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# INTRODUCTION

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## **|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; Florence, Italy; and other locations across the globe.

## **|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.

### **|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.

## **|ABOUT THE CATALOG**

## **|ACADEMIC CALENDAR**

The academic year commences on Monday, September 29, 2025, and concludes on Friday, July 3, 2026.

The NYFA Kazakhstan 2025-2026 Course Catalog is the document of authority for NYFA Kazakhstan students participating in programs at the Kaskelen location during the 2025-2026 academic year.

NYFA Kazakhstan reserves the right to change any policies, procedures and course offerings. All students enrolled at the NYFA Kazakhstan are required to follow the institutional and campus-wide policies stated in the newest catalog.

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# STUDENT AFFAIRS POLICIES

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## **STUDENT CODE OF CONDUCT**

### **INTRODUCTION**

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

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

### **STUDENT CONDUCT POLICIES**

#### **A. Jurisdiction**

The NYFA Kazakhstan 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 Kazakhstan Student Conduct Code shall apply to a student's conduct even if the student withdraws from NYFA while a disciplinary matter is pending. The Campus Director 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 Sexual Misconduct Policy, may include incidents of domestic violence, dating violence, stalking, sexual assault, sexual harassment, and other prohibited behavior.

## **21) Stalking**

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

For stalking violations of a sexual nature, see NYFA's Sexual Misconduct Policy.

## **22) Harassment**

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

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

## **23) Hazing**

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

## **24) Retaliation**

Retaliation includes, but is not limited to, threats, intimidation, reprisals, and/or adverse actions taken against a member of the NYFA community, in relation to reporting student misconduct,

participating in a student conduct-related investigation, or assisting with a student conduct-related matter.

For incidents of retaliation related to sexual misconduct, see NYFA's Sexual Misconduct Policy.

## **25) Bullying & Intimidation**

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

## **26) Discrimination**

Discrimination includes acts towards a NYFA community member on the basis of an actual or perceived protected class or characteristic, that create a hostile learning, living, or working environment or limit an individual's ability to participate in or benefit from any NYFA educational programs. Discrimination includes any act of intimidation or hostility against an individual because of their actual or perceived protected class or characteristic. All forms of discrimination are governed by the rules of NYFA's Sexual Misconduct Policy and/or NYFA's Student Grievance and Resolution Process.

## **27) Fraternization**

Fraternization includes, but is not limited to, intimate relationships and socialization outside of professional and academic reasons between NYFA students and NYFA faculty members or staff. This includes social media fraternization such as, "friending" or accepting "friend requests," or "following" NYFA faculty or staff on Facebook, X, Instagram, TikTok, 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, nunchucks, throwing stars), including any item that falls within the category of a weapon, or the storage of in a vehicle parked on NYFA property.

### **35) Expectation of Privacy**

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

For incidents involving privacy related to sexual misconduct, see NYFA's Sexual Misconduct Policy.

### **36) Encouraging, Permitting, or Assisting with a Violation**

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

### **37) Student Guests**

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

### **38) Guest Speakers**

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

### **39) Unauthorized Vehicles or Devices**

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

### **40) Personal Care**

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



#### **41) NYFA Production & Locations**

Violations of policies, rules, or expectations related to Equipment, Props, Production, Editing and Post-Production Department guidelines. Includes following guidelines for greenlight processes, on-set safety, or action sequence authorization. Behaving respectfully and following location guidelines and expectations while on location at NYFA activities.

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

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

#### **43) Violations of Law**

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

#### **44) Violation of Disciplinary Conditions**

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

### **|STUDENT CONDUCT PROCEDURES**

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

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 Campus Director, referred to hereafter as the Student Conduct Administrator. Complaints may be submitted through email. Complaints must be made within six months following discovery of the alleged misconduct, unless an exception is granted by the Campus Director.

#### **B. Initial Investigation**

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

### **C. Notice of Investigation**

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

- The nature of the conduct in question and the basis for the allegation.
- Information on how to access a full version of NYFA's Student Conduct Code.
- Notification of the student's right to be accompanied by a Support Person.
- An amount of time by which the student is expected to respond to the notice. NYFA allows for up to three (3) days from the date of notice for the student to respond to the Student Conduct Administrator for the purpose of scheduling an initial meeting.
- What occurs if the Student Conduct Administrator fails to hear from the student. NYFA allows the Student Conduct Administrator to place a Hold on the student's NYFA records if the student does not contact the Student Conduct Administrator within the three-day period or fails to keep any scheduled appointment. The student will be notified that this action has been taken. The placement of a Hold on the student's NYFA records may prevent the student from registering and/or from obtaining transcripts, verifications, or a degree from NYFA. The Hold will be removed only when the student attends a scheduled meeting, responds to the allegations, or upon resolution of the student conduct procedures.

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

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

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

- Ensure that the student has been provided information on how to access NYFA's Student Conduct Code.

- Discuss privacy; inform the student that the content of meeting and student conduct proceedings will be kept private, unless privacy is waived by the student.
- Explain the purpose of the meeting, which is to determine if there has been a violation, and to gather information about appropriate resolution and/or disciplinary sanctions.
- Describe to the student the nature of the conduct in question, and sections of the Student Conduct Code that have allegedly been violated.
- Allow the student to have an opportunity to be heard and to respond to the allegations.
- 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.

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 Director.
- ii. A Notice of Intent to Revoke Degree or Certificate shall be sent to the student. This notice shall include the details of the violation and the basis for the revocation.
- iii. The student may submit a written appeal of the revocation to NYFA's Campus Director 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 Director or designee. 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 Director will gather information for the basis of their determination including, but not limited to, information related to the case submitted, information about any previous cases with similar misconduct, the letter of appeal from the responding student, and any additional information the Campus Director may need to make a determination.

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

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

A decision letter containing the determination of the Campus Director will be delivered to the student via NYFA email. The Campus Director may also notify other parties of the decision, if such parties are authorized to receive such information.

### **INTERIM &/OR EMERGENCY MEASURES**

The Campus Director, 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 Director or designee will review the information upon which the Procedural Hold was based. The Procedural Hold will stand unless the Campus Director denounces the Procedural Hold within twenty-four (24) hours of its imposition. If the Campus Director 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 Director 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 Director 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 Director 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.

#### **AMENDMENT & MODIFICATION**

Any amendments or modifications to NYFA's Student Conduct Code will be made by The Campus Director, in consultation with appropriate NYFA faculty, staff, and administrators.

#### **DEFINED TERMS**

##### **A. NYFA**

The term NYFA means NYFA Kazakhstan 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 (typically the NYFA Kazakhstan Campus Director) authorized 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.

#### **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

## 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 an academic program of the Academy; (b) has completed the immediately preceding term and is eligible for re-enrollment, including the recess periods between academic terms; or (c) is on approved educational leave or other approved leave status from an academic program.

## 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 Campus Director 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 to the Campus Director.

All student complaints will be investigated thoroughly, including interviewing all parties and reviewing all documents that relate to or may potentially relate to the complaint.

Upon receipt of a formal student grievance, the Campus Director will review the grievance and make an initial determination regarding whether the grievance is complete, within the jurisdiction of the school, and, if found to be true, would constitute a violation of law or NYFA policy. If the above conditions are met, the Campus Director will inform the

complainant in writing that the grievance process will move forward. Such a determination will be made within five (5) business days.

If the Campus Director determines that the grievance is incomplete, the student will have three (3) business days from the date of the written notice to make the grievance complete. If the student fails to make the grievance complete, the grievance will be dismissed. If the grievance raises multiple distinct issues, the Campus Director will make the determination described above with regard to each individual issue. The Campus Director may investigate some issues and dismiss others pursuant to this review process.

If a complaint is dismissed, the Campus Director 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 Director. The request for appeal must articulate why the decision by the Campus Director to dismiss the case was in error. The Campus Director will respond in writing within ten (10) business days of receipt of the appeal. The Campus Director will make this determination after reviewing documents provided 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 revert back to the Campus Director for investigation in accordance with the procedures outlined below.

The Campus Director will commence the investigation by sending a copy of the written grievance and any supporting documentation as appropriate to the individual respondent or to the head or chair of any department or program against which the grievance was filed. The respondent shall have five (5) business days to respond to the grievance. The Campus Director may then interview the complainant, respondent, or both.

In some cases, the Campus Director may interview individuals other than the complainant and respondent, and may request additional documentation from any of the above parties. The Campus Director shall complete the investigation and deliver a written report to the complainant and respondent within fifteen (15) business days of the initial receipt of the grievance. The report will contain a summary of the issues within the grievance, references to the applicable NYFA policy, a summary of the factual findings of the investigation, and a conclusion regarding the recommended outcome of the grievance, including proposed corrective actions, if any.

In the event the outcome of the grievance calls for disciplinary action to be taken against any NYFA student, the matter shall be adjudicated within the Campus Director office

according to the policies and procedures of the school's Disciplinary Panel. 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 Campus Director issued the findings. The Campus Director will consider the appeal in such cases. The Campus Director will make a final, binding decision on the appeal within ten (10) business days, and will send the written appeals decision to the complainant and respondent. To be considered, the appeal must be based on one of the following assertions:

The Student Grievance Review and Resolution Process as set forth in the preceding steps was not followed correctly, and this failure to follow the procedures resulted in the adverse finding, or

The Campus Director misinterpreted written, recorded, oral, or other evidence presented in the investigation and this misinterpretation of the evidence resulted in the adverse finding, or

The Campus Director inappropriately or mistakenly applied NYFA policy or standards of conduct to the grievance and this misapplication of policy resulted in the adverse finding.

A written summary of all complaints will be kept for a minimum of six years from the date that the complaint was first received.



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# ACADEMIC POLICIES

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## **| 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

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

## **| FAILED COURSES**

When a student does not successfully complete a course, the student will need to repeat the course in a later semester.

Students may be required to take a make-up semester if they do not successfully complete three courses in one semester or four courses cumulatively. Students are required to pay per-credit for make-up work and will have the opportunity to enroll in additional courses they have not yet completed, to maintain full-time status.

A student who has attempted and failed the same course three times will not be eligible to take the course again in their program of study, and may not be eligible to complete the program as a result.

## **|ATTENDANCE**

While there is no institution-wide attendance policy at NYFA Kazakhstan, each department and course have academic policies and grade breakdowns that will be affected 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.

## **|LEAVE OF ABSENCE**

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

Students are permitted a leave of absence if they meet reasons such as but not limited to:

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

NYFA students may be granted a leave of absence of up to 180 days (6 months), before they are asked to withdraw and re-apply to the program. A leave of absence cannot exceed 180 days in any 12-month period

Each student's request is evaluated by the Department Chair, Campus Director, Registrar, and any other relevant department or office.

Students who do not return to active enrollment at the completion of their approved leave of absence are withdrawn from their program.

## **|WITHDRAWAL**

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. In a full-semester course, students may not withdraw past 8 weeks into the course without incurring an academic penalty. In an 8-week course, students may not withdraw past 2 weeks into the course without incurring an academic penalty. The student may petition to have the "W" removed from the transcript upon successful completion of the course. The student may do so by submitting a petition in writing to the student's academic adviser. This process does not guarantee rescinding the "W" from the transcript.

If you withdraw from the course up to 5 weeks into the course, you 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.

## **| 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.

## **| 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. While we embrace the artist's right to free speech and expression, any form of discrimination (whether based on age, race, religion, gender, gender identity, sexual orientation, or any protected class), libel, slander, or defamation are strictly prohibited and are subject to disciplinary action. Any NYFA student, faculty or staff found in violation of the Student Code of Conduct or the Employee Handbook for these actions may be held accountable through suspension, expulsion, or termination.

## **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.

#### | 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. Depending on the nature of the course, these hours will be distributed between instruction hours and studio/laboratory preparation hours.

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 guidelines routinely to ensure that NYFA Kazakhstan is complying with regulations and standards.

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

#### INDEPENDENT STUDY

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

## TRANSFER CREDIT POLICIES

The studio arts curriculum at NYFA is highly specialized and integrated with very few electives and it is the general policy of NYFA Kazakhstan not to accept transfer units in studio arts from other academic postsecondary institutions. For this reason, most programs at NYFA whose curriculum is 100% discipline-specific (such as conservatory/certificate or master's programs) will not be eligible for transfer credits from other institutions.

## NOTICE CONCERNING TRANSFERABILITY OF CREDITS & CREDENTIALS EARNED AT OUR INSTITUTION

The transferability of credits you earn at NYFA Kazakhstan is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the diploma or certificate you earn is also at the complete discretion of the institution to which you may seek to transfer. If the credits or 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 NYFA Kazakhstan will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending NYFA to determine if your credits or degree, diploma or certificate will transfer.

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# STUDENT RESOURCES

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## |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.

## |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.

## |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 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:

Student Engagement Goal (The instructor would like to...)	Remote Teaching Strategies
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<p>Encourage students to ask questions</p>	<ol style="list-style-type: none"> <li>1. For live lectures in Zoom: <ul style="list-style-type: none"> <li>▪ Ask students to use the “raise hand” feature.</li> <li>▪ Ask students to type questions into the chat box.</li> </ul> </li> <li>2. In Google Classroom: Ask students to submit questions to a discussion forum.</li> <li>3. For office hours: Schedule a recurring meeting in Zoom for office hours.</li> </ol>
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<p>Write on whiteboard</p>	<ol style="list-style-type: none"> <li>1. For live Zoom lectures: <ul style="list-style-type: none"> <li>▪ Use <a href="#">Zoom's embedded whiteboard</a>.</li> <li>▪ Screen share a blank document or slide and type live notes.</li> <li>▪ <a href="#">Connect an iPad or tablet</a> to their computer and then share it as a secondary screen in Zoom.</li> </ul> </li> <li>2. For recorded (supplementary) lectures in Zoom: <ul style="list-style-type: none"> <li>▪ Use <a href="#">Zoom's embedded whiteboard</a>.</li> <li>▪ Screen share a blank document or slide and type live notes.</li> <li>▪ <a href="#">Connect an iPad or tablet</a> to their computer and then share it as a secondary screen in Zoom.</li> <li>▪ Write by hand on paper. Take photographs (of completed work or stages) and incorporate them into slides for Zoom recording.</li> </ul> </li> <li>3. Alternatively, recording themselves writing with a secondary camera and uploading those video files to Google Classroom as separate tutorials to complement recorded lectures.</li> </ol>
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<p>Use polling tools</p>	<ol style="list-style-type: none"> <li>1. In Zoom: <ul style="list-style-type: none"> <li>▪ Use <b>Zoom's embedded poll feature</b> (multiple choice questions only; can be used for attendance/participation if Zoom meetings are scheduled through Google Hangouts).</li> </ul> </li> <li>2. In Google Classroom: <ul style="list-style-type: none"> <li>▪ Use Google Forms for exams, quizzes, and surveys.</li> </ul> </li> </ol>
<p>Use think-pair-share or other small group activities</p>	<ol style="list-style-type: none"> <li>1. In Zoom: <ul style="list-style-type: none"> <li>▪ Use <b>breakout rooms</b> to allow for small group discussions. Post discussion prompts or activity instructions in the main chat before breaking out and visit groups periodically to help keep students on task.</li> </ul> </li> <li>2. In Google Classroom: <ul style="list-style-type: none"> <li>▪ Use <b>discussion forums</b> to divide larger classes for smaller group discussion.</li> </ul> </li> <li>3. Zoom and Google Classroom: <ul style="list-style-type: none"> <li>▪ Use Google Docs/Sheets and ask students to respond to a prompt first, and then comment on or discuss the response of peers.</li> <li>▪ While in breakout rooms, students can use the share screen feature to collaborate on the shared document in real time (participant screen sharing must be enabled in Zoom settings).</li> </ul> </li> </ol>

Engage in collaborative writing or peer review of student generated documents	<ol style="list-style-type: none"> <li>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.</li> <li>2. In Google Classroom: <ul style="list-style-type: none"> <li>▪ 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).</li> </ul> </li> </ol>
Do collaborative annotation of documents (course readings or student work)	<ol style="list-style-type: none"> <li>1. In Zoom: <ul style="list-style-type: none"> <li>▪ Using Google Apps: Use the chat box to share a link to a Google Doc, and provide instructions to students about how to add annotations using comments. Use share-screen to project student work when complete.</li> </ul> </li> <li>2. In Google Classroom: <ul style="list-style-type: none"> <li>▪ Using Google Apps: Share a link to a Google Doc/Sheet on course website. Set clear expectations about how students should use comment features to add annotations.</li> </ul> </li> </ol>

<p>Have students give presentations or share creative work</p>	<p>1. Using Zoom:</p> <ul style="list-style-type: none"> <li>▪ For live sessions, the instructor/host can use Zoom's <b>spotlight</b> feature to focus attention on a particular student during their presentation / performance.</li> <li>▪ For asynchronous: ask students to <b>record</b> a presentation / performance over Zoom. They can then upload the video as an assignment for grading or to a discussion forum (or Google Drive folder) for viewing and commenting by other students, or for discussion in Zoom breakout rooms.</li> </ul>
<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"> <li>1. In Zoom: Students can point a webcam or smartphone at their work to share with the instructor or with peers.</li> <li>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.</li> <li>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.</li> </ol>

## 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:

You must do this in advance of your first class. You will do this step just once, and you never have to repeat it.

You will receive a notification via email from Zoom. Click “Activate” to activate your Zoom account.

You will click on “Sign In With Google”, and use your nyfa.edu email and password. **YOU MUST USE YOUR nyfa.edu ACCOUNT.**

Click on “Create Account” This will open a window to the Zoom homepage.

Click on “Resources” on the top right of the window, a drop-down menu will appear.

Click on “Download Zoom Client.”

Click “Download” under “Zoom Client for Meetings.”

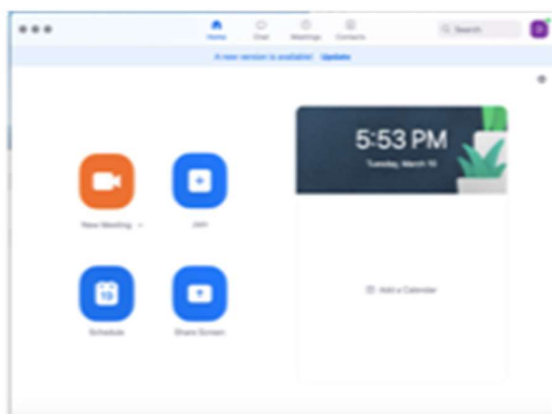
Install the software onto your computer, as you would any software.

After it installs you now have an account and the Zoom software on your device.

### Step 2:

Open the Zoom application you just installed on your computer.

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:

Click on the “Join” icon from the Zoom Classroom Home Screen:

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.

Click Join (as shown below):



A window may appear that asks you to confirm your audio and video access.

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.

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.

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# **FACILITIES & EQUIPMENT**

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## FACILITIES & EQUIPMENT

Facilities and equipment available to students include:

### CLASSROOMS

New York Film Academy has classrooms of varying size.

### SOUND STAGES

Students have access to open-space stages to film scenes for projects.

### POST-PRODUCTION & COMPUTING

Students have access to Macintosh computers and 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.

### EQUIPMENT ROOM

Equipment is provided and assigned to our students based on to their respective projects.

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.

There are several grip & electric packages that are provided and assigned based on their respective projects.

### 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.



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# TUITION & COSTS

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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 pay tuition and institutional fees & charges in full, after the student has been accepted, before enrolling.

Tuition is due 45 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.

## **TUITION & COSTS - FALL 2025**

### **ONE-YEAR CERTIFICATE PROGRAMS:**

Kazakhstani Nationals: \$18,000 USD

International Students: \$25,000 USD

### **SHORT-TERM WORKSHOPS:**

#### **8-Week Workshops:**

Filmmaking: \$7000

Screenwriting: \$4000

Acting for Film: \$6000

#### **4-Week Workshops:**

Filmmaking \$4000

Acting \$3700

The above includes tuition, equipment, software, and other fees.

#### NYFA KAZAKHSTAN REFUND POLICY:

NYFA Kazakhstan students withdrawing in the up until the first week of the program will be eligible for a 75% refund. After the first week, the student will be eligible for a 50% discount up until the 5th week of the program. After the 5th week of the program there will not be a refund available.

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# ONE-YEAR CERTIFICATE PROGRAMS

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## CERTIFICATE PROGRAM ADMISSIONS POLICY

All students pursuing a certificate program at NYFA Kazakhstan 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:

Completed Program Application

Application Fee

Proof of High School Completion

Creative Portfolio

Proof of English Proficiency

Please note that NYFA Kazakhstan 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://kaz.nyfa.edu/en/users/study-form/>

### APPLICATION FEE

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

### PROOF OF HIGH SCHOOL COMPLETION

All students pursuing a degree from NYFA Kazakhstan 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.)

### 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.

### 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.

### 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 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 preferred.

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 teleconference 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 Kazakhstan, students must pay a required non-refundable 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. The deposit is non-refundable.

#### | ADMISSION STIPULATION

Please note that admission to any NYFA Kazakhstan 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 institution, 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.





# ONE-YEAR FILMMAKING

41.5 Credits

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## PROGRAM OVERVIEW

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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, students will be ready to focus on their final film projects.

The 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.

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## PROGRAM LEARNING OUTCOMES

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Upon successful completion of this program, students will:

- 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.

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## OBJECTIVES

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Students learn the techniques of visual storytelling in classes that include Director's Craft, Camera & Lighting, Screenwriting, Acting, and Editing. Students 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 One-Year Filmmaking Program 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 projects, they transition to the preproduction phase, planning and preparing the script for production in directing and producing classes.

Building upon the filmmaking foundations, students are expected to produce a polished short film of up to 15 minutes in length.

The One-Year Filmmaking Program is divided into two distinct processes. The first is the production period, during which each student directs their own film and works on classmates' films. The second phase 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:**

- 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.
- 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.
- 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:**

- Write direct and edit five short projects.
- 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.
- 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 Final Film.
- Exercise the basic principles of film and media producing.
- Create professional quality producing and directing production books.
- Direct and edit a final film of up to 15 minutes.

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**FINAL SCREENINGS**

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The Final One Year Film will be presented in the screening room for an invited audience. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements thus far.

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**COURSE DESCRIPTIONS**

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**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, 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 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 program. 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.

## **Director's Craft II**

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 Final 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. 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 to 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, 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' Final 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 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 Final Film productions.

## **Final 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.

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.

## **Final 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. Prerequisite(s): Final Film Production

## **Elements of Feature Screenwriting**

Through 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.

## **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 Final 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 SCREENWRITING

34 Credits

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## PROGRAM OVERVIEW

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

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## PROGRAM LEARNING OUTCOMES

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Upon graduation from the One Year Screenwriting Program, students will be able to:

- Build a portfolio of concepts, pitches, loglines, written scripts and produced work in Feature, Television, and Short Film & Video format that demonstrate proficiency in Story Structure, Character Development, Tone, Theme and Visual Storytelling.
- Work as a professional writer and understand industry best practices and the production process, including the development of concepts and written drafts in writers rooms and committees, presenting work in Treatment and Proposal form, and delivering well constructed verbal and visual pitches and loglines of their ideas.
- Build creative stories around the wants and needs of three dimensional characters, which explore compelling themes and issues to serve as a well structured blueprint for produced visual works.
- Apply critical thinking skills, a knowledge of visual language, thoughtful analysis, empathy and an inclusive understanding of storytelling intention and point of view to deliver constructive critique and feedback on developing and produced work or written material.
- Demonstrate a personal voice and storytelling style across written, verbal, and produced work in and for multiple media and story formats.

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## OBJECTIVES

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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 prospective on the film industry and screenwriting over the past one hundred years.

The program 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 their short script 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:**

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.

- 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.

### **Production Goals:**

Students will produce:

- 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).
- A detailed beat breakdown and first draft of a second original screenplay.
- A list of notes and strategies for a rewrite.
- A digital short film.
- A pilot script and a series proposal/bible for an original television series.
- Ideas for two additional television series.
- A treatment for a genre-specific feature film screenplay.

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## **COURSE DESCRIPTIONS**

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### **Elements of Screenwriting**

Through 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 inclass 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. 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.

### **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. Students will then 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 then 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 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

36.5 Credits

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## PROGRAM OVERVIEW

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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.

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### PROGRAM LEARNING OUTCOMES

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- 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.

### 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.

The program 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 program culminates with each student pitching and presenting a film or television project at the Producers Pitchfest.

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

**Production Goals:**

- In collaborative groups, 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.
- Produce a short narrative film for a NYFA students in the filmmaking program.
- Develop an effective pitch and feature film business plan or television show bible.

**COURSE DESCRIPTIONS****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. 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 first-hand 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 nonlinear editing, post-production audio, basic visual effects, and professional post-production workflow.

## **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 GAME DESIGN**

31 Credits

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### **PROGRAM OVERVIEW**

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The New York Film Academy (NYFA) The One Year in Game Design is a 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 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.

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### **PROGRAM LEARNING OUTCOMES**

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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 know how to:

- Prototype and develop games using industry-standard tools.
- Conduct playtest sessions which elicit feedback to improve the quality of the player experience.
- Create and present materials essential to the production of games, such as schedules, pitches, and design documents using best practices from industry.
- Develop linear and non-linear narrative skills aiding in the creation of dramatic narrative elements such as: theme, story, worlds, and characters.
- Formulate their own artistic and design voice using the language of Game Design.
- Practice collaborating with peers with the aim of creating works of philosophical, social, and/or cultural significance.

#### **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.
- Ability 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.

#### **Production 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

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### **COURSE DESCRIPTIONS**

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#### **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 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 working digital games at the end of the program. 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 program so they will acquire more sophisticated skills. At the end of the program, 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:

- Understand Fundamental Theory - See how any game breaks down into Formal, Dramatic, and Dynamic systems. And learn how the three interrelate.
- Learn Core Development Process - Acquire the skills of prototyping, playtesting, iteration, presentation, and collaboration.
- 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 guerrilla 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.

### **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 and deliver a working 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.

### **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**

47 Credits

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### **PROGRAM OVERVIEW**

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The New York Film Academy One-Year program in 3-D Animation and VFX is a 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 One-Year program in 3-D Animation and VFX provides a hands-on environment to challenge, inspire, and develop the talents of aspiring animation artists.

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### **PROGRAM LEARNING OUTCOMES**

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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.

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## OBJECTIVES

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### **Learning Outcomes:**

- The primary objective at the beginning of the program 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.

### **Learning Outcomes:**

- Students will directly apply concepts and improve projects created throughout the program.
- 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 plan out and pre visualize the final project.
- 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.

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## COURSE DESCRIPTIONS

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### 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.

### **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 V-Ray 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 their work begun in 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*

### *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.

### **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.

## **ONE-YEAR ACTING FOR FILM**

31 Credits

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### **PROGRAM OVERVIEW**

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Students in the One-Year Acting for Film undergo a thorough regimen of class work and film acting that lays the groundwork for a professional life in the film arts. Students participate in a broad array of class work that introduces them to, and trains them in, leading acting techniques. Students are armed with the techniques and confidence they need to create believable performances for the camera.

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.

As students progress through the One Year Program it enables them to continue developing as actors by

challenging their range, and moving beyond their “comfort zone.” 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.

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**PROGRAM LEARNING OUTCOMES**

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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.

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## COURSE DESCRIPTIONS

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### **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.

### **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.

## **SHORT-TERM WORKSHOPS**

### **FOUR-WEEK FILMMAKING**

3 Credits

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#### **PROGRAM OVERVIEW**

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This 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 additional hours each 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.

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## PROGRAM LEARNING OUTCOMES

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Skills learned as a result of successful completion of this workshop include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- An in-depth knowledge of HD digital video cameras, and motion picture production.

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## PROJECT REQUIREMENTS

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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.

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## AREAS OF STUDY

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### 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.

## **ONE-WEEK FILMMAKING**

1 Credit

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### **PROGRAM OVERVIEW**

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This program begins with an intensive study in filmmaking, which encompasses both directing and screenwriting, and cinematography. Each student will write, direct, and edit their own project. They will also assist their classmates as key crewmembers on theirs. These individual film projects are edited under the supervision of an instructor.

Following production and post-production, students screen their work with their classmates, instructors, and invited guests and engage in critiques and discussion.

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### **PROGRAM OBJECTIVES**

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The educational objectives in the One-Week Filmmaking Program are to introduce students to the art and craft of filmmaking and to instruct students through a strict regimen of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

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### **PROGRAM LEARNING OUTCOMES**

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Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment
- Knowledge of HD digital video cameras and motion picture production
- In-depth experience working as both director and cinematographer on student production
- Experience with a Digital editing software
- Knowledge of aesthetic film theory and experience with practical application of the same

### **PROJECT REQUIREMENTS**

The One-Week Filmmaking Program requires that each student complete one film project.

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### **AREAS OF STUDY**

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#### **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.

(Please note: specific projects, equipment, courses, and learning outcomes of any NYFA programs are subject to change. Students should refer to the most recently published campus catalog for the most up-to-date curriculum)

## EIGHT-WEEK FILMMAKING

6 Credits

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### PROGRAM OVERVIEW

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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 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.

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## PROGRAM OBJECTIVES

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The educational objectives of the Eight-Week Filmmaking Certificate Program are to teach students the art and craft of filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

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## PROGRAM LEARNING OUTCOMES

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Skills learned as a result of successful completion of this program include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- An in-depth knowledge of 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:** Chekhovian Film

**Project 5:** Final Film

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## AREAS OF STUDY

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### 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. 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**

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.

### **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.

(Please note: specific projects, equipment, courses, and learning outcomes of any NYFA programs are subject to change. Students should refer to the most recently published campus catalog for the most up-to-date curriculum)

## **EIGHT-WEEK FEATURE SCREENWRITING**

6 Credits

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### **PROGRAM OVERVIEW**

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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 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.

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### **PROGRAM OBJECTIVES**

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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.

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## PROGRAM LEARNING OUTCOMES

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Students will gain knowledge of and hands-on experience with screenwriting, the process of revision, writing dialogue, the business of screenwriting, classic screenplay structure, character arcs, theme, conflict, flashbacks, voice-over, subtext, style and tone, visualization, discipline, genre, and WGA format.

### PROJECT REQUIREMENTS

The Eight-Week Screenwriting Program requires that each student prepare a draft of an original treatment for a feature film, and the first act of that screenplay.

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## AREAS OF STUDY

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### 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 descriptions 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 ACTING FOR FILM

6 Credits

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## PROGRAM OVERVIEW

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This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

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## PROGRAM OBJECTIVES

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In the Eight-Week Acting for Film program, students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
- Technique
- Voice
- Movement
- Acting for Film

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## PROGRAM LEARNING OUTCOMES

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Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment.
- Develop a fundamental knowledge of and experience in the art and craft of acting for film.
- Examine multiple modern and classical approaches to performance, script interpretation and character formation.

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## AREAS OF STUDY

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### 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 a 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 and 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.

## **FOUR-WEEK ACTING FOR FILM**

3 Credits

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### **PROGRAM OVERVIEW**

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This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

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### **PROGRAM OBJECTIVES**

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In the Four-Week Acting for Film program, students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
- Technique
- Voice
- Movement
- Acting for Film

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### PROGRAM LEARNING OUTCOMES

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Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment.
- Develop a fundamental knowledge of and experience in the art and craft of acting for film.
- Examine multiple modern and classical approaches to performance, script interpretation and character formation.

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### AREAS OF STUDY

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#### 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 a 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 and 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.

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