jones, BS, Telecommunications
Rebecca Louisell, MFA, Production
Dana Lustig
Bruce MacWilliams, BA, Political Science & English
David Majzlin, MA, Film Criticism & Media Literacy
Bart Mastronardi, BA, Film
Gil McDonald, MFA, Screenwriting
Chad Miner, BA, Audio Arts and Acoustics/Film
Michel Moon, BFA, Theatre Studies
David Newman, BS, Broadcasting/Film
Matteo Nurizzo, MS, Industrial Design & Fashion Management
Kim Ogletree, BA, Journalism
Nick Ozecki, MFA, Film Production
Erik Paesel, MFA, Cinema-Television Arts
Huch Platt, BS, Aquatic Biology
Ryan Pomeranz, MFA, Film & Digital Media
James Repici, MFA Film
John Riddle, BS, Graphic Design
Michael Sandoval, MFA, Filmmaking & Writing
Boris Schaarschmidt, MFA, Directing
Nana Siribunlue, MFA, Screenwriting
Nick Sivakumaran, MFA, Film Production
Shawn Sullivan, BA, Radio-TV-Film
Graham Tallman, MFA, Directing
Ed Timpe, MFA, Film Production – Cinematography
Igor Torgeson, MFA, Film

Natasha Wolfgang, MFA, Production Design
Paul Yates, MFA, Directing

| ACTING FOR FILM

Matthew Bellows, MFA, Acting
Christopher Cass, BA, Theatre
Claude Deering, BFA, Theatre
Maria Del Bagno, American Academy of Dramatic Arts
John Dion, MFA, Cinema & Television
Debra Dragatto, MFA, Film & Television
Kadina Elejalde, MFA, Acting
Tim Fannon, MFA, Acting
Cathy Giannone, BFA, Acting
Maria Gobetti, MA, Theatre
Lynda Goodfriend, BFA, Dance
Miraj Grbic, BFA, Acting
Grant Harrison, MFA, Acting
Isabella Hofmann, BA, Theatre & Music
Corey Johnson, MFA, Acting
Phil Kauffman, MFA, Acting
Suzanne Kent, The Groundlings, American School of Dance
George McGrath, The Groundlings
Anne Moore, BA, Drama
Lee Quarrie, MFA, Theater: Interdisciplinary Digital Media
Julio Ramos, MFA, Film & TV
Tim Redmond, BFA, Acting
David Robinette, MA, English
Chris Rogers, MFA, Film Production
Carol Stanzione, BFA, Acting
Riley Steiner, MFA, Shakespeare & Performance
Tyler Stilwill, MFA, Theatre Arts
Melissa Sullivan, BFA, Theatre
Jessica Toltzis, MFA, Acting
Matthew Toronto, MFA, Theatre

| SCREENWRITING

Alexa Alemanni, BA, History & Theatre
Andrew Ashcraft, BFA, Graphic Design
Ashley Bank, BA, Film
Preston Butler, MFA, Acting
Rachel Callman, BS, Advertising
Ed Cha, MFA, Film
Eric Conner, MFA, Cinema-Television: Directing/Writing Concentration
Morgan Dameron, BA, Film & TV Production

Nunzio DeFilippis, MFA, Cinema-Television: Screenwriting
 Josh Eiserike, MFA Cinema-Television
 Danielle Evenson, MA, Communications, Online Communities
 Adam Finer, MA, Film
 Leah Folta, BFA, Screenwriting
 Colette Freedman, MA, Teaching
 Israel Gutierrez, MFA, Film Production
 Matt Harry, MFA, Cinema-Television
 Brenda Hay, BFA, Dramatic Writing
 Kelly Ireland, MFA, Cinema-Television
 Greg Johnson, MFA, Cinema-Television
 Carolyn McDonald
 Chris MODOONO, BS, Business Administration
 Kendra Greenwood Moran, MFA, Screenwriting
 Eric Nelson, MFA, Screenwriting
 David O'Leary, BFA, Film/Cognitive Science
 Luisa Parnes, MFA, Screenwriting
 Doc Pedrolie, MFA, Film & Television
 Steven Peros, BFA, Film/TV
 Marissa Read
 Bhavani Rao, BS, Communication Arts
 Paul Salamoff
 Jan Schwaid, BFA, Screenwriting
 Jerry Shandy, MFA, Writing for Screen/Television
 Sue Jin Song, MFA, Acting
 Jennifer Sterner, MFA, Screenwriting
 Nebojsa Vulovich, MFA, Cinema Production
 Selyna Warren
 Christina Weir, MA, Mass Communications
 Liz Werner, MFA, Writing for Screen & Television

| PRODUCING

Gregory Ballesteros, BA, Communication
 Ashley Bank, BA, Film
 Brian Beery, MFA, Screenwriting
 John Briscoe, BS, Communications Media
 Preston Butler, MFA, Acting
 Denise Carlson, MA, Counseling Psychology
 Claudia Chung, Ph.D., English Education
 James Coburn, C.A.S., AS, Recording Arts
 Morgan Dameron, BA, Film & TV Production
 Kevin DiNovis, BA, English Literature
 Charlotte Fiehn, Ph.D., English
 Rick Greenwood, MFA, Filmmaking
 Israel Gutierrez, MFA, Film Production
 Denise Hamilton, MA, Education
 Matt Harry, MFA, Cinema-Television
 Krysanne Katsoolis, MA, Law
 Justin LaReau, MFA, Producing for Film & Television
 Anne McCaffrey
 Stephen Miele, J.D., Law
 Chris MODOONO, BS, Business Administration
 David O'Leary, BA, Film/Cognitive Science
 Steven Peros, BFA, Film/TV
 Francis Pezza, MFA, Theatre Design
 Jenni Powell, BA, Psychology
 Jen Prince, MFA, Film Production

Heather Ritcheson
 Mark Ritcheson, MFA, Cinema Arts
 Grant Rosenmeyer, BFA, Film/TV Production
 Tony Schwartz, BA, Communication
 Sue Jin Song, MFA, Acting
 Nebojsa Vulovich, MFA, Cinema Production
 Andrew Todd Wankier, MFA, Screenwriting
 Neal Weisman, MFA, Film Production
 Nick Yellen, BA, Psychology

| PHOTOGRAPHY

Lane Barden, MFA, Photography
 Amina Cruz, MFA, Photography
 Andrew Hall, BA, Graphic Design
 Jon Henry
 Baz Here, MFA, Photography
 Natalja Kent, BFA, Photography
 Linda Lewis, BA, Art
 Silvi Naci, MFA, Photography & Media
 Nikk Rich, BFA, Photography
 Amanda Rowan, BFA, Producing & Photography
 Natasha Rudenko, MFA, Photography
 Naomi White, MFA, Photography & Related Media
 Suné Woods, MFA, Photography

| CINEMATOGRAPHY

David Armstrong, MFA, Cinematography
 Joseph Bonier, BA, History
 John Briscoe, BS, Communications Media
 Neil Casey, MFA, Filmmaking
 Javier Costa, BA, Advertising
 Israel Gutierrez, MFA, Film Production
 Denise Hamilton, MA, Education
 Kate Ketcham, BA, English & Religious Studies
 Jacek Laskus, BA, Cinematography
 Paul Laverack, MA, Screenwriting & Mass Communications (Journalism)
 Pascal Lebegue
 Bryant Lemelle, MFA, Cinematography
 Natasha Leonnet, BA, Media & Culture
 Rebecca Louisell, MFA, Production
 Bruce MacWilliams, BA, Political Science & English
 Scott Marshall, MFA, Directing
 Anne McCaffrey
 Suki Medencevic, MA, Film & TV Camera
 Matteo Nurizzo, MS, Industrial Design & Fashion Management
 Francis Pezza, MFA, Theatre Design
 Jen Prince, MFA, Film Production
 Anthony Richmond
 John Riddle, BS, Graphic Design
 Christopher Rossiter, MFA, Cinematography
 Boris Schaarschmidt, MFA, Directing
 Gil Shilton
 Evan Stulc, BA, Film Production
 Stephen Tapert, MA, Humanities
 Jonathan Thomas, MA, Comparative Studies

Mike Williamson, MFA, Cinematography

| GAME DESIGN

Andrew Allen, MFA, Film Production
Andrew Ashcraft, BFA, Graphic Design
Reuben Bresler, BA, English
Kevin Caton-Largent, MFA, Game Design
Jeremy Diamond
David Fratto, BA, English & American Literature & Language
Brandii Grace, BS, Computer Science
Bryan Jaycox
Grace Ogwo, MFA, Game Design
John Zuur Platten
Guillermo Quesada, MFA, Game Design
Timothy Rosko, MA, Entertainment Technology
Shlomo Sher
Arnold Song, BA, Economics
Eddie Spears III, MFA, Game Design
Glenn Storm, MFA, Film/Video: Experimental Animation
Brandon Winfrey, BA, Cinematic Arts & Theatre

| 3-D ANIMATION

Kumari Donna Bakhru, MA, Film
Andrew Bac, Ph.D, Art Education
Bruce Buckley
Craig Caton, AAS, Radiography
David D' Andrade, MFA, Studio Arts
Frederic Durand, MFA, Graphic Design
Matt Galuppo, BA, Cinematic Arts: Film & TV Production
Gail Harlow, BFA, Experimental Animation
Jim Hillin, MA, Music Performance
Thomas Kanter, BA, Animation & Digital Arts
Grace Ogwo, MFA, Game Design
Mark Ritcheson, MFA, Cinema Arts
Tyler Sandifer, BA Animation & Digital Arts
Saoirse Sempowski, BA, Visual Media Arts
Arnold Song, BA, Economics

| LIBERAL ARTS & SCIENCES

Gina Atkinson, MA, TESOL
Brian Beery, MFA, Screenwriting
Sally Chun, MA, Education (Postsecondary Admin. & Student Affairs)
Anastasia Coon, MFA, Theatre
Merrilyn Crouch, MFA, Acting
Krysten Cunningham, MFA, Art
David D'Andrade, MFA, Studio Arts
Nedra Gallegos, MFA, Theatre
Mahsa Ghanbarpoor, Ph.D., TEFL: Applied Linguistics
Prima Gonzalez, MA, TESOL
Melissa Gulick, MA, Philosophy
Lonnie Halouska, J.D, Law
Richard Van Heertum, Ph.D, Education
Konstantine Kremenetski, Ph.D, Geography:
Geomorphology

Paul Laverack, MA, Screenwriting & Mass Communications (Journalism)

Kathleen Laraia McLaughlin, MFA, Design – Photography & Film

Genia Michaela, BA, Theatre Studies

Robert Pucci, JD, Law

Lee Quarrie, MFA, Theater: Interdisciplinary Digital Media

Mary Samuelson, Ph.D, Film & Television: Cinema & Media Studies

Shlomo Sher, Ph.D, Philosophy

Diana Stanich, MBA, Business Administration

Angelina Tala, MFA, Screenwriting

Maureen Tabor, Ph.D, Sociology

Stephen Tapert, MA, Humanities

Jonathan Thomas, MA, Comparative Studies

Andrew Wankier, MFA, Screenwriting

GAINFUL EMPLOYMENT REPORT

In order to report gainful employment of its graduates, NYFA must identify the job classification(s) each program prepares its graduates for using the United States Department of Labor's Standard Occupational Classification codes, at the Detailed Occupation (six-digit) level. (5, CCR §74112 (d)(3)).

The Standard Occupational Classification (SOC) is an occupational classification system used by the US government to classify occupations for federal agencies. SOC codes are assigned to all occupations in which work is performed for pay or profit. Users of occupational data include students considering career training, job seekers and vocational training schools.

NAME	JOB TITLES	SOC/CIP CODE
Master of Fine Arts in Filmmaking (Thesis Option A) Master of Fine Arts in Filmmaking (Thesis Option B) Bachelor of Fine Arts in Filmmaking Associate of Fine Arts in Filmmaking One-Year Filmmaking	Directors - Stage, Motion Pictures, Television and Radio	27-2012.02
Master of Arts in Film & Media Production	Art Directors	27-1011.00
Master of Fine Arts in Acting for Film Bachelor of Fine Arts in Acting for Film Associate of Fine Arts in Acting for Film One-Year Acting for Film	Actors	27-2011.00
Master of Fine Arts in Screenwriting Master of Arts in Screenwriting Bachelor of Fine Arts in Screenwriting Associate of Fine Arts in Screenwriting One-Year Screenwriting	Poets, Lyricists & Creative Writers	27-3043.05
Master of Fine Arts in Producing (Thesis Option A & B) Master of Fine Arts in Producing (Thesis Option C) Master of Arts in Producing Bachelor of Fine Arts in Producing Associate of Fine Arts in Producing One-Year Producing	Producers	27-2012.01

Master of Fine Arts in Photography Bachelor of Fine Arts in Photography Two-Year Photography One-Year Photography	Photographers	27-4021.00
Master of Fine Arts in Cinematography One-Year Cinematography	Camera Operators, Television, Video & Motion Picture	27-4031.00
Master of Fine Arts in Documentary Filmmaking One-Year Documentary Filmmaking	Directors - Stage, Motion Pictures, Television and Radio	27-2012.02

Master of Fine Arts in Game Design Bachelor of Fine Arts in Game Design Associate of Fine Arts in Game Design One-Year Game Design	Multimedia Artists & Animators	27-1014.00
	Computer & Information Research Scientist	15-1221.00
	Computer Programmers	15-1251.00
	Software Developers	15-1252.00
	Data Scientists	15-2051.00
	Computer Science Teachers, Postsecondary	25-1021.00
	Special Effects Artist & Animators	27-1014.00
Master of Fine Arts in 3-D Animation & Visual Effects Bachelor of Fine Arts in 3-D Animation & Visual Effects One-Year Animation	Multimedia Artists & Animators	27-1014.00
	Special Effects Artists & Animators	27-1014.00
Bachelor of Fine Arts in Graphic Design One-Year Graphic Design	Graphic Designers	27-1024.00
Bachelor of Arts Media Studies	Art Directors	27-1011.00