Tisch School of the Arts

ANNOUNCEMENT FOR
THE 46TH AND 47TH SESSIONS

721 BROADWAY
NEW YORK, NEW YORK 10003-6807

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Notice: The policies, requirements, course offerings, schedules, activities, tuition, fees, and calendar of the school and its departments and programs set forth in this bulletin are subject to change without notice at any time at the sole discretion of the administration. Such changes may be of any nature, including, but not limited to, the elimination of the school, programs, classes, or activities; the relocation of or modification of the content of any of the foregoing, and the cancellation of scheduled classes or other academic activities.

Payment of tuition or attendance at any classes shall constitute a student’s acceptance of the administration’s rights as set forth in the above paragraph.
## Administration

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mary Schmidt Campbell</td>
<td>Dean</td>
<td>212-998-1800</td>
</tr>
<tr>
<td>Kenneth E. Tabachnick</td>
<td>Deputy Dean</td>
<td>212-998-1465</td>
</tr>
<tr>
<td>Louis Scheeder</td>
<td>Associate Dean for Faculty</td>
<td>212-998-1805</td>
</tr>
<tr>
<td>Sheril D. Antonio</td>
<td>Associate Dean, Maurice Kanbar Institute of Film and Television, New Media and Clive Davis Institute of Recorded Music</td>
<td>212-998-1715</td>
</tr>
<tr>
<td>Allyson Green</td>
<td>Associate Dean for Institute of Performing Arts</td>
<td>212-998-1541</td>
</tr>
<tr>
<td>Robert Cameron</td>
<td>Associate Dean for Student Affairs</td>
<td>212-998-1900</td>
</tr>
<tr>
<td>Kathleen McDermott</td>
<td>Associate Dean for Resource Planning and Compliance</td>
<td>212-998-1515</td>
</tr>
<tr>
<td>Kaiko Hayes</td>
<td>Assistant Dean for Administration</td>
<td>212-998-1800</td>
</tr>
<tr>
<td>Andrew J. Uriarte</td>
<td>Assistant Dean, External Affairs</td>
<td>212-998-1808</td>
</tr>
<tr>
<td>Katherine Drummond</td>
<td>Senior Director of Human Resources</td>
<td>212-998-1905</td>
</tr>
<tr>
<td>Melissa Levine</td>
<td>Director of Career Development</td>
<td>212-998-1916</td>
</tr>
<tr>
<td>Patricia Decker</td>
<td>Director of Recruitment</td>
<td>212-998-1910</td>
</tr>
<tr>
<td>Dan Sandford</td>
<td>Director of Graduate Admissions</td>
<td>212-998-1918</td>
</tr>
<tr>
<td>Anita R. Gupta</td>
<td>Director of Academic Services</td>
<td>212-998-1901</td>
</tr>
<tr>
<td>Jodi Bailey</td>
<td>Director of Student Affairs</td>
<td>212-998-1393</td>
</tr>
</tbody>
</table>

## Departments

### INSTITUTE OF PERFORMING ARTS

- **Graduate Acting Program**
  - 721 Broadway, 5th Floor
  - 212-998-1960

- **Department of Art and Public Policy**
  - 665 Broadway, 6th Floor
  - 212-992-8200

- **Department of Dance**
  - 111 Second Avenue, 3rd Floor
  - 212-998-1980

- **Department of Design for Stage and Film**
  - 721 Broadway, 3rd Floor
  - 212-998-1950

- **Department of Drama, Undergraduate**
  - 721 Broadway, 3rd Floor
  - 212-998-1850

### MAURICE KANBAR INSTITUTE OF FILM AND TELEVISION

- **Film and Television, Undergraduate Division**
  - 721 Broadway, 11th Floor
  - 212-998-1700

- **Film and Television, Graduate Division**
  - 721 Broadway, 10th Floor
  - 212-998-1780

- **Department of Performance Studies**
  - 721 Broadway, 6th Floor
  - 212-998-1620

- **Graduate Musical Theatre Writing Program**
  - 113A Second Avenue
  - 212-998-1830

### RITA AND BURTON GOLDBERG DEPARTMENT OF DRAMATIC WRITING

- **Interactive Telecommunications Program**
  - 721 Broadway, 4th Floor
  - 212-998-1880

### SKIRBALL CENTER FOR NEW MEDIA

- **Department of Cinema Studies**
  - 721 Broadway, 6th Floor
  - 212-998-1600

- **NYU Game Center**
  - 2 Metrotech Center, 8th Floor, Brooklyn, NY, 646-997-0708.

### CLIVE DAVIS INSTITUTE OF RECORDED MUSIC

- **Department of Photography and Imaging**
  - 721 Broadway, 8th Floor
  - 212-998-1930

- **Director of Career Development**
  - 212-998-1900

- **Director of Recruitment**
  - 212-998-1910

- **Director of Graduate Admissions**
  - 212-998-1918

- **Director of Academic Services**
  - 212-998-1901

- **Director of Student Affairs**
  - 212-998-1393
<table>
<thead>
<tr>
<th>Services</th>
<th>Admissions, Undergraduate</th>
<th>Financial Aid</th>
<th>Student Employment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>665 Broadway, 11th Floor</td>
<td>25 West Fourth Street</td>
<td>133 East 13th Street</td>
</tr>
<tr>
<td></td>
<td>212-998-4500</td>
<td>212-998-4444</td>
<td>212-998-4730</td>
</tr>
<tr>
<td>Admissions, Graduate</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>726 Broadway, 2nd Floor</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>212-998-1918</td>
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<td></td>
</tr>
<tr>
<td>Bursar</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>25 West Fourth Street</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>212-998-2800</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Housing (Undergraduate)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>383 Lafayette Street</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>212-998-4600</td>
<td></td>
<td></td>
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<tr>
<td>Housing (Off-Campus)</td>
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</tr>
<tr>
<td></td>
<td>4 Washington Square Village</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>212-998-4620</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Office of Global Services</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>561 La Guardia Place</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>212-998-4720</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The Official University Academic Calendar provides relevant holidays, breaks, commencement, and school start/end dates. Please refer to this website for the most up to date University academic calendar at [http://www.nyu.edu/registrar/calendars/university-calendar.html](http://www.nyu.edu/registrar/calendars/university-calendar.html).

**UNIVERSITY ACADEMIC CALENDAR**

### Fall 2013

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>Labor Day Holiday</td>
<td>Monday, September 2</td>
</tr>
<tr>
<td>Fall Classes Begin</td>
<td>Tuesday, September 3</td>
</tr>
<tr>
<td>No Classes Scheduled</td>
<td>Monday, October 14 - Tuesday, October 15</td>
</tr>
<tr>
<td>Thanksgiving Recess</td>
<td>Thursday, November 28 - Friday, November 29</td>
</tr>
<tr>
<td>Legislative Day</td>
<td>Wednesday, December 11 (classes meet on a Monday schedule)</td>
</tr>
<tr>
<td>Last Day of Classes</td>
<td>Friday, December 13</td>
</tr>
<tr>
<td>Fall Semester Exams</td>
<td>Monday, December 16 - Friday, December 20</td>
</tr>
<tr>
<td>Winter Recess</td>
<td>Saturday, December 21 - Sunday, January 26</td>
</tr>
</tbody>
</table>

### Spring 2014

<table>
<thead>
<tr>
<th>Event</th>
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<tbody>
<tr>
<td>Winter Session Classes Begin</td>
<td>Monday, January 6</td>
</tr>
<tr>
<td>Holiday: Martin Luther King Day</td>
<td>Monday, January 20</td>
</tr>
<tr>
<td>Last Day of Winter Session Classes</td>
<td>Friday, January 24</td>
</tr>
<tr>
<td>Spring Classes Begin</td>
<td>Monday, January 27</td>
</tr>
<tr>
<td>Holiday: Presidents’ Day</td>
<td>Monday, February 17</td>
</tr>
<tr>
<td>Spring Recess</td>
<td>Monday, March 17 - Sunday, March 23</td>
</tr>
<tr>
<td>Last Day of Classes</td>
<td>Monday, May 12</td>
</tr>
<tr>
<td>Reading Day</td>
<td>Tuesday, May 13</td>
</tr>
<tr>
<td>Spring Semester Exams</td>
<td>Wednesday, May 14 - Tuesday, May 20</td>
</tr>
<tr>
<td>Commencement</td>
<td>Thursday, May 21</td>
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</tbody>
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### Summer 2014

**Twelve Week Summer Session (2 Six Week Sessions)**

<table>
<thead>
<tr>
<th>Session</th>
<th>Date</th>
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<tbody>
<tr>
<td>I</td>
<td>Tuesday, May 27 - Saturday, July 5</td>
</tr>
<tr>
<td>Holiday: Memorial Day</td>
<td>Monday, May 26</td>
</tr>
<tr>
<td>II</td>
<td>Monday, July 7 - Saturday, August 16</td>
</tr>
<tr>
<td>Holiday: Independence Day</td>
<td>Friday, July 4</td>
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</tbody>
</table>
## Fall 2014

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Labor Day Holiday</td>
<td>Monday, September 1</td>
</tr>
<tr>
<td>Fall Classes Begin</td>
<td>Tuesday, September 2</td>
</tr>
<tr>
<td>No Classes Scheduled</td>
<td>Monday, October 13 - Tuesday, October 14</td>
</tr>
<tr>
<td>Thanksgiving Recess</td>
<td>Thursday, November 27 - Friday, November 28</td>
</tr>
<tr>
<td>Last Day of Classes</td>
<td>Friday, December 12</td>
</tr>
<tr>
<td>Fall Semester Exams</td>
<td>Monday, December 15 - Friday, December 19</td>
</tr>
<tr>
<td>Winter Recess</td>
<td>Saturday, December 20 - Saturday, January 26</td>
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## Spring 2015

<table>
<thead>
<tr>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>Winter Session Classes Begin</td>
<td>Monday, January 5</td>
</tr>
<tr>
<td>Holiday: Martin Luther King Day</td>
<td>Monday, January 19</td>
</tr>
<tr>
<td>Last Day of Winter Session Classes</td>
<td>Friday, January 23</td>
</tr>
<tr>
<td>Spring Classes Begin</td>
<td>Monday, January 26</td>
</tr>
<tr>
<td>Holiday: Presidents’ Day</td>
<td>Monday, February 16</td>
</tr>
<tr>
<td>Spring Recess</td>
<td>Monday, March 16 - Friday, March 20</td>
</tr>
<tr>
<td>Last Day of Classes</td>
<td>Monday, May 11</td>
</tr>
<tr>
<td>Reading Day</td>
<td>Tuesday, May 12</td>
</tr>
<tr>
<td>Spring Semester Exams</td>
<td>Wednesday, May 13 - Tuesday, May 19</td>
</tr>
<tr>
<td>Commencement</td>
<td>Thursday, May 20 (tentative)</td>
</tr>
</tbody>
</table>

## Summer 2015

<table>
<thead>
<tr>
<th>Event</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Twelve Week Summer Session (2 Six Week Sessions)</td>
<td></td>
</tr>
<tr>
<td>Session I</td>
<td>Tuesday, May 26 - Thursday, July 2</td>
</tr>
<tr>
<td>Holiday: Memorial Day</td>
<td>Monday, May 25</td>
</tr>
<tr>
<td>Session II</td>
<td>Monday, July 6 - Saturday, August 15</td>
</tr>
<tr>
<td>Holiday: Independence Day</td>
<td>Saturday, July 4</td>
</tr>
</tbody>
</table>
The founding of New York University in 1831 by a group of eminent private citizens marked a historic event in American education. In the early 19th century, the major emphasis in higher education was on the mastery of Greek and Latin, with little attention given to modern subjects. The founders of New York University intended to enlarge the scope of higher education to meet the needs of those aspiring to careers in business, industry, science, and the arts, as well as in law, medicine, and the ministry. The opening of the University of London in 1828 convinced New Yorkers that New York, too, should have a new university that fed off the energy and vibrancy of the city.

The first president of New York University’s governing council was Albert Gallatin, former adviser to Thomas Jefferson and secretary of the treasury in Jefferson’s cabinet. Gallatin and his cofounders envisioned a “national university” that would provide a “rational and practical education for all.”

The result of the founders’ foresight is today a university that is recognized both nationally and internationally as a leader in scholarship. NYU is one of only 60 universities in the nation to have membership in the distinguished Association of American Universities. Students come to NYU from all 50 states and from 145 foreign countries.

New York University includes three degree-granting campuses: New York, United States; Abu Dhabi, United Arab Emirates; and Shanghai, China. In addition, the University has 11 global academic centers: Accra, Ghana; Berlin, Germany; Buenos Aires, Argentina; Florence, Italy; London, England; Madrid, Spain; Paris, France; Prague, Czech Republic; Sydney, Australia; Tel Aviv, Israel; and Washington, DC, United States. Although overall the University is large, the divisions are small- to moderate-size units—each with its own traditions, programs, and faculty.

Enrollment in the undergraduate divisions at NYU ranges between 124 and 7,341, and the University offers over 9,000 courses and grants more than 25 different degrees. Classes vary in size, but the University strives to create a sense of community among students within and among the different disciplines.
NEW YORK UNIVERSITY

LIBRARIES

The Elmer Holmes Bobst Library, designed by Philip Johnson and Richard Foster, is the flagship of an eight-library system that provides access to the world’s scholarship. Bobst Library serves as a center for the NYU community’s intellectual life. With 4.4 million print volumes, 146,000 serial subscriptions, 85,000 electronic journals, 900,000 e-books, 171,000 audio and video recordings, and 40,000 linear feet of special collections archival materials, the collections are uniquely strong in the performing arts, radical and labor history, and the history of New York and its avant-garde culture. The library’s website, library.nyu.edu, received 2.4 million visits in 2011-2012.

Bobst Library offers approximately 2,500 seats for student study. The Avery Fisher Center for Music and Media, one of the world’s largest academic media centers, has 134 carrels for audio listening and video viewing and three multimedia classrooms. The Digital Studio offers a constantly evolving, leading-edge resource for faculty and student projects and promotes and supports access to digital resources for teaching, learning, research, and arts events. The Data Service Studio provides expert staff and access to software, statistical computing, geographical information systems analysis, data collection resources, and data management services in support of quantitative research at NYU.

The Fales Library, a special collection within Bobst Library, is home to the unparalleled Fales Collection of English and American Literature, the Marion Nestle Food Studies Collection, the country’s largest trove of cookbooks, food writing, pamphlets, paper, and archives, dating from the 1790s; and the Downtown Collection, an extraordinary multimedia archive documenting the avant-garde New York art world since 1975. Bobst Library also houses the Tamiment Library, the country’s leading repository of research materials in the history of left politics and labor. Two fellowship programs bring scholars from around the world to Tamiment to explore the history of the Cold War and its wide-ranging impact on American institutions and to research academic freedom and promote public discussion of its history and role in our society. Tamiment’s Robert F. Wagner Labor Archives contain, among other resources, the archives of the Jewish Labor Committee and of more than 200 New York City labor organizations.

Beyond Bobst, the library of the renowned Courant Institute of Mathematical Sciences focuses on research-level material in mathematics, computer science, and related fields. The Stephen Chan Library of Fine Arts at the Institute of Fine Arts (IFA) houses the rich collections that support the research and curricular needs of the institute’s graduate programs in art history and archaeology. The Jack Brause Library at SCPS Midtown, the most comprehensive facility of its kind, serves the information needs of every sector of the real estate community. The Library of the Institute for the Study of the Ancient World (ISAW) is a resource for advanced research and graduate education in ancient civilizations from the western Mediterranean to China. The Bern Dibner Library serves NYU Poly. The libraries of NYU Abu Dhabi and NYU Shanghai provide access to all the resources in BobCat and are building their own collection of books and other print materials in support of the schools’ developing curricula. Complementing the collections of the Division of Libraries are those of the libraries of NYU’s School of Medicine, Dental Center, and School of Law.

The NYU Division of Libraries continually enhances its student and faculty services and expands its research collections, responding to the extraordinary growth of the University’s academic programs in recent years and to the rapid expansion of electronic information resources. Bobst Library’s professional staff includes more than 33 subject specialists who select materials and work...
with faculty and graduate students in every field of study at NYU. The staff also includes specialists in undergraduate outreach, instructional services, preservation, electronic information, and digital information.

THE LARGER CAMPUS

New York University is an integral part of the metropolitan community of New York City—the business, cultural, artistic, and financial center of the nation and the home of the United Nations. The city’s extraordinary resources enrich both the academic programs and the experience of living at New York University.

Professors whose extracurricular activities include service as editors for publishing houses and magazines; as advisers to city government, banks, school systems, and social agencies; and as consultants for museums and industrial corporations bring to teaching an experience of the world and a professional sophistication that are difficult to match.

Students also, either through course work or in outside activities, tend to be involved in the vigorous and varied life of the city. Research for term papers in the humanities and social sciences may take them to such diverse places as the American Museum of Natural History, the Museum of Modern Art, a garment factory, a deteriorating neighborhood, or a foreign consulate.

Students in science work with their professors on such problems of immediate importance for urban society as the pollution of waterways and the congestion of city streets. Business majors attend seminars in corporation boardrooms and intern as executive assistants in business and financial houses. The schools, courts, hospitals, settlement houses, theaters, playgrounds, and prisons of the greatest city in the world form a regular part of the educational scene for students of medicine, dentistry, education, social work, law, business and public administration, and the creative and performing arts.

The chief center for undergraduate and graduate study is at Washington Square in Greenwich Village, long famous for its contributions to the fine arts, literature, and drama and its personalized, smaller-scale, European style of living. New York University itself makes a significant contribution to the creative activity of the Village through the high concentration of faculty and students who reside within a few blocks of the University.

University apartment buildings provide housing for over 2,100 members of the faculty and administration, and University student residence halls accommodate over 11,000 men and women. Many more faculty and students reside in private housing in the area.

A PRIVATE UNIVERSITY

Since its founding, New York University has been a private university. It operates under a board of trustees and derives its income from tuition, endowment, grants from private foundations and government, and gifts from friends, alumni, corporations, and other private philanthropic sources.

The University is committed to a policy of equal treatment and opportunity in every aspect of its relations with its faculty, students, and staff members, without regard to race, color, religion, sex, sexual orientation, gender and/or gender identity or expression, marital or parental status, national origin, ethnicity, citizenship status, veteran or military status, age, disability, and any other legally protected basis.

Inquiries regarding the application of the federal laws and regulations concerning affirmative action and antidiscrimination policies and procedures at New York University may be referred to Mary Signor, executive director, Office of Equal Opportunity, New York University, 726 Broadway, 7th Floor, New York, NY 10003; 212-998-2352. Inquiries may also be referred to the director of the Office of Federal Contract Compliance, US Department of Labor.

New York University is a member of the Association of American Universities and is accredited by the Middle States Association of Colleges and Schools (Commission on Higher Education of the Middle States Association of Colleges and Schools, 3624 Market Street, Philadelphia, PA 19104; 215-662-5606). Individual undergraduate, graduate, and professional programs and schools are accredited by the appropriate specialized accrediting agencies.
**Senior University Administration**

John Sexton, B.A., M.A., Ph.D., J.D., President

David W. McLaughlin, B.S., M.S., Ph.D., Provost

Michael C. Alfano, D.M.D., Ph.D., Senior Presidential Fellow

Richard S. Baum, B.A., Chief of Staff to the President

Robert Berne, B.S., M.B.A., Ph.D., Executive Vice President for Health

Katherine Fleming, B.A., M.A., Ph.D., Deputy Provost and Vice Chancellor, Europe

Richard Foley, B.A., M.A., Ph.D., Vice Chancellor for Strategic Planning

Alison Leary, B.S., Executive Vice President for Operations

R. May Lee, B.A., J.D., Vice Chancellor, Asia Strategic Initiatives

Linda G. Mills, B.A., J.D., M.S.W., Ph.D., Vice Chancellor for Global Programs and University Life, NYU; Associate Vice Chancellor for Admissions and Financial Support, NYU Abu Dhabi

Brian C. Yu, B.A., J.D., Deputy President

Bonnie S. Brier, B.A., J.D., Senior Vice President, General Counsel, and Secretary of the University

Lyne P. Brown, B.A., M.A., Ph.D., Senior Vice President for University Relations and Public Affairs

Jules Coleman, B.A., M.S.L., Senior Vice Provost for Academic Planning

Norman Dorsen, B.A., LL.B., Counselor to the President

Paul M. Horn, B.S., Ph.D., Senior Vice Provost for Research

Debra A. LaMorte, B.A., J.D., Senior Vice President for Development and Alumni Relations

Ron Robin, B.A., M.A., Ph.D., Senior Vice Provost for Planning; Senior Vice Provost, NYU Abu Dhabi

Matthew S. Santirocco, B.A., B.A. [Canterbury]; M.Phil., M.A. [Oxon.], Ph.D.; hon.: M.A., Senior Vice Provost for Undergraduate Academic Affairs

---

**Deans and Directors**

Roger Bagnall, B.A., M.A., Ph.D., Director, Institute for the Study of the Ancient World

Gérard Ben Arous, B.S., M.Sc., Ph.D., Director, Courant Institute of Mathematical Sciences; Vice Provost for Science and Engineering Development

Lauren Benton, B.A., Ph.D., Dean, Graduate School of Arts and Science

Charles N. Bertolami, D.D.S., D.Med.Sc., Herman Robert Fox Dean, College of Dentistry

Alfred H. Bloom, B.A., Ph.D.; hon.: LL.D., Vice Chancellor, NYU Abu Dhabi

Mary M. Brabeck, B.A., M.S., Ph.D., Gale and Ira Drukier Dean, Steinhardt School of Culture, Education, and Human Development

Mary Schmidt Campbell, B.A., M.A., Ph.D.; hon.: D.F.A., D.H.L., Ph.D., Dean, Tisch School of the Arts

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Joy Connolly, B.A., Ph.D., Dean for Humanities, Faculty of Arts and Science

Dennis Di Lorenzo, B.A., Dean, School of Continuing and Professional Studies

Sherry L. Glied, B.A., M.A., Ph.D., Dean, Robert F. Wagner Graduate School of Public Service

Robert I. Grossman, M.B.A., J.D., Dean, Leonard N. Stern School of Business

Cheryl G. Healton, B.A., M.P.A., Dr.P.H., Director, Global Institute of Public Health; Dean of Global Public Health

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Carol A. Mandel, B.A., M.A., M.S.L.S., Dean of Libraries

Geeta Menon, B.A., M.A., Ph.D., Dean, Undergraduate College, Leonard N. Stern School of Business

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For over 45 years, the Tisch School of the Arts has drawn on the vast resources of New York University and New York City to create an extraordinary training ground for artists and scholars. Our students pursue their goals in a dynamic, creative environment with state-of-the-art facilities, a collaborative community of award-winning faculty members, internship opportunities with established professionals, and the unsurpassed artistic and intellectual resources of New York City.

Today’s cinematic and performing arts influence almost every facet of our culture. Groundbreaking artists and scholars have transformed their fields by redefining the way we think about theatre, film, dance, and new technologies. Artistic leaders, by revitalizing our cultural life, influence our future.

As the performing and media arts continue to increase their impact on society, the Tisch School remains in the forefront. Whether at our Institute of Performing Arts, Kanbar Institute of Film and Television, Skirball Center for New Media, or Clive Davis Department of Recorded Music, training at Tisch adheres to the highest standards of excellence set by our illustrious alumni—men and women such as Alec Baldwin, Marcia Gay Harden, Amy Heckerling, Charlie Kaufman, Tony Kushner, Ang Lee, Spike Lee, Martin Scorsese, Oliver Stone, Jim Taylor, and George C. Wolfe, to name a few. These artists have not only succeeded in their respective disciplines but have charted the course in redefining the performing and media arts.
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Jacqueline Park
Professor Emerita of Film and Television and Dramatic Writing
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A professional training program prepares students for the profession. Our concern is to provide exceptionally talented acting students with the fullest and widest range of skills that can be applied, with high standards of imagination and intelligence, to the realities of a working career—in theatre, television, and film.

We invite 16 actors each year into our three-year program. The actors train from 9 a.m. to 6 p.m., five days a week. The training is divided into three disciplines: acting; voice, speech, and text; and movement. There are often four or five different classes a day, arranged so that the work in one complements the work in another and also so the student has a balance of these disciplines. In addition, when students are rehearsing a production, they work most evenings and some weekends.

Our aim is to give actors a process that allows their work to come naturally and honestly and with a sense of freedom and individuality. We believe that our process enables actors, through their training and throughout their career, to transform who they are into a character and live moment-to-moment within the imaginary world of the play, whatever the style, culture, or venue. Our process empowers actors to reveal the human condition to an audience in the most personal and expressive manner. Graduates are able to work in any medium, anywhere. With this training, plus a student’s own talent and skill, graduates are able to cause change within their chosen profession and within their world with their feet solidly on the ground in New York City.

Our faculty members and directors are teaching artists active in New York City’s theatre, film, and television industry. Studying with them as well as developing mentoring contacts with our alumni in New York and Los Angeles helps our students to establish themselves in their professional life.

In addition, our students develop working relationships with their Tisch School of the Arts peers through collaboration classes with students from the graduate playwriting and screenwriting, film and television, and design programs.

At the end of three years, our students are settled in New York City and one step ahead in their professional life.

Program Standards and Regulations

Students in the training program must be in full-time attendance. The professional evaluation of work is periodic and is provided through direct consultation. Continuance in the program is dependent on the faculty’s assessment of the individual’s demonstrated professional promise, but the intention is that all students who are accepted will graduate. All students participate in production and crew work.
Training Program

All acting students take the same intensive three-year program, which allows for varying kinds of previous training among serious students of compatible talent and experience.

Work proceeds organically through related "studio" courses that concentrate on developing performance skills and through careful casting of increasing complexity in workshops, projects, and productions. Our essential belief is that depth and range of imaginative performance ability are learned both through production and through continuing and challenging class work. Third-year students, for example, are assigned to a variety of roles but continue advanced scene, text, and movement training.

Public performances are open to the University community and audiences-at-large, including members of the profession. Plays are chosen to fit training, not box office needs, and are cast in accordance with the identified progress of the students. Guest directors are selected for their professional experience and awareness of training processes. In particular, they are chosen for their interest in and experience with a broad performing repertory such as is found in the many resident theatres around the country and abroad.

For some classes, students in each year are grouped in two sections of eight students each who take most studio classes together. In other courses, the class of 16 works together. The professional faculty consults regularly about individual progress, class planning, and casting needs. Full evaluations are made each mid semester and semester end, in addition to individual faculty consultation. Studio class work requires 30 or more hours per week and is distributed among classes of varying length.

Careful progressions exist in each area of teaching. First-year acting, voice, and movement classes begin with "freeing" the instrument and exploring personal resources and also include approaches to alignment and body articulation in movement, breathing and vocal range in voice, and performing choices in acting. Such work is basic, not "beginning," although it expects students to suspend previous acting habits and to seek a process of personal organic range.

Second-year work concentrates on the process of performing through progressive emphasis on character development and action, on language demands, and on analysis and work on increasingly complex texts. Second-year students are also cast in a public production of a cabaret.

Third-year work is organized to prepare students for the profession, with a performance concentration. Classes are structured to prepare students for professional auditioning, through the selection of an audition scene repertoire, and to focus on the practical processes involved in becoming professionally employed.

In an overall way, the program is designed to liberate the acting instrument in terms of voice, body, and inner technique for the creation of character in a wide range of the world's repertory. It is designed for students who are willing to commit themselves to three intensive years of training to meet the serious working standards of the profession.

Productions

The arc of production over the three years is organized so that a student will live within various styles, various "stretches," in order to develop their instrument to the fullest degree possible.

The first year doesn't focus on productions, giving students a chance to concentrate on other things through projects which build the class's ensemble skills. These include the African, Games, Chekhov and Shakespeare Projects which are given in-class performances for the whole school. In the second year, a student will usually act in four workshop productions where the emphasis is firmly on the perceived needs of the individual student and frequently involve multiple casting of roles to broaden each actor's range. The four productions range all over the world's repertory, with a special emphasis in each on an aspect of acting (physical comedy, language, character development, etc.). At the end of the second year two new works are developed from "Joint Stock" type theatre workshops with two established writer/director teams spring boarding into two original plays for the second year's upcoming third year, tailored to the concerns and skills of each particular group of actors.

The third year recognizes the actors as professionals-in-the-making, and the fuller productions move them toward the goal of taking their place in the world "out there." Four more varied roles culminate the training in a repertory of plays under directors of the highest professional achievement (as, indeed, is the case through all the first and second years). A segment called "Freeplay" allows the actors to produce, as a class, eight to ten student-generated projects. Finally, the League Presentations allow the students to showcase their work to professional agents, casting directors, and producers in New York and Los Angeles.

Admission

Admission is limited to full-time students beginning in September only.

A student matriculating in the Tisch School of the Arts must be admitted at two levels: (1) as a student within a department of specialization or major and (2) as a student of New York University. Admission standards that pertain to the University in general are found beginning on page 215 and should be read in conjunction with the department's standards.

All candidates must submit the online application, provided by the Office of Graduate Admissions, 726 Broadway, 2nd Floor, New York, NY 10003-6807; 212-998-1918, available at www.gradacting.tisch.nyu.edu. See page 222 for details of the graduate application.

Final decisions of acceptance depend on completing both departmental audition requirements and New York University admissions requirements.

THE ACTING AUDITION

An audition is required for consideration of any applicant to the program. Acting auditions are conducted from the middle of January through the beginning of February in New York and during early February in Chicago and San Francisco, all by appointment. Applicants are asked to prepare four two-minute monologues. The monologues should demonstrate the range and variety of the actor's talent. Two should be classical and two contemporary. Applicants must bring a headshot, a résumé, and a personal essay to the audition that we can retain for our files. Approximately 30 actors from the first round will be asked to come to New York for two weekend days in March for the final callback round. The entering class of 16 students will be selected from the callback sessions. For full audition details, please refer to the Tisch School of the Arts Application for Graduate Admissions provided by the Tisch School of the Arts Office of Graduate Admissions or visit the Graduate Acting website at http://gradacting.tisch.nyu.edu.
If you are an applicant who lives outside the United States, you may submit a DVD in lieu of auditioning in person. After submitting your online application by the January 1 deadline, mail to the Graduate Acting Program: a DVD with your introduction, four monologues and song a cappella (the DVD must be playable on an American system), as well as a copy of your headshot, resume and personal statement by no later than January 31. You will receive the address and instructions on where to send this material, once you have submitted your application and paid your application fee. Note: International applicants need to speak fluent English, as we are an American institution primarily training actors for American theater, film and television.

SCHEDULE OF ADMISSIONS, INFORMATION, AND AUDITIONS

Application deadline: January 1
International Students submission of audition materials: January 31
Notification of admissions action: by April 15
Candidates’ Common Reply Date: by May 1

Please note that this schedule (including deadlines) may be changed according to each school year’s calendar. One or two candidates may be placed on an alternate acceptance list for admission. Those whose admission decisions may be delayed will be notified of the date when they may expect those decisions to be made.

For further information, write or telephone the office well before your audition date; telephone 212-998-1960.

The goal of the Graduate Acting Program is to produce professional competence, which is the ultimate standard of all work in the School.

M.F.A. DEGREE

You must have a bachelor’s degree or be in the process of completing one in order to apply to the Graduate Acting Program. The requirements for the M.F.A. degree in acting take three years to complete. The degree will be awarded when the candidate has fulfilled all training requirements, which total 108 units of graduate work.

Faculty

A listing of faculty for the Graduate Acting Program is below. For full biographies on departmental faculty, visit http://gradacting.tisch.nyu.edu/page/faculty.html.

Mark Wing-Davey
Chair, Graduate Acting Program
M.A., Cambridge

Janet Zarish
Head of Acting Discipline; Master Acting Teacher
B.F.A., The Juilliard School (under John Houseman)

James Calder
Head of Movement Discipline; Movement and Mask

Shane Ann Younts
Head of Voice and Speech Discipline; Voice and Speech
B.F.A. (theatre), Southern Methodist

Vincent Agustinovich
Alexander Technique
B.A., California (Berkeley); M.A., New York

Lisa Benavides
Text
B.F.A. Juilliard

Hovey Burgess
Circus Technique
B.A. (theatre arts), Pasadena Playhouse College of Theatre Arts

David Costabile
Shakespeare’s Clowns
M.F.A. (Graduate Acting Program), New York

Fernanda Dos Santos
Afro-Brazilian Dance

Richard Feldman
Acting
Yale and American Conservatory Theatre

Deborah Hecht
Voice/Speech/Text
M.F.A., North Carolina (Chapel Hill)

Scott Illingworth
B.F.A. DePaul University; M.F.A. DePaul University

Kim Jessor
Alexander Technique
B.A., Sarah Lawrence College; Certificate, American Center for the Alexander Technique (ACAT)

Deborah Lapidus
Master Teacher; Singing

Joanna Merlin
Career Class and Acting Workshop

Scott Miller
Voice
B.A., Villanova; J.D., George Washington

Cigdem Onat
Acting
B.A. American College for Girls in Istanbul, Turkey; M.A. (theater) University of North Carolina-Chapel Hill

Annie Piper
Yoga
B.A. Oberlin College; M.F.A. University of Minnesota

Michael Raine
Dance
B.F.A. NYU Tisch School of the Arts

Giovanna Sardelli
Movement
B.A., Nevada; M.F.A. (Graduate Acting Program), New York

Mona Stiles
Alexander Technique
B.A. (drama), Sweet Briar College; M.A., Baylor

Rosemarie Tichler
Acting and Audition Preparation
B.A., Barnard College

J. Steven White
Stage Combat
B.F.A., Southern Methodist

Beverly Wideman
Voice
B.F.A. (Tisch), New York
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The Department of Art and Public Policy represents the School’s recognition that young artists and scholars need an opportunity to incubate their ideas outside the safe haven of the academy, in dialectic with real-world problems. A School-wide enterprise, the department offers courses that investigate the social, ethical, and political issues facing contemporary artists and scholars and that examine public policy issues that affect their ability to make and distribute their work. Course formats for these interdisciplinary courses include team teaching, practicums, as well as theoretical and historical investigations. Some of the courses are open to graduate as well as undergraduate students. Courses are designed to fulfill general education requirements for TSOA undergraduates in all disciplines.

The Department of Art and Public Policy offers an M.A. in Arts Politics, the core curriculum required of all freshmen, an undergraduate minor, and houses the Center for Art and Public Policy and the Office of Community Connections.

Master of Arts in Arts Politics

This Master of Arts (M.A.) degree in Arts Politics combines an administrative home within Tisch with key partnerships across schools to offer a spectrum of interdisciplinary courses. The curriculum examines, in an activist key, the relation between art and society and the role of the artist in civic life. Art is treated as providing a particular lens through which the social world can be understood and as a medium of cultural intervention in political processes. The M.A. combines a suite of core courses with relevant electives drawn from across the University. Students within the program attend classes with those who have related arts interests in other University programs. The program provides students with the opportunity to come together to critically reflect on the discourses and practical strategies that issue from the ability of art to intervene in and transform the social world. Arts politics considers art as both a way of knowing and as a kind of action, as an invitation to claim artistic citizenship, and as a means to democratize the public sphere.

Arts politics attends to both formal and informal political processes that bear on the production, dissemination, and reception of the arts. It integrates approaches from the humanities, social sciences, and the arts themselves. It studies governmental and policy processes, the institutional ecology, and political economy of the arts. It employs perspectives that understand how to decode cultural meanings, how social movements are formed, and how to read the esthetic dimension of contemporary politics. Through official patronage and censorship, celebration and loathing, and affirmation and critique of prevailing values, art has long been imbricated and implicated in the political. Yet arts politics is never fixed; its historical and cross-cultural variation helps to understand what possibilities exist for civically engaged artists working in the present.

In the United States, cultural policy is typically seen as being weakly developed, and the skills artists use to get their work into the world often frequently rest on tacit knowledge. Art is rarely bestowed with official status or sanction, which can make its social or political impact all the more challenging to discern. Given the often subtle ways in which art interacts with and acts upon the social world, its political value and efficacy can be difficult to assess. Alternatively, when art itself is grasped epistemologically, as a way of knowing the world, a distinctive array of art’s social effects become legible. The M.A. in arts politics program provides a critical and analytic setting in which artists and others with a social commitment to the arts can develop the means for an appraisal of the political implications and social significance of their work.

CURRICULUM

The M.A. requires four specific courses for this program. They are Issues in Arts Politics, Seminar in Arts Activism, Graduate Colloquium, and Graduate Fieldwork. Students also enroll in at least two electives offered through the Department of Art and Public Policy during the course of the academic year. In addition, students may take up to 16 units of electives drawn from across the University.
TSOA Core Curriculum

The Core Curriculum is a yearlong writing course, required of all freshmen, that is a collaboration between the Expository Writing Program of the College of Arts and Science and senior Tisch faculty. The Core Curriculum consists of two courses: Art in the World, offered in the fall semester, and The World Through Art, offered in the spring semester. All incoming freshmen must take both semesters. The first semester fulfills the University Expository Writing requirement, and the second fulfills the Tisch Expository Writing requirement. Both semesters credit toward general education. In the fall, students take a Writing the Essay course that meets twice a week and attend a series of plenary events. In the spring, there is a weekly plenary lecture in addition to the Writing the Essay course. The courses mix different artistic media to integrate students’ various professional interests and combine diverse practical and theoretical approaches to achieve a comprehensive grasp of the work that art can do in the world.

Lectures and writing workshops focus on how to read complex texts for an understanding of their arguments and how to write elegantly crafted, well-reasoned papers supported by evidence. Each course is designed to foster an appreciation of how the arts relate to each other and to society in a changing world. The courses allow students to reflect on a range of social and ethical issues as they pertain to their own creativity.

Minor in Art and Public Policy

All undergraduate students at Tisch will be exposed to the public face of the Department of Art and Public Policy in the freshman year through the two-course sequence Art in the World and The World Through Art. For students who elect further study, art and public policy courses are available to them as humanities or elective courses. The minor allows students to customize a suite of four courses (beyond the two taken through the core curriculum) that deepens their understanding of the worldly dimensions of art. Students can include one thematically linked course from outside the department with permission of the administrative director.

Students will be able to exercise considerable flexibility in crafting a course of study that best reflects their own pur-

suit of how art links to the world and what social knowledge is embodied in the arts.

To apply for the minor, students should complete a Declaration of Second Major/Minor form which can be found at http://students.tisch.nyu.edu/page/forms.html.

Office of Community Connections

As part of the Department of Art and Public Policy, the Office of Community Connections serves as a clearinghouse to attract and disseminate internship opportunities and volunteer work for students to research, similar to the way in which TSOA’s Office of Career Development provides directories with job listings of interest to students throughout the School. Community Connections has an up-to-date inventory of community-based opportunities and develops programs that solicit community input.

Center for Art and Public Policy

The public face of the Department of Art and Public Policy is the Center for Art and Public Policy. One of the goals of the center is to raise issues critical to the arts within the Tisch School of the Arts and for the general public. Each year the Center hosts a Day of Community Symposium on social issues of vital concern to the artists and scholars in our community and to the public at large. Recent symposia have examined the complex relationships between patriotism and dissent, art and democracy, censorship in the arts, and social change.

Graduate Admission

Admission is based on an evaluation of previous creative and academic achievements, a clear sense of critical direction, and compatibility with the aims and ideas of the program. M.A. students begin their full-time enrollment in September. Applicants to this program should apply online no later than January 1. The résumé, personal statement, and writing sample should be uploaded with the online application. Successful applicants may come from various backgrounds, including practicing artists, critical studies, or arts institutions.

Applicants must submit a full application, transcripts, and two letters of recommendation. In addition to the materials required by the Tisch Office of Graduate Admissions, the applicant should include the following materials:

1. A professional résumé listing creative and academic background; work experience; creative work; critical writing; civic, activist, and community-based engagements; performances; installations; published work; etc.

2. A statement of purpose (two to three pages, double-spaced) that addresses (a) your critical, activist, and professional trajectory, in particular, the resources you have garnered and the most salient constraints you have encountered; (b) your reflections on key and pressing issues in arts politics generally; and (c) the difference to your work and thought that you hope the program will make and the project or intervention you would like to engage during and after the program.

3. A 15- to 20-page writing sample that reflects your ability to carry out sustained academic research and critical writing and to successfully complete interdisciplinary graduate course work. A substantive essay is recommended, but longer samples are acceptable, e.g., samples or documentation of creative and critical work or documentation or writings about activist, institutional, or organizational projects that you have initiated or taken a significant role in directing.
A listing of faculty for the Department of Art and Public Policy is below. For full biographies on departmental faculty, visit http://spp.tisch.nyu.edu/page/faculty.html

Sheril D. Antonio  
Associate Dean for Film, Television, and New Media; Associate Arts Professor, Art and Public Policy  
B.F.A., M.A., Ph.D., New York University

Mary Schmidt Campbell  
Dean, Tisch School of the Arts; Professor, Art and Public Policy  
B.A., Swarthmore College; M.A., Ph.D., Syracuse University

Kathy Engel  
Visiting Assistant Arts Professor, Art and Public Policy  
B.A., Sarah Lawrence College; M.F.A., Drew University

Oskar Eustis  
Arts Professor in Dramatic Writing and Art and Public Policy  
Hon. Ph.D., Brown University, Rhode Island College

Karen Finley  
Arts Professor, Art and Public Policy  
M.F.A., hon.: Ph.D., San Francisco Art Institute in Video and Performance

Pato Hebert  
Visiting Associate Arts Professor, Art and Public Policy  
B.A. Stanford University; M.F.A. UC Irvine

Randy Martin  
Professor, Art and Public Policy; Chair, Art and Public Policy  
B.A., California (Berkeley); M.S., Wisconsin (Madison); Ph.D., Graduate Center (CUNY)

Ella Shohat  
Professor, Art and Public Policy; Affiliate with Department of Middle Eastern Studies  
M.A., Ph.D., New York University

Dr. Marta Moreno Vega  
Adjunct Professor, Art and Public Policy  
Ph.D., Temple University

Courses

Most courses are designed to fulfill general education requirements for TSOA undergraduates in all disciplines. Certain courses in the department are offered on a rotating basis and may be open to graduates as well as undergraduate students. Students should check Albert for current semester course listings.

ANATOMY OF DIFFERENCE  
ASPP-UT 1020/ASPP-GT 2020  
Antonio. Fall. 4 units.  
Prerequisite: One introductory film history/ criticism class.

This course looks at how difference is constructed in film through reading assignments, in-class screenings, and critical analysis of full-length features, including mainstream Hollywood, independent, and international films. This inquiry takes note that while some of these films may be conventional in form, in content they challenge accepted notions of differences or stereotypes. Our goal is to catalog films that resist accepted notions of the “other.” To accomplish our goals, we deal primarily with textual analysis that focuses on story and character, as well as cinematic space and time. With the help of the required texts, we examine socially accepted notions of the “other” and see how they are derived and/or challenged in and by films, thus looking at how an art form can interact with socially accepted forms of “othering.” The objective of the course is to train emerging artists and scholars to engage in critical analysis that can make profound contributions to the individual’s unique creative or analytical process. Another intention of the course is to delineate and occupy the space left for debate between authorship as expressed from a directorial perspective from authorship from the spectator’s point of view.

ART AND AS RESEARCH  
ASPP-UT 1023/ASPP-GT 2023  
Finley. Fall. 4 units.

This course concentrates on research methods of art making. It has been argued that creativity has seven stages: orientation, preparation, analysis, ideation, incubation, synthesis, and evaluation. Each of these steps are explored and researched with complementary writing assignments and individual group creative problem-solving exercises. These seven steps of creativity are a platform to structure the class and hopefully come to understand the mystery of inspiration, originality, and invention. We examine other related theories such as trauma and creativity, spontaneity, chance, creativity as a voice for empowerment, and the function of freedom and lack of freedom to heighten artistic movement. How are we inspired? Is there a method to our creativity? Can the creative process have a formula? How does research inform the creative process? The course utilizes the archives, galleries, and libraries as a research tool and NYU as research University. We visit the Fayles library, the Tainamont library, NYU Grey Art Gallery, as well as visit with scholars and artists to consider the furthering of ideas into a series of stages to a final project and paper.

ART AND WAR: BATTLE LINES OF THE GRAPHIC NOVEL  
ASPP-UT 1046/ASPP-GT 2046  
Hebert. 4 units.

This course explores storytelling about war through the use of the graphic novel. Students will be introduced to both recent and historically significant comics about war. Our goal is to gain a deeper understanding of the interplay between image and text in sequential art, the fundamentals of graphic novel development, and the ability to critically analyze graphic novels that deal with
challenging subject matter. What are the ethical and methodological issues that arise when constructing sequential narratives of war? Are there differences between war narratives that are autobiographical, documentary or fictional? Is there something unique about the format of graphic novels that enables artists to tell a different kind of war story than filmmakers, musicians or performers? How do comic books circulate culturally, and how might this expand or limit their ability to inform our understandings of war? We will explore these questions through close readings, robust discussions and careful written analysis of well-known works by Art Spiegelman, Marjane Satrapi and Joe Sacco, as well as graphic novels by Keiji Nakazawa, Mira Kirshner, Jason Lutes, J.P. Stassen, Gipi, Emmanuel Guibert and others.

Students must be of Sophomore class standing and above. This course will count toward general education requirements for TSOA students (Humanities).

SPECIAL TOPICS: CIRCULATORY SYSTEMS
ASPP–UT 1006/ASPP–GT 2006
Hebert. 4 units.
The last decade has seen a proliferation of digital production and dissemination tools. This course will explore some of the ways that artists are responding to these changes. How are social movements and creative subcultures forming virtual communities? What do these communities enable, and whom might they exclude? The ubiquity of the screen in concert with more accessible production platforms and advanced communications structures mean that artists are able to make and distribute work in ways that were previously considered utopian. But how might we strengthen our practices through a strategic use of technology that does not confuse gadgets and gear for growth and goals? How might artists encourage our accelerating culture to shift from a pervasive posture of iConsume to a participatory purpose of weCreate?

These are some of the questions students will address through critical readings, focused writing, exposure to image-making, design, publishing and fundraising strategies. We’ll pilot test your ideas through the creation and presentation of artworks created both individually and as a class.

For undergraduates, course will count toward general education requirements (Social Science)

COMMUNITY COLLABORATIONS: NEW YORK CITY TEENS SPEAK OUT
ASPP–GT 1220
Professor Lorie Novak. 4 units. (Cross-listed with Photography and Imaging)

COMMUNITY COLLABORATIONS is a Photography & Imaging and Art and Public Policy Course where NYU students teach digital photo based image making to high school students from throughout NYC in the Photography and Imaging digital labs. Working in teams of two or three, the NYU students co-facilitate small workshops two afternoons a week with the teens. Digital cameras are provided for the high school students to photograph their families, friends, and communities to create photographic essays exploring their day-to-day lives, dreams, concerns, and social-political challenges. The workshops will run from early February to end of April and are free for the teens and open by application. During the Monday evening course time for NYU students, focus will be on workshop development, lesson planning, discussion of challenges, collaboration and supervision from the instructor. There will also be guest speakers. Each group will create an online exhibition that will be added to the Community Collaborations website: http://photoandimaging.net/coo.

NOTE: Groups with the teens meet two afternoons a week in addition to the course time. When you plan your schedule, make sure you have a minimum of two afternoons a week free from 3:30-6. Once you have a sense of your schedule, please email lorie.novak@nyu.edu. Non-majors interested in this course should have experience in photography, web design, film/video, or community-based teaching. Permission of instructor required. Teams will be created so that students will draw on each other’s strengths.

CREATIVE RESPONSE: PERFORMANCE MATTERS, BETWEEN IMAGINATION AND EXPERIENCE
ASPP–UT 1028/ASPP–GT 2028
Finley. 4 units.

Performance Matters will consider what influences private and public performance, to consider what is performing, what we perform and how we perform. This class will look deeper into varying aspects of staging such as everyday experience, lists, menus, rituals, timing, gathering and collecting. Performing and communicating the body: gender, race and identification. Awareness of work in progress, process, such as text, script, online and improvisation will be utilized. The visual aspect of performing: such as accessories, design and costume. Listening, finding voice and giving and taking commands, and deviation from dominant norms of entertainment and product. Hopefully with deeper understanding, we will seek to challenge and stimulate our own creative content to produce original, thought provoking performance. Students will present their own work either individually or in groups, write about the theory and content of their production and have assigned readings to supplement their areas of concentration.

ALL SCHOOL SEMINAR: CRITICAL TOPOGRAPHIES
ASPP–UT 1000/ASPP–GT 2000
Hebert. 4 units.

This course explores how visual artists have worked with the city as the location and catalyst for their work. To inform our creative production and play, we will draw from theories of place, space and the urban as developed by critical geographers and city planners. We will also conduct close readings of contemporary art historians’ examinations into key artistic interventions in cityscapes over the last thirty years. How have artists understood the city itself as material, content, creative convergence? While we will look at artistic projects from various global urban contexts, New York City will serve as a primary ongoing site for reference, investigation and engagement. New York will be explored through the work of essayists and fiction writers who have taken the city as subject. We will also direct and make regular excursions into the surrounding urbanscape to shape our creative practices. Students will engage in weekly readings and discussions, complete writing assignments to hone conceptual skills, and create and evaluate their own original artworks both individually and in groups.

For undergraduates, course will count toward general education requirements (Social Science)

CULTURAL EQUITY AND THE COMMUNITY ARTS IMPERATIVE
ASPP–UT 1060/ASPP–GT 2060
Vega. Fall. 4 units.

This course provides the opportunity for students to historicatlogy contextualize the growth of the community cultural arts movement grounded in the social
and cultural equity activists movements that grew out of the Civil Rights Movement. The continuing mission and work of multidisciplinary community based cultural arts organizations challenge cultural and social inequities framing their creative work and organizational practices to assure equitable inclusion of the varying aesthetic criteria and expressions that reflect the multi-ethnic communities that are integral to the nations cultural identity.

The first section of the course will take place in advocacy cultural arts community based organizations in the city. Community arts leaders in the field in collaboration with the class instructor will teach the course. This team teaching approach will afford students direct exposure and learning experiences with practitioners in the field within the communities they serve. In the second section of the course students will develop a project in collaboration with staff of one of the participating institutions. Students will have direct immersion within the community and the community organization understanding the operational and programmatic realities of the field as well as direct engagement in advocacy creative work. Students will be exposed to teaching strategies for working within communities that include readings, open discussions, as well as working on multidisciplinary collaborations in the field.

THE CULTURAL IMPERATIVE: INTERSECTIONS CULTURAL EQUITY, CULTURAL ARTS AND PUBLIC POLICY—PUERTO RICO

ASPP-GT 2082/IOART-UT 1100/IOART-GT 2100
January Two Week Intensive in Puerto Rico Vega. January term. 4 units.

The course will provide students the opportunity to do a comparative analysis of the cultural policies and practices of Puerto Rico, a commonwealth of the United States and those of the United States. Central to the analysis will be focused on issues of Cultural Equity in public policy, distribution of resources, racial and economic status of diverse communities.

Students will have direct access to scholars, policymakers, community institution builders and cultural activists focused on structuring policies, providing resources and generating practices of cultural equity for the diverse racial and economic communities of Puerto Rico. Given the diversity of racial, ethnic and economic diversity of the United States students will have the opportunity to focus and experience the root cultures of one of the major Caribbean populations that have migrated to the United States. The course will provide a framework of engaging in diverse cultural models, respecting and understanding the historical legacy and contributions of Puerto Ricans on the island and the United States, engage with artist and policymakers focused on traditional, popular and contemporary cultural issues, public policy and cultural equity work, skills that are necessary for working in varied cultural environments.

SPECIAL TOPICS: DERIVATIVE LOGICS

ASPP-UT 1006/ ASPP-GT 2006
Martin. 4 units.

This course examines derivatives not simply as a financial instrument, but as a broader social logic that allows us to think differently about economics, politics and the arts. Derivatives, the financial risk management tools that slice up attributes of assets and bundle them together have also exaggerated the volatility that led to the ruin of our economy as we have known it. But our political realm is also said to be in crisis, with the public realm now derivative of private values. So too, a cultural crisis issues from a sense that autonomy, originality, and authenticity are replaced with derivative forms of art that is sampled and self-disseminated. Readings will range from political economy and political theory, postcolonial and dance studies, and popular accounts of recent economic, political and cultural crises.

We will examine the implications of the financial bailout from 2008; the dynamics of nonprofit organizations and philanthro-capitalism; and the movement practices such as hip hop, boarding, and postmodern dance that emerged from the urban ruins of the last financial debacle in the 1970s. These examples will allow us to reflect on the ways in which derivative logics undo existing social and epistemological boundaries and yield a situation of the present that is after economy, polity and culture—where have been the pillars of our societal architecture. We will consider the relation between derivatives and decolonization as well as the relation between expert knowledge and an unabsorbable excess of critical capacities, or nonknowledge, and the implications of these analyses for how we assess the values of current political mobilizations by applying the logic of the derivative.

Course will count toward general education (social science) credit for undergraduate students.

FEMALE CULTURAL REBELS IN MODERN TIMES

ASPP-UT 1034
Finley. Spring. 4 units.

This course focuses on the lives and contributions of women who have challenged the status quo with their unique self-expression. These women are all examples of a cultural Rorschach test where the culture projects the fear of losing power onto the profile of individuals. The lives and talents become mutually exclusive of “a realized self” that becomes legend, a phenomenon, an archetype that society embraces on a pedestal with accompanying ridicule. We use these women’s lives and the times they lived in as a departure credit to understand the climate of fear that coupled their grip of national attention and neglect. Via lecture, given examples of their art making and trouble making, and through assigned readings, we learn our heroine’s history, the times she lived in, and the mark she made in a political world.

GRADUATE COLLOQUIUM

ASPP-GT 2003
Engel. Fall. 2 units. (Open to M.A. Arts Polities students only.)

The Colloquium is designed to give the M.A. students an opportunity to talk with, and ask questions of, a number of people who have lived and worked as artists, activists, advocates, producers, conveners, etc. The hope is that their stories will be useful and enlightening and open new questions, and that their challenges will help deepen our exploration. The guests range in terms of what they do, how they do it and define it, where they’re from, and who they are. Throughout the semester we will gather a “basket” of questions that will grow and evolve. Our conversations will be grounded in the experience of the question and the practice of story/narrative as structure and pedagogy.

GRADUATE INTERNSHIP FIELD-WORK SEMINAR

ASPP-GT 2004
Hobot. 2-3 units. (Open to M.A. Arts Polities students only.)

This is an opportunity to identify a specific site or series of places/institutions/practices for study that you admire or would like to learn from. While the Fall
colloquium afforded students the opportunity to engage with varieties of arts activists, the Spring seminar is based upon students going out into the world to glean what they can for their own aspirations and ambitions in creating new idioms of arts politics. The seminar itself is a place to reflect on this experience and to develop the means to clearly articulate an interventionist project to oneself and others.

IMAGINATION AND SOCIAL CHANGE: THE ART OF ORGANIZATION BUILDING
ASPP-UT 1048/ASPP-GT 2048
Engel. 4 units.
We often talk about how artists interact with social movements. In this course we will examine how organizations are born, how they grow, and survive, (or don’t), and the art and imagination involved in creating them. We will discuss the relationship between time, place, constituency, and questions about how work is defined and carried out, the roles of language, image, narrative, documentation, representation. We will explore the difference between an organization, a coalition, a campaign, a movement, and a project, and ask ourselves what we can learn about structure, purpose, character, location, agility, culture, to name a few of the questions. We will read accounts by artists engaged with organization and movement, including choreographer Liz Lerman’s Hiking the Horizontal, a book about the musical group “Sweet Honey in the Rock,” among others. Each student will research an organization or project, to share with the group, and we will meet with organizational leaders to learn firsthand of their journeys.

This course will count toward general education requirements for TSOA students (Humanities).

ISSUES IN ARTS POLITICS
ASPP-GT 2001 (CROSS LISTED
WITH PERF-GT 2312)
Martin. Fall. 4 units.
This seminar aims to give students both a conceptual and practical grounding in the range of issues and approaches by which arts politics can be understood. We will think about the complexities that lie between the politics that make art and the politics that art makes—which is to say the array of forces that give rise to specific artistic practices and the agency and efficacy of artistic work.

The course will be framed by the following considerations: What are the institutional, discursive, and ideological contexts that shape the objects, images, sounds or texts we label “art?” What are the links between cultural spaces—the museum, the movie-theater, the gallery, the music/dance hall, the bookstore, the fashion runway, the public street, television, cyber space—and the larger realm of politics? And how do these relationships impact, implicitly or explicitly, the ways we create, curate, or study the arts? How do consumers play an active role in the reception of artistic products and practices? What is the relation between formally promulgated cultural policy and the tacit knowledge that artists catalog upon to get their work into the world? What dimensions of the broader cultural terrain are made legible through artistic practice? What are the means through which art intervenes in the political arena? “Art” will be studied as a site of contested representations and visions, embedded in power formations—themselves shaped by specific historical moments and geographical locations. Given contemporary global technologies, cultural practices will also be studied within the transnational “travel” of ideas and people. Such germane issues as the legal and constitutional dimensions of censorship, the social formation of taste, the consumption of stars, the bio-politics of the body, transnational copyrights law—will all pass through an intersectional analyses of gender, race, class, sexuality, ethnicity, religion, and nation, incorporating the insights of such areas of inquiry as multiculturalism, feminism, postcolonialism, and queer studies.

Each session is organized around the exploration of a key term, with readings that develop conceptual and practical issues. Art examples will be shown in class.

LANGUAGE AS ACTION: THE WRITING, TEACHING AND ACTIVISM OF JUNE JORDAN
ASPP–UT 1070/ASPP-GT 2070
Engel. 4 Units.
“The creative spirit is nothing less than love made manifest.” – June Jordan
In this class we will read from poet/writer, scholar, activist, educator June Jordan’s works, including her extraordinary novel “His Own Where”, a selection of poems and essays, her children’s book “Kimako Story”, and the book created about and from the teaching project she founded, “Poetry For The People.” We will read her work closely, discussing craft, substance, and scope, while learning about her approach to teaching, and her life as a publicly engaged artist and intellectual. We’ll discuss the question of risk, ramifications of political actions and choices, and the aesthetics of a life. We will engage Jordan’s question “Where’s the love?” She also talked about rage and resisted categorization of any kind, forcing a kind of boundary breaking. We will look at embodiment, desire, and joy as components of her work and expression. Students will write extensively in relation to the reading. Professor Engel will also share her experiences working with Ms. Jordan over a number of years in cultural/political projects.

THE MEDIA OF DISPLACEMENT: POSTCOLONIAL CULTURE
ASPP–UT 1055/ASPP-GT 2055
Shohat. Fall. 4 units.
“We are here because you were there” has become a common slogan for post-colonial diasporas in the metropolitan “centers” of the West. With the growing numbers of immigrants and refugees from the Middle East/North Africa in cities such as London, Paris, Berlin, New York, Los Angeles, Montreal, and Sao Paulo, the construction of “us” versus “them” can no longer correspond to one geography, simplistically imagined as “over there.” This seminar will study questions of displacement as represented, mediated and narrated in diverse cultural realms, especially cinema, media, visual culture and writing. How such texts have confronted exclusionary and essentialist discourses with a rich cultural production that foregrounds a complex understanding of such issues as “home,” “homeland,” “exile,” “hybridity” and “minorities.” We will look at the past few decades of artistic work within the larger context of post-independence and globalization politics. We will mainly examine the ways films/videos, novels, memoirs, and visual work have represented dislocations that have come in the wake of colonial partitions, and of regional, ethnic and religious conflicts; as well as into the ways they challenge traditional genres about immigration, transcending the neat divisions among the social documentary, the ethnographic media, the experimental autobiography, and the fictional narrative. We will also examine these texts in relation to contemporary cyber diasporic practices, problematizing especially such issues as “nostalgia” and “return” in the context of new communication technologies.
MEMOIR AND CULTURAL MEMORY: REPRESENTING POSTCOLONIAL DISPLACEMENTS

ASPP-UT 1049/ASPP-GT 2049

Shohat. 4 units.

With the growing numbers of immigrants/refugees in cities such as London, Paris, Berlin, Barcelona, New York, Los Angeles, Montreal, belonging no longer corresponds to one geography, simplistically imagined as “over there.” This seminar will study questions of displacement as represented, mediated and narrated in a wide variety of texts. It will focus especially on memoirs, whether in written or audiovisual form, which confront exclusionary and essentialist discourses with a rich cultural production that foregrounds a complex understanding of such issues as “home,” “homeland,” “exile,” “hybridity” and “minorities.” How are identity and history performed in these colonial, post-colonial and diasporic contexts? What is the status and significance of the oral, the visual and the performed within the context of memory? We will examine different narrative forms of memory-making, analyzing how post/colonial authors and media-makers perform “home,” “homeland,” “diaspora,” and “exile.” How does memory become a filter for constructing contemporary discourses of belonging, especially in the context of post-independence and transnational dislocations? We will also address questions of genre, and the socio-political ramifications of certain modes of writing and performances of memory that create new hybrid genres such as the poetic documentary and experimental autobiography. We will analyze works where a fractured temporality is reassembled to form a usable past where the body serves as an icon of migratory meanings. We will also examine contemporary cyber diasporic practices, problematizing such issues as “nostalgia” and “return” in the context of new communication technologies.

OUT OF THE BOX/OUT OF THE FRAME: A CONCEPTUAL STUDIO

ASPP-UT 1029/ASPP-GT 2029

Finley. 4 units.

This class is to consider artists, historical recording and the methods of art making that work outside of traditional norms; being time based, breaking expectations of the medium, the audience and or the placement and transaction in spectatorship. Other cultural mainstays such as interruptions, scrap books, outtakes, overheard conversation, the scandal, the accident will also be material for study. While examining and researching artifacts, footage, imagery, found objects that exist and resonate outside of the proposed point of focus we will look at the underlying meanings and the interruptions into our expectations of perception. After looking and studying examples students will create and design their own projects that can be performance, installation, new media or text based. Accompanying paper is also required.

ALL SCHOOL SEMINAR: REPRESENTING “THE MIDDLE EAST”: ISSUES IN THE POLITICS OF CULTURE

ASPP-UT 1000/ASPP-GT 2000

Shohat. 4 units.

This interdisciplinary seminar will explore the various dimensions of the cultural politics of representation with regards to the Middle East/ North Africa. Drawing on various texts from diverse disciplines (including visual culture, literary theory, performance studies, ethnography, and film/media studies) we will examine issues of representation in their various ramifications, all within a postcolonial perspective. We will begin with travel narratives to the region, orientalist paintings, photography and cinema, and continue with the “taking back” by contemporary writers, artists, and media makers, dissecting such images as harems, veils, etc. The seminar will be organized around key concepts and questions having to do with Orientalism, the imperial imaginary, contested histories, imagined geographies, gender and national allegory, diasporic identity and postcoloniality.

SEMINAR IN ARTS ACTIVISM

ASPP-GT 2002

Finley. 4 units. (Open to M.A. Arts Politics students only.)

This seminar will focus on developing our work, theory, and art into a realized production. Each student will start with presenting his or her ideas and goals of creating a public project. This may take the form of public art, exhibition, performance, narrative but bringing it to a goal of actualizing the work out of the school student world. But the class is more than just bringing the art into the public light. We will scrutinize and examine intent and where to bring a production. Media, reviews, current events, intent, audience, controversy, economics, politics and other issues and challenges that is vital to a successful professional life. These connections and awareness of the outside world out of school will be a reality check of all the responsibilities of participating in culture.

The class is interested in original and dynamic thought, provoking associative thinking and awareness. The class is designed to transform and consider challenging your process and opinion. You are encouraged to bring awareness of different approaches to create new and borrowed strategies in cultural activism. The class is considered process oriented and the professor is encouraging conceptual principles. Process is encouraging original thought over guaranteed knowns.

THEATER MATTERS

ASPP-UT 1066

Esteo. 4 units.

The theater as an art form was invented at the birth of democracy, and has always flourished when it interacts with social movements and issues that extend beyond the walls of the theater and past the moment of performance. This course examines the complex and exciting interaction between theater and the broader culture, and seeks to understand exciting molds of how it can interact with society.

The first half of the course will focus on historical examples—from ancient Athens to Elizabethan England, from the Weimar Republic to America in the 50’s and 60’s. Through readings of plays, theoretical writings, and contemporary sources, we will study models of how theaters have reflected, impacted, and changed the world. The second half of the course will focus on contemporary examples of theater artists working to change their society. We will meet with artists, study film, see performances, read texts, and debate ferociously.

This course will count toward general education requirements for TSOA students (Humanities), except in Drama where it will count as Theatre Studies.

Contact the Department:

Emily Brown
Administrative Director
Department of Art and Public Policy
Tisch School of the Arts New York University
665 Broadway, Office 602
New York, NY 10012
Phone: 212-992-8248
Fax: 212-995-4844
E-mail: emily.brown@nyu.edu
The mission of the department is to prepare young dance artists to enter an increasingly complex and demanding professional dance world.

The Department of Dance offers an intensive program for students committed to entering the profession as dancers and/or choreographers. We seek exceptionally talented students who are physically and imaginatively capable of committing themselves to a training that reflects the standards of professional work. We provide a full range of technical training and a solid base for creative work. Studio training, course work, creativity, and performance are ways we determine each student’s progress.

Technique and compositional skills are taught by working professionals in the New York dance world, from which guest teachers and choreographers are also drawn.

Performance opportunities are available throughout the student’s time in the program; the final year culminates in a professional experience within a resident company setting, the Second Avenue Dance Company. Guest choreographers, faculty, and students develop new pieces, reconstruct masterworks, present dance company repertoires, and perform throughout the year.

All students also take part in concerts that present choreography originally developed through classes, workshops, and guest projects.

Students in the training program must be in full-time attendance. Technique placement within the training program is determined by the faculty. The evaluation of work is periodic and is provided through direct consultation and/or written evaluation. All students participate in production and crew work. Classes and performance participation are open only to students in the training program.

Emphasis in the Department of Dance is placed on technical training, choreographic work, and performance. All students take technique classes daily, four each of ballet and contemporary dance per week. All students take dance composition courses and experiment with choreographic principles, whether or not they intend to concentrate on choreography. Approximately 13 concerts are given each year by the department, which affords every student the opportunity to choreograph and to perform on an ongoing basis. These courses develop the student’s critical eye when analyzing dance. Course work is enriched technically and creatively by ongoing series of guest artist workshops and enrichment classes.

A typical day for students begins with an 8:10 a.m. Pilates warm-up class that emphasizes stretching and alignment principles, followed by a ballet class and a contemporary technique class. Academic courses may be scheduled between 12:30 p.m. and 3:15 p.m. Other departmental courses (music, acting, dance composition, repertory workshops, etc.) are scheduled between 3:30 p.m. and 6:30 p.m. Evenings are usually reserved for rehearsals and performances.

Faculty members consult weekly about individual student progress, class planning, and student needs. Written evaluations are made at regular intervals for each student, and faculty-student conferences are encouraged. Students who do not meet the standards of the department, either through insufficient participation or failure to fulfill professional promise, will be asked to withdraw.
Admission and Procedure

For general University guidelines, refer to the Admission section beginning on page 215. Admission to the Tisch School of the Arts is highly selective. Admission is based on a careful evaluation of secondary school records; scores on standardized tests; personal essay; recommendations from guidance counselors and teachers; and a creative review in the form of an audition or a portfolio. Evidence of character and maturity are regarded as essential in potential students who hope to benefit fully from the unique offerings of the University and its urban environment. Participation in meaningful school and community activities is also an important factor. A student applying to the Tisch School of the Arts must submit an application to New York University and indicate the particular department that he or she wishes to enter and may only apply to one program. Prospective students wanting more information about undergraduate admission should refer to the Undergraduate Admissions Web site at www.admissions.nyu.edu. Prospective students wanting more information about the artistic portfolio or audition requirements should visit the department’s Web site at www.dance.tisch.nyu.edu.

Graduate candidates use the online application provided by the Office of Graduate Admissions, Tisch School of the Arts, New York University, 726 Broadway, 2nd Floor, New York, NY 10003-6807; 212-998-1918. See page 222 for details of the graduate application.

ADVANCED STANDING FOR UNDERGRADUATES

Transfer credit for advanced standing may be accepted for a limited number of academic courses in which the final grade was C or better and that have been taken at an accredited college or university. Such credit may be applied toward requirements on a course-for-course basis. Credit in the liberal arts areas (e.g., social sciences, natural sciences, humanities) will be accepted in accordance with University guidelines for acceptable transfer credit.

Transfer credit will usually not be accepted for courses taken elsewhere in the candidate’s field of professional training. The maximum amount of transfer credit normally acceptable is 32 units of general education. Credit is not awarded for Advanced Placement.

THE DANCE AUDITION

An audition is required for all dance applicants. Auditions will be held in New York City, Chicago, Los Angeles, and Miami in January and February.

The first part of the audition consists of ballet and contemporary dance class work. After this technical portion of the audition, those students who have demonstrated a strong technical capability will be invited to present a solo of up to three minutes in length that the applicant has either learned or choreographed. Applicants may use the style and technique of dance they know best or the kind of dance they are most interested in doing (ballet, ethnic, jazz, contemporary, free style). For further information, please call the audition line at 212-998-1984, or you may visit our Web site at www.dance.tisch.nyu.edu.

SCHEDULE OF ADMISSIONS, INFORMATION, AND AUDITIONS

Suggested deadline for auditions: December 15
General application deadline: January 1
Notification of admissions action: by April 1
Candidates’ Common Reply Date: by May 1

Please note that this schedule (including deadlines) may be changed according to each school year’s calendar.

Degree Programs

B.F.A. DEGREE

The B.F.A. training program offers a comprehensive, organic approach to dance. The B.F.A. degree is earned in an intensive three-year plus two-summer curriculum. Transfer students are expected to complete all department requirements. Technique classes emphasize alignment principles that lead to the most efficient use of the body. Kinesthetics and yoga support these same principles and are part of the weekly technique schedule. Other first-year courses include dance composition, kinesthetics of anatomy, and music theory. The second year further develops these principles and adds courses in dance history, acting, improvisation, music literature, and advanced dance composition, where the skills acquired in music and composition classes in the first year are integrated. The third year, in the Second Avenue Dance Company, continues to integrate the information that has been acquired, with an emphasis on performance and choreography. Optional courses are available to the student who has developed a specific area of interest. In addition to departmental work, students are expected to take required academic courses throughout their stay in the program.

M.F.A. DEGREE

The M.F.A. is a two-year training program designed for the student who has had prior professional training and experience. In the first year of the program, in addition to daily technique classes, all candidates take dance composition, graduate seminar, acting, graduate kinesthetics of anatomy, and music courses that continue to build the student’s musical knowledge. Students may also be asked to complete dance-related course work not taken during their undergraduate study. In the second year, each student, with a faculty adviser, plans a course of study designed to define the student’s area of interest and participates in the Second Avenue Dance Company.
Faculty

A listing of faculty for the Department of Dance is below. For full biographies on departmental faculty, visit http://dance.tisch.nyu.edu/page/faculty.html.

Hayk Arsenyan
Adjunct Faculty: Musical Collaboration
Undergraduate degrees: Paris Conservatoire and Moscow Gnessius Music Academy; Master’s degree: Moscow Gnessius Music Academy; Professional Studies: Manhattan School of Music; D.M.A., Ph.D., Iowa

Patricia Beaman
Adjunct Faculty: History of Dance

Clare Cook
Adjunct Faculty: Pilates
B.A. Louisiana State, M.F.A., New York

Kay Cummings
Associate Arts Professor: Acting; Choreographers, Composers, and Designers Program
B.A., Elmira College; M.A., New York

Seán Curran
Co-Chair, Department of Dance

Giada Ferrone
Assistant Arts Professor: Ballet; Co-Director, Second Avenue Dance Company

Elizabeth Frankel
Adjunct Faculty: Ballet
B.A., Vassar College; M.F.A., New York

Paul Galando
Adjunct Faculty: Dance and New Media

Susan Hamburger
Adjunct Faculty: Lighting Design
B.A., Bard College; M.F.A., Yale School of Drama

Deborah Jowitt
Adjunct Faculty: Graduate Seminar; Creative Research III

Joy Kellman
Adjunct Faculty: Contemporary Dance
B.F.A., M.F.A., California Institute of the Arts

Phyllis Lamhut
Adjunct Faculty: Creative Research, Improvisation

Cheryl Lavagnino
Associate Arts Professor: Ballet; Co-Chair, Department of Dance, Co-Director, Second Avenue Dance Company
B.A., California; M.F.A., New York

James Martin
Associate Arts Professor: Ballet; Associate Chair, Department of Dance
B.F.A., California Institute of the Arts; M.A., Columbia

Lynn Martin
Adjunct Faculty: Kinesthetics of Anatomy, Graduate Anatomy
B.A., Fordham.

Jolinda Menendez
Adjunct Faculty: Ballet

Rashaun Mitchell
Assistant Arts Professor: Contemporary Dance
B.A., Sarah Lawrence College.

William Moulton
Associate Arts Professor: Music Theory and Composition; Dance and New Media
B.M., Michigan State; M.F.A., California Institute of the Arts

Rosalind Newman
Adjunct Faculty: Improvisation
Ph.D., London Contemporary Dance School, University of Kent

Joe Osheroff
Adjunct Faculty: Acting

TaraMarie Perri
Adjunct Faculty: Yoga
B.A., College of the Holy Cross; M.F.A., New York

Pamela Pietro
Associate Arts Professor: Contemporary Dance; Director, Summer Residency
B.F.A., Florida State; M.F.A., Washington

Giovanna Sardelli
Adjunct Faculty: Acting
B.A., Nevada; M.F.A., New York

Gus Solomons jr
Adjunct Faculty: Contemporary Dance
B.Arch., Massachusetts Institute of Technology

Andy Teirstein
Associate Arts Professor: Music Theory and Composition, Music of the 20th Century and Beyond; Writing: Contemporary Performance Practice
B.A., Bennington College; M.F.A., New York; Ph.D., Graduate Center (CUNY)

Andrea Zujko
Adjunct Faculty: Physical Therapist

B.F.A. Curriculum (Model)

First Year

Dance Technique I
Creative Research I
Music Theory and Composition
Kinesthetics of Anatomy
Production Crew in Dance
TSOA Core Curriculum
General education courses
Summer: 6 Weeks

Music Literature
Acting
History of Dance
Production Crew in Dance
General education courses
Summer: 6 Weeks

Third Year

Second Avenue Dance Company
Dance Technique III
Creative Research III
Production Crew in Dance
General education courses
Optional departmental electives

General Education Component Units

TSOA Core Curriculum 8
Social science/natural science 8
Humanities 8
General education balance (non arts) 8
Total 32

Total Units for Completion 128
### M.F.A. Curriculum (Model)

#### First Year
- **DANCE I** DANC-UT 5-6
- **DANCE II** DANC-UT 100-101
- **DANCE III** DANC-UT 1000-1001
- **DANCE IV** DANC-UT 1200-1201
- **DANCE IM** DANC-GT 2000-2001
- **DANCE IIM** DANC-GT 2000-2001
- **DANCE IIIM** DANC-GT 2011-2012

*Open only to students in the Department of Dance. Faculty and guest artists. 2-8 units per semester.*

Daily classes in ballet and contemporary dance techniques. Includes pointe class, men's class, partnering, pilates, somatics and yoga.

**B.F.A./M.F.A. DANCE THEORY AND COMPOSITION**

- **CREATIVE RESEARCH IN DANCE I** DANC-UT 7-8
- **CREATIVE RESEARCH IN DANCE II** DANC-UT 103
- **CREATIVE RESEARCH IN DANCE III** DANC-UT 1004-1005
- **DANCE THEORY AND COMPOSITION IV** DANC-UT 1204-1205
- **DANCE THEORY AND COMPOSITION IIM** DANC-GT 2009-2010
- **DANCE THEORY AND COMPOSITION IIM** DANC-GT 2011-2012

*Open only to students in the Department of Dance. Jouett, Lamhut, Newman, Solomons, and guests. 2-8 units per semester.*

Choreography is approached through exploration of resources, including improvisation, use of ideas, knowledge of forms, and development of craft. First-year students receive weekly assignments directed toward specific dance elements. Second-year work develops with an emphasis on the relationship between manipulation of musical phrases and choreography as well as the completion of dances. Work begun in all composition classes may be performed in theatre concerts. Other performance opportunities derive from repertory classes, performance workshops, and major dance works choreographed by faculty and guest choreographers and also from student and faculty choreography pursued independently outside of course work.

**Second Year**
- **Second Avenue Dance Company**
- **DANCE Theory and Composition IIM**
- **Production Crew in Dance**
- **Survey of 20th-Century Music**
- **Writing: Contemporary Performance**
- **GRADUATE ACTING**
- **Music Composition for Choreographers**
- **Composition for Choreographers, Musical Collaboration, Musical Composition for Choreographers, Directing and Choreographing Workshop.**

Total Units for Completion 72

#### Electives:
courses defined by the student and his or her adviser relative to the student's special area of concentration; could include Dance and New Media, Lighting Design Workshop, Independent Study, Musical Collaboration, Musical Composition for Choreographers, Directing and Choreographing Workshop.

**SURVEY OF 20TH-CENTURY MUSIC**

DANC-GT 2028

Graduate-level course open only to Department of Dance undergraduates by special permission of the instructor. Teirstein. 3 units.

A review of the principal currents of the early 20th century, including Stravinsky and the second Viennese School, Italian futurism, Dadaism, and neoclassicism. A more detailed approach is given to currents after World War II, including conceptual art, minimalism, neoromanticism, and populism.

**MUSIC COMPOSITION FOR CHOREOGRAPHERS**

DANC-UT 1030-1031

Open only to students in the Department of Dance. Departmental elective for B.F.A. and M.F.A. students. Prerequisite: permission of the instructor. Teirstein. 2-4 units per semester.

Music composition using synthesizers, tape recorders, microphones, signal processors, and MIDI. Multitracking and mixing techniques. As a project, the students compose a work on tape that they later use for choreography.

**KINESTHETICS OF ANATOMY**

DANC-UT 104-105

Open only to students in the Department of Dance and by permission of the instructor Martin. 3 units per semester.

A study of human anatomy and body alignment through physical experience and exercises guided by the use of image and metaphor.

**GRADUATE KINESTHETICS OF ANATOMY**

DANC-GT 2026-2027

Open only to students in the Department of Dance and by permission of the instructor Martin. 3 units per semester.

Graduate-level study of human anatomy and body alignment through physical experience and exercises guided by the use of image and metaphor.
DANCING IN A ROOM

DANCE 35

Room or collaborative setting. Working with musicians in any class-
and collaborators who are comfortable dancers to be knowledgeable teachers
with musicians. This course trains our
music in a dance composition, and cre-

CHOREOGRAPHERS, COMPOSERS,
AND DESIGNERS
DANC-UT 1012-1013,
DANC-GT 2040-2041
Open only to students in the Department of
Dance. Departmental elective for B.F.A. and
M.F.A. students. Cummings. 2-4 units per

MUSICAL COLLABORATION
DANC-UT 1044-1045,
DANC-GT 2044-2045
Open to students in the Department of Dance
and to the students of the NYU Steinhardt
School of Culture, Education, and Human
Development’s Department of Music and
Performing Arts Professions by permission of
the instructor: Arsenyan. 2 units per semester.

IMPROVISATION
DANC-UT 1042
Open only to students in the Department of
Dance. Lamhut, Piotr, guests. 2 units per

LIGHTING DESIGN AND
PRODUCTION FOR THE DANCER
DANC-UT 1051, DANC-GT
Open only to students in the Department of
Dance. Departmental elective for B.F.A. and
M.F.A. students. Hamburger. 2 units per

HISTORY OF DANCE
DANC-UT 106-107
Open only to students in the Department of
Dance and by permission of the instructor.
Beaman. 3 units per semester.

INDEPENDENT STUDY I IN
DANCE
DANC-UT 1190-1199
DANC-GT 2050-2051
Open only to students in the Department of
Dance. To register for this course, the student
must obtain the written approval of his or her
faculty advisor. 4 units per semester.

INDEPENDENT STUDY II
IN DANCE
DANC-UT 1206-1207,
DANC-GT 2051-2052
Open only to students in the Department of
Dance. To register for this course, the student
must obtain the written approval of his or her
faculty advisor. 2-8 units per semester.

PRODUCTION CREW IN DANCE
DANC-UT 1006, DANC-GT 2018
Open only to students in the Department of
Dance. 1-2 units per semester.

PRODUCTION FOR THE DANCER
DANC-UT 1052, DANC-GT
Open only to graduate students in the
Department of Dance. Prerequisite: interme-
diate/advanced level of dance composition and a
working knowledge of Macintosh computer
interface. Galando. 2 units per semester.

GRADUATE HISTORY OF DANCE
DANC-GT 2102-2103
Open only to graduate students in the
Department of Dance or by special permission.
Beaman. 3 units per semester.

WRITING: CONTEMPORARY
PERFORMANCE PRACTICE
DANC-GT 2031
Open only to graduate students in the
Department of Dance. Teirstein. 3 units per

DANCE AND NEW MEDIA
DANC-GT 2020-2021
Open only to graduate students in the
Department of Dance. Prerequisite: interme-
diate/advanced level of dance composition and a
working knowledge of Macintosh computer
interface. Galando. 2 units per semester.

Students have hands-on experience in
videodance production through explo-
rination/production of several short indi-
vidual and group videodance projects.
Course covers issues in creative and con-
ceptual thinking, pre- and postvideo
production, camera techniques, nonlin-
ear editing, choreography for the cam-
era, and creating sound scores.

GRADUATE HISTORY OF DANCE
DANC-GT 2102-2103
Open only to graduate students in the
Department of Dance or by special permission.
Beaman. 3 units per semester.

A study of the function of dance as art
and ritual, social activity, spectacle, and
entertainment through a survey of eth-
nic dance forms and the history of
European tradition.

INDEPENDENT STUDY I IN
DANCE
DANC-UT 1190-1199,
DANC-GT 2050-2051
Open only to students in the Department of
Dance. To register for this course, the student
must obtain the written approval of his or her
faculty advisor. 4 units per semester.

Students engage in individual research
and specific projects in a selected field
under the supervision of a member of
the faculty and with the permission of
the department chair.

INDEPENDENT STUDY II
IN DANCE
DANC-UT 1206-1207,
DANC-GT 2051-2052
Open only to students in the Department of
Dance. To register for this course, the student
must obtain the written approval of his or her
faculty advisor. 2-8 units per semester.

Advanced students engage in individual
research and specific projects in a
selected field under the supervision of a
member of the faculty and with the per-
mision of their department chair.

GRADUATE SEMINAR
DANC-GT 2024-2025
Open only to graduate students in the
Department of Dance. Jouwitt. 3 units per

This course focuses on three dance com-
panies currently presenting new work in
New York City. Students research each
company’s background, working meth-
ods, and relationship to other art forms.
The Department of Design for Stage and Film offers a rigorous, three-year M.F.A. program in which we prepare students to be professional designers of scenery, costumes, and lighting for the stage and production designers for film. A student may choose to specialize in one or more design areas, but all students will gain a strong sense of the totality of the discipline.

Studio design courses are the foundation of the program. Taught by a faculty of working professionals at the top of the field, these courses focus on the development of visual solutions based on in-depth text analysis, character study, the use of research to explore historical and sociological aspects of cultures, and the collaborative nature of the theatre.

Supporting the design classes is a wide range of courses in the areas of art and technique (e.g., drawing, drafting, model making, cutting, and draping), dramaturgy, and production. Each student is given careful individual advice by the chair on the courses suited to his or her design emphasis and appropriate to the student’s level of accomplishment. The third year culminates in a thesis project and participation in the annual Design Show, an exhibit that features the work of the graduating class and introduces the students to the professional community.

Throughout their study, designers observe professionals at work in theatres, design studios, shops, and film and television studios. We strive to take full advantage of our New York City location. Class assignments include frequent trips to galleries, museums, technical and dress rehearsals, and professional shops. Visits by guest lecturers are a frequent occurrence.

Each student is unique and the program aims to protect and nurture the individuality of each designer. We encourage applicants from diverse backgrounds united by a passion for theatre or film and the desire to pursue a professional design career.
Admission

Admission is limited to full-time graduate students beginning in September only. Classes and production participation are open only to students in the training program.

A student matriculating in the Tisch School of the Arts must be admitted at two levels: (1) as a student within a department of specialization or major and (2) as a student of New York University.

A graduate candidate in design must submit the application provided by the Office of Graduate Admissions, Tisch School of the Arts, New York University, 726 Broadway, 2nd Floor, New York, NY 10003-6807; 212-998-1918, stating the particular field of interest.

Final decisions of acceptance depend on completing both departmental portfolio requirements and New York University admissions requirements. Specific portfolio information is given below.

THE DESIGN INTERVIEW

An interview is required for consideration of any applicant in design. Interviews will be held in New York City in January, February, and March. Applicants unable to have an in-person interview for exceptional reasons (e.g., an inordinately long distance to travel for such an interview, etc.) may send their portfolios for consideration, although an in-person interview is strongly preferred. Please write to the Administrative Director, Department of Design for Stage and Film, Tisch School of the Arts, New York University, 721 Broadway, 3rd Floor, New York, NY 10003-6807; 212-998-1950.

Scene Design and Production Design Applicants:

We would like to see a small sample of your work prior to confirming an interview date. Upon submission of your application, please send us five 8 1/2” x 11” color photocopied samples of your set and/or production design work. Do not send originals, as the work will not be returned. It is not necessary to put the samples in a binder or portfolio of any kind. You must include at least one photo of a scale model you have designed and built with figures, for one scene of a script. Drawing samples are also required. If you have questions, please contact Barbara Cokorinos at 212-998-1956. Please send samples (do not mail your entire portfolio) to:

Barbara Cokorinos
Dept. of Design for Stage and Film
721 Broadway Room 331
New York, NY 10003

You will be contacted regarding an in-person portfolio interview after we have received your samples.

Costume and Lighting Design Applicants:

Please do not mail any samples or your portfolio in advance. Upon receipt of your application we will contact you to confirm your interview date.

SCHEDULE OF ADMISSIONS, INFORMATION, AND INTERVIEWS

Application deadline for January interview in New York: December 15
Application deadline for February interview in New York: January 15
Application deadline for March interview in New York: January 15
Notification of admissions action: by April 15
Candidates’ Common Reply Date: by May 1

Please note that this schedule (including deadlines) may be changed according to each school year’s calendar.

The candidate in design should bring to the interview:

1. A portfolio of your work (outlined below).
2. A personal statement (two pages maximum, typed) outlining your career goals in professional theatre and/or film. Explain why you have chosen this profession, why you are interested in graduate school at this point in your life, and why specifically NYU.
3. A résumé of your educational background and any experience in professional and nonprofessional theatre and/or film.
4. Four or five 8-1/2” x 11” color photocopied examples (clearly labeled) of your work that we may retain for our records.
5. A photograph of yourself (formal or candid). 

Please prepare a portfolio of the following:
1. Examples of work in theatre and/or film such as sketches, models, photographs of models, production photographs, rough sketches, light plots, blueprints of drafting, etc. (no slides or CDs, please). These do not have to be from realized production work.

Applicants in the area of scenic design and film must include at least one scale model with figures for one scene of a script (or photos of model), a scale ground plan for same model, and five examples or architectural sketches (furniture, architectural details, interior details, etc.).

Applicants in the area of costume design must include sketches (15 minimum) for at least one script, including research, fabric swatches, and detail drawings, as well as five examples of figure drawing.

Applicants in the area of lighting design must include light plot and full paperwork for two to three projects (one project from work outside of school preferred), a one-page statement about your ideas of light for the projects and how you executed them, photographs of these productions and drafting.

2. Samples of your artwork, such as drawings, paintings, models, sculptures, etc., or photographs of such artwork (no slides or CDs, please).

The department’s goal is to produce professional competence, which is the ultimate standard of all work in the program.

Admission to the degree program is offered only to students who can meet both the professional and the academic qualifications.

Undergraduate candidates who are primarily interested in the study of design within the framework of a traditional liberal arts program should consider application to the Department of Drama, Undergraduate, in the Tisch School of the Arts.

M.F.A. DEGREE

The requirements for the Master of Fine Arts degree in design normally take three years to complete. The degree will normally be awarded in design when the candidate has completed 96-108 units of graduate work with a grade average of B or better in design.

Electives may be taken in other departments of the Tisch School of the Arts and in other schools of New York University.
M.F.A. Sample
Curriculum

SCENIC DESIGN

First Year
- Scene Design I
- Set Studio I
- Drawing Year 1
- CAD (Computer-Assisted Design)
- Culture, Costume, and Decor
- Explore Choreographers, Composers, and Designers
- Stagecraft

Second Year
- Scene Design II
- Set Studio II
- Drawing Year 2
- Collaboration and/or Film
- Aesthetics or other approved elective
- Year 2 Production

Third Year
- Scene Design III
- Elective
- Transitioning into the Profession
- Year 3 Production

FILM DESIGN

First Year
- Set Design I
- Set Studio I
- Drawing Year 1
- CAD (Computer-Assisted Design)
- Culture, Costume, and Decor
- Explore Stagecraft

Second Year
- Film Design I
- Film Studio
- Drawing Year 2
- Aesthetics
- Film Collaboration
- Year 2 Production

Third Year
- Film Design II
- Elective
- Transitioning into the Profession
- Year 3 Production

COSTUME DESIGN

First Year
- Costume Design I
- Drawing Year 1
- Cutting and Draping
- Culture, Costume, and Decor
- Explore Choreographers, Composers, and Designers
- Stagecraft

Second Year
- Costume Design II
- Drawing Year 2
- Costume Studio
- Conceptual Foundations of Design
- Collaboration and/or Film
- Collaboration
- Year 2 Production

Third Year
- Costume Design III
- Costume Drawing and Presentation
- Connections or other approved elective
- Transitioning into the Profession
- Year 3 Production

LIGHTING DESIGN

First Year
- Introduction to Lighting Design
- Lighting Design I
- Drawing Year 1
- CAD (Computer-Assisted Design)
- (one semester)
- Culture, Costume, and Decor
- Explore Choreographers, Composers, and Designers
- Stagecraft

Second Year
- Lighting Design II
- Lighting Studio
- Drawing Year 2
- Collaboration and/or Film
- Collaboration
- Lighting II Production

Third Year
- Lighting Design III
- Connections or other approved elective
- Production Lighting Year 3
- Transitioning into the Profession

Total Units for Completion: 96-108

An individually tailored curriculum may be created with Scene Design/Film Design; Scene Design/Costume Design; Scene Design/Lighting Design.

There is some flexibility in being able to reshape the curricula outlined above based on individual needs and previous experience. This may be done in close consultation with the chair of the department.
Most Department of Design for Stage and Film courses are sequential two-semester courses spanning the academic year beginning with the fall semester.

**Design**

**SCENIC DESIGN I: FUNDAMENTALS OF DESIGN**
DESG-GT 1054-1055
Open only to students in the Department of Design for Stage and Film. Jones.
3-6 units per semester.
Finding visual images, creating physical spaces, and communicating meaning discovered in theatrical literature through personal response to and analysis of text, music, and historical forms.

**SCENIC DESIGN II**
DESG-GT 1100-1101
Open only to students in the Department of Design for Stage and Film. Lieberman.
3-6 units per semester.
The emphasis is on developing visual solutions based on rigorous exploration of text. Two projects each semester may include a contemporary play, a music theatre work, or a classic/epic play.

**SCENIC DESIGN III**
DESG-GT 1210-1211
Open only to students in the Department of Design for Stage and Film. Steinberg.
3-6 units per semester.
Research, tutorial instruction, special projects, and assignment to class and production work in advanced theory and practice of stage design and the various design specializations. Thesis projects are undertaken in the second semester.

**COSTUME DESIGN I**
DESG-GT 1018-1019
Open only to students in the Department of Design for Stage and Film. Hilferty.
3-6 units per semester.
Introduction to designing costumes for stage and film. Students work on weekly projects to develop their eyes and skills in color, proportion, history, character, and text analysis.

**COSTUME DESIGN II**
DESG-GT 1204-1205
Open only to students in the Department of Design for Stage and Film. Hoffman.
3-6 units per semester.
Building on the foundation established in Costume Design I, Costume Design II focuses on an in-depth study of text and character analysis, exploring how character and story are revealed through clothing choices. Working on two or three texts in the course of each semester, students learn that each week is a step in discovering, revealing, and refining an approach to the text, with the ultimate goal of developing a work process that prepares a student to take a project from its inception in the text to a complete design.

**COSTUME DESIGN III**
DESG-GT 1400-1401
Open only to students in the Department of Design for Stage and Film. Hilferty, Laugs.
3-6 units per semester.
Building on Costume Design II, this course challenges students interested in further in-depth study of costume design in a more synthetic manner. Students design large, complex pieces (Shakespeare, musical, opera, or film). Professional directors and choreographers with specific expertise are invited to see and respond to the work. Thesis projects are undertaken in the second semester.

**INTRODUCTION TO LIGHTING DESIGN**
DESG-GT 1056-1057
Open only to students in the Department of Design for Stage and Film. Wierzel.
3-6 units per semester.
A comprehensive course designed to train the student to see light and relate it to the theatrical literature. Emphasis on acquiring the basic skills to design simple light plots and the development of lighting concepts. This Class will deal with the initial process of lighting design, how to give light significance in context. Questions of meaning, structure, process and intent will be investigated. The class will also explore the qualities and functions of light, what light can and cannot communicate. The student will begin to develop a visual and conceptual vocabulary, a ‘first step’ in the practice of creating ideas with light. Individual creativity will be nurtured within an environment of shared experience. Much emphasis will be placed on process, both intellectual and practical.

**LIGHTING DESIGN I**
DESG-GT 1150-1151
Open only to students in the Department of Design for Stage and Film. Geiger.
3-6 units per semester.
Fundamental principles of lighting design. The course consists of class projects and practical exercises in the light lab and theatre spaces. Topics include a survey of current lighting equipment available to the professional designer; acceptable standards and formats for paperwork; color theory; continuing development of the design idea as it relates to dramatic text; elements of composition; and relationship of music and light.

**LIGHTING DESIGN II**
DESG-GT 1424-1425
Open only to students in the Department of Design for Stage and Film. Hughes.
3-6 units per semester.
Advanced problems in lighting design for opera, musicals, dance, and conceptual dramas. Emphasis of work is on carrying out design ideas, concepts, and problems in the light lab.

**LIGHTING STUDIO**
DESG-GT 1440-1441
Open only to students in the Department of Design for Stage and Film.
3-5 units.
An exploration of lighting design for non-theatrical venues. Exercises in design for television, industrial, corporate presentations, museums, and other architectural forms. Visits to professional television studios to watch tapings of daytime talk shows, as well as visits to major area museums to tour the lighting design and discuss it with the museum designers.

**LIGHTING DESIGN III**
DESG-GT 1450-1451
Open only to students in the Department of Design for Stage and Film. Geiger, Wierzel.
3-6 units per semester.
Tutorial course designed to fill the needs of the individual student. Wide range of areas covered includes theatre design consultation, multimedia, and all other areas of theatrical lighting design. Thesis projects are undertaken in the second semester. This Class will deal with the complete process of lighting design, how to continue to give light significance in context. Projects and class trajectory will be tailored to each student’s needs and goals. Individual creativity will be encouraged within an environment of shared experience. Questions of meaning, structure, process and intent will be investigated. What light can and cannot communicate will be examined in detail. Much importance will be placed on process and product, both intellectual and practical. Major emphasis will be placed on genuine life procedures and practice; in a real world...
context. Each student’s individual voice will be nurtured and considered. Individual expression will be our goal.

**DESIGN FOR FILM I**

**DESG-GT 1214-1215**
Open only to students in the Department of Design for Stage and Film. Young. 3-6 units per semester.

This course explores the world of production design and art direction for film. By watching films, analyzing concepts, using a series of practical paper/model projects this course examines all components of film design including text interpretation, scenery for studio, location, color concepts, relationships with the producers, crews, and creative team.

**DESIGN FOR FILM II**

**DESG-GT 1216-1217**
Open only to students in the Department of Design for Stage and Film. Hoffman, Steinberg. 3-6 units per semester.

Continuation of Design for Film I on a more advanced level. To prepare the student for future professional work, this course is an in-depth exploration of all components of studio sets and the technical aspects of film design, including storyboarding. Thesis projects are undertaken in the second semester.

**COLLABORATION**

**DESG-GT 1141**
Open only to students in the Department of Design for Stage and Film. Hoffman, Steinberg. 3-4 units per semester.

In conjunction with the Graduate Directing program at Columbia University, led by Anne Bogart, set, costume and lighting students (primarily in the second year) work in teams led by a Columbia directing student. Emphasis is placed on conceptual work conceived through discussion that gives equal weight to all members of the collaboration.

**FILM COLLABORATION**

**DESG-GT 1213**
3-4 units. Stein.

Four teams (director, production designer, costume designer, director of photography) collaborate to produce a 10-minute portfolio quality film shot on location with high levels of production values, including locations, props, and costumes. This course underlines the essential aspects of the collaboration process and focuses on the team effort of producing a film.

**Art and Technique**

**DRAWING YEAR 1**

**DESG-GT 1004-1005**
Open only to students in the Department of Design for Stage and Film. Young. 2-4 units per semester.

Drawing is observation and perception. This course teaches students how to see. Students learn techniques of observation, perception, and the technical means of placing three-dimensional forms and volume onto a two-dimensional surface accurately and efficiently.

**DRAWING YEAR 2**

**DESG-GT 1052-1053**
Open only to students in the Department of Design for Stage and Film. Muller, Zung. 2-4 units per semester.

Studio course focusing on technique through seeing, proportion, volume, form, and value through exploration of architecture and period design.

**SET STUDIO I**

**DESG-GT 1102-1103**
Open only to students in the Department of Design for Stage and Film. Stein. 2-4 units per semester.

Tools and techniques of technical drawing and their importance to the stage and film designer, followed by intensive practice in orthographic drawing, including plans, sections, and elevations. Introduction to the many and varied techniques available to scale model makers, with weekly class projects providing hands-on experience in each area.

**SET STUDIO II**

**DESG-GT 2006**
Open only to students in the Department of Design for Stage and Film. Lieberman. 2-4 units per semester.

The advanced course builds on skills and techniques learned in Set Studio I class with the goal of further developing and refining them. The course is designed to support the work done in Scenic Design II.

**COMPUTER-ASSISTED DESIGN (CAD)**

**DESG-GT 2009**
Open only to students in the Department of Design for Stage and Film. Prerequisite: a complete understanding of the principles of drafting with a pencil. McKernon. 2 units.

Overview for scenery and lighting designers of VectorWorks, focusing specifically on creating light plots and using symbols, classes, and layers effectively. Includes an introduction to various third-party add-ons as well as exchanging data between VectorWorks and Lightweight.

**PHOTOSHOP**

**DESG-GT 1026**
Open only to students in the Department of Design for Stage and Film. 2-3 units per semester.

An introductory course focusing on how computer graphic techniques may assist the stage designer. Using the programs Photoshop and Painter, the student learns to use a scanner to isolate images and make selections, to resize and rearrange any given image, to apply color, and to create layers, enabling manipulation of complex compositions. Painter allows the designer to draw directly into the computer, using a range of painting and airbrush tools.

**COSTUME DRAWING AND PRESENTATION**

**DESG-GT 1218**
Open only to students in the Department of Design for Stage and Film. Baird. 3 units per semester.

A studio class to reinforce drawing, painting, and presentation methods for Third Year Costume designers. Work is organized as a diagnostic addition to the Costume Design projects, with potential guest artists who will share their painting and drawing techniques and working methods. Also included are shop visits to discuss how a professional shop views your sketches and paperwork.

**CUTTING AND DRAPE**

**DESG-GT 1020-1021**
Open only to students in the Department of Design for Stage and Film. 2-4 units per semester.

Advanced study in theatrical costume construction including draping on the form, flat patternmaking, and fitting and sewing techniques. Work in the course encompasses a range of techniques from the muslin sloper through a comprehensive historical project.

**COSTUME STUDIO**

**DESG-GT 1206-1207**
Open only to students in the Department of Design for Stage and Film. 3 units per semester.

This course serves to relate to the overall course of study many topics that are essential to the successful costume designer yet fall outside the purview of the design classes. The designer is provided with the necessary building blocks to design the clothing that best supports his or her design idea. Study of menswear, distressing and dyeing fabric, including surface techniques, uniforms, and millinery, are just some of the topics covered.
Dramaturgy

THE CULTURE OF OPERA
Open only to students in the Department of Design for Stage and Film. Conklin. 2 units per semester.
A study of opera—it’s historical context, formal qualities, dramaturgical content and sociological place in our contemporary world.

EXPLORE DESG-GT 2000-2001
Conklin. 2 units.
A course that includes all first-year students and actively involves them in the various elements of theatrical performance—directing, dramaturgy, sets, costumes, and lights—even those that seem to be outside their specific discipline.

TRANSITIONING INTO THE PROFESSION DESG-GT 2002-2003
Open only to students in the Department of Design for Stage and Film. Required course. Baird, Cokorinos. 3 units per semester.
Weekly guest speakers are brought in to discuss topics relevant to a professional design career such as theatre photography, union membership, taxes and financial planning, the role of the artistic director and production manager, etc. Portfolio reviews with professional directors and designers are scheduled.

Production

STAGECRAFT DESG-GT 1012
Open only to students in the Department of Design for Stage and Film. Fallon, Geiger, Larson, Raywood. 2 units per semester.
The primary goal of this course is to supply students with a thorough introductory understanding of the materials, methods, tools, techniques and procedures used in the various shops as we work on realized productions. Working with the student designers as well as professional shop staff and student staff, students work on a variety of productions, in a range of capacities.

YEAR 2 PRODUCTION
DESG-GT 1120-1121
Open only to students in the Department of Design for Stage and Film. Lieberman, Hughes, Hoffman 2 units per semester.
Second-year design students work under faculty supervision as assistant designers and designers on realized productions.

YEAR 3 PRODUCTION
DESG-GT 1500-1501
Open only to students in the Department of Design for Stage and Film. 2 units per semester.
Third-year design students work under faculty supervision as designers on realized productions.

PRODUCTION LIGHTING YEAR 3
DESG-GT 1462-1463
Open only to students in the Department of Design for Stage and Film. Geiger. 2 units per semester.
Third-year lighting students meet weekly to discuss current school production designs. Light plots are reviewed; discussion centers on the rehearsal process, focus and cueing issues, and other related topics.
The Department of Drama, Undergraduate, offers a Bachelor of Fine Arts degree. The program has been designed to include all of the traditional components of conservatory training and theatre study, while taking full advantage of the liberal arts resources of New York University and the cultural resources unique to our location in New York City, the theatre capital of the world. Our students receive their professional training from renowned and respected New York City studios, using many of the techniques and instructors utilized by today’s top professionals. Our theatre studies courses are taught by the department’s resident faculty of theatre scholars, historians, theorists, and professionals.

Through this unique combination of professional training, theatre studies, and liberal arts courses at the University’s College of Arts and Science, we provide our students with the skills and background necessary to enter the profession or continue their education at the graduate level. To that end, we seek artistically talented students who are ready to commit to rigorous professional training and an academically challenging curriculum.

The Program

Students in the training program must be in full-time attendance. Continuance in the program is dependent on the faculty’s assessment of the individual’s demonstrated professional promise, progression in training, and successful academic performance.

The curriculum includes four areas: professional training, theatre studies, liberal arts, and electives. Summer courses are offered in all areas.

PROFESSIONAL TRAINING

Students participate in professional training three days a week for a minimum of six semesters (generally, three years). Students are required to spend four of those semesters (generally, the first two years) at their primary studio to develop a firm grounding in the technique most suited to them. Primary studio placement recommendations are made by the faculty and staff, based on the student’s interests and needs as discussed in the artistic review; final assignments are made on receipt of the accepted student’s deposit and are subject to space availability. For their third year of training, students may choose to explore advanced study at their primary studio (though not all primary studios offer advanced training), move to another to learn a new approach, or participate in an advanced training program or practicum or internship designed to create a bridge between training and performance.

Primary studios currently include the Stella Adler Studio (acting), the Atlantic Theater Company Acting School (acting), New Studio on Broadway (music theatre and acting), the Experimental Theatre Wing (acting and the creation of new work), the Meisner Studio (acting), the Playwrights Horizons Theater School (acting and directing, with courses available in playwriting, dramaturgy, and theatre administration), The Lee Strasberg Theatre and Film Institute (acting) and Production and Design Studio.

Advanced training options vary from semester to semester but generally include the Stonestreet Screen Acting Workshop; the Classical Studio (acting Shakespeare and Jacobean texts); Viewpoints Lab; a variety of internships at arts organizations around the city; and practicums at different studios (class work leading to a workshop production).

The department offers a seven-week summer program in Amsterdam under the aegis of the Experimental Theatre Wing with a combined ETW and European faculty.

THEATRE STUDIES

Students take a minimum of seven courses from a theatre studies curriculum that reflects the mission of the department, which is to give students the artistic and intellectual foundations necessary for a successful professional life in the theatre and allied disciplines. The intensive and rigorous training received in studio is contextualized within and enriched by a knowledge of the theatre as an art and an institution, with a history, a literature, and a vital role in culture. Also,
because we recognize that even the most talented actors, directors, and designers face formidable challenges in this exceptionally competitive profession, we prepare students to pursue other career choices within the field, including graduate study in fields such as theatre history, dramatic literature, and performance studies. The theatre studies curriculum consists of two required introductory courses, Introduction to Theatre Studies and Introduction to Theatre Production, followed by a minimum of five theatre studies courses in such areas as dramatic literature, theatre theory, performance studies, theatre history, and world drama.

LIBERAL ARTS

Students complement their professional training and theatre studies with liberal arts courses in a variety of traditional disciplines and innovative interdisciplinary programs at New York University. Every student earns a minimum of 32 units of liberal arts credit outside the major, with at least 8 of those units (two courses) in the humanities and 8 (two courses) in the social or natural sciences. Humanities courses are taken in such areas as art history, classics, English, foreign language and literature, history, music, philosophy, and religion. Social science or natural science courses are taken in such areas as anthropology, biology, computer science, economics, geology, journalism, linguistics, mathematics, physics, politics, psychology, and sociology.

Freshmen earn 8 of their liberal arts units by taking a required two-course TSOA Core Curriculum sequence, which fulfills the expository writing requirement during their first year at NYU. International students complete the two-course (8-unit) International Writing Sequence. Transfer students earn at least 4 units of expository writing, either by completing the first semester of the TSOA Core Curriculum or through transfer credit from an approved school.

The Department of Drama supports its students in pursuit of double majors or minors in other departments in the Tisch School of the Arts or in the College of Arts and Science as long as doing so is educationally sound and does not impede their timely progress toward the B.F.A. degree. Many students use electives to take additional courses to complete a major or minor.

ELECTIVES

In addition to the areas outlined above, each student selects additional courses (equalling 20 units) to reach the 128-unit minimum necessary for graduation. These courses are considered electives and may be earned in any NYU course, including those courses offered to non-majors through the Stern School of Business and the Steinhardt School of Culture, Education, and Human Development, with the exception of those offered through the School of Continuing and Professional Studies. The department also offers theatre electives, which cover such areas as stage skills (for example, stage combat and masked drama), workshops, and special topics in theatre and drama. The fourth year of professional training falls into the elective category. For a typical list of departmental elective offerings, see the course descriptions on the following pages.

STUDY ABROAD

Tisch students may study abroad through programs designed specifically for them by the Tisch Special Programs office or through programs offered University-wide by NYU Study Abroad.

Tisch Special Programs offers study abroad opportunities in Amsterdam, Dublin, Florence, Havana, London, Paris, Prague, Shanghai, and Sydney. Additional Professional Training and Theatre Studies credit are available through most of these programs. Visit http://specialprograms.tisch.nyu.edu for more information.

NYU Study Abroad offers programs around the globe, many of which include courses that count toward the theatre studies requirement. In addition to NYU’s programs abroad, NYU also offers exchange opportunities with select domestic and foreign universities. Through these exchanges students take classes at other institutions for a semester or year. Visit www.nyu.edu/studyabroad for more information.

Production opportunities in the Department of Drama take many forms: all-department productions, student-initiated productions, studio workshops, advanced practicums and ensembles, and directing projects. In addition, students often participate in independent student productions outside of school and in the projects created by film and television production majors. We strongly encourage students to focus their energies on school and school-related productions; outside professional work detracts from the intensive commitment this program requires.

Students entering as freshmen may not participate in any production (outside of their class work) during their first year in the Department of Drama. Transfer students may audition for productions in their second semester if their primary studio instructors feel it is appropriate.

Admission

For general University guidelines, refer to the Admission section beginning on page 215. Admission to the Tisch School of the Arts is highly selective. Admission is based on a careful evaluation of secondary school records; scores on standardized tests; personal essay; recommendations from guidance counselors and teachers; and a creative review in the form of an audition or a portfolio. Evidence of character and maturity are regarded as essential in potential students who hope to benefit fully from the unique offerings of the University and its urban environment. Participation in meaningful school and community activities is also an important factor. A student applying to the Tisch School of the Arts must submit an application to New York University and indicate the particular department that he or she wishes to enter and may only apply to one program. Prospective students wanting more information about undergraduate admission should refer to the Undergraduate Admissions Web site at www.admissions.nyu.edu. Prospective students wanting more information about the artistic portfolio or audition requirements should visit the department’s Web site at www.drama.tisch.nyu.edu.

The Department of Drama at the Tisch School of the Arts is committed to a process of artistic review that ensures that your suitability for the drama program is assessed by expert and distinguished professional faculty in a
supportive setting. We know in selecting a college you are making a significant commitment to your education. Our goal through the review process is to determine if our program is an environment in which you will thrive, grow, and progress toward achieving your goals in the theatre and in the world.

The artistic review consists of an audition/portfolio presentation and an interview. Specific guidelines for artistic reviews in acting, directing, music theatre and technical production and design may be found at http://drama.tisch.nyu.edu.

Students must meet the admission criteria of both the Department of Drama and New York University in order to be successful in earning an offer of admission. Therefore, both parts of the application must be complete before an admissions decision can be made.

Credit is granted for academic work completed at another institution and for Advanced Placement tests in accordance with University regulations as stated beginning on page 219.

Professional Training: All students in the Department of Drama are required to complete 48 units of professional training (six full semesters). Transfer students may bring in a maximum of 8 units of comparable professional training credit from recognized college courses earned prior to their acceptance as a drama major. The remaining 40 units of professional training are earned in five semesters, four of which are spent at the student’s primary studio.

Theatre Studies: The Department of Drama accepts up to 8 units of theatre studies transfer credit, provided that the courses are comparable and equivalent to courses offered in the Department of Drama. The limit of 8 units applies to incoming transfer students, as well as those students who choose to study abroad while matriculated at Tisch. Transfer students must take Introduction to Theatre Studies. In lieu of Introduction to Theatre Production, transfer students take an additional advanced theatre studies course.

Liberal Arts and Electives: All other course work is subject to review by the University admissions office.

A total of 128 units is required for the Bachelor of Fine Arts degree in theatre. The required distribution of that credit follows.

### Professional Training

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary studio</td>
<td>32</td>
</tr>
<tr>
<td>Additional professional training courses</td>
<td>16</td>
</tr>
<tr>
<td>Total</td>
<td>48</td>
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### Theatre Studies

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>Introduction to Theatre Studies</td>
<td>4</td>
</tr>
<tr>
<td>Introduction to Theatre Production</td>
<td>4</td>
</tr>
<tr>
<td>Five courses in theatre studies, two of which must be from the World Drama and Theatre</td>
<td>20</td>
</tr>
<tr>
<td>History list of courses</td>
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</tr>
<tr>
<td>Total</td>
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</tr>
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</table>

### Liberal Arts

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art and Public Policy Core Curriculum (international students complete the two-course international Writing Sequence of 8 units; transfer students take 4 units)</td>
<td>8</td>
</tr>
<tr>
<td>Humanities</td>
<td>8</td>
</tr>
<tr>
<td>Sciences</td>
<td>8</td>
</tr>
<tr>
<td>Humanities or Sciences</td>
<td>8</td>
</tr>
<tr>
<td>Total</td>
<td>32</td>
</tr>
</tbody>
</table>

### Electives

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Any courses offered at NYU, including additional work in the above areas, except those offered through the School of Continuing and Professional Studies</td>
<td>20</td>
</tr>
<tr>
<td>Total</td>
<td>20</td>
</tr>
</tbody>
</table>

**MINOR IN APPLIED THEATRE**

The minor in applied theatre offers students the opportunity to learn how performance has been and can be a vital adjunct to nontheatrical professions and cultural practices. It reflects the growing recognition that theatrical techniques and practices have wide and vital applications outside of the theatre as traditionally conceived, including education, medicine, therapy, political activism, community work, and social services. The minor consists of a minimum of four 4-unit courses, three of which must be from a list of designated Department of Drama courses, all of which address theatrical performance in nontheatrical contexts. Additionally, students will fulfill at least 2-points of an Internship.

**Faculty**

A listing of faculty for the undergraduate department of Drama is below. For full biographies on departmental faculty, visit http://drama.tisch.nyu.edu/page/faculty.html.

Students are taught by the faculty of their studios and the faculty of the department. Studio faculty are too numerous to list here. The following are members of the department’s full-time and long-standing adjunct faculty.

### Gwendolyn Alker

*Associate Teacher of Drama*

B.A., Haverford College; M.A., Ph.D., New York

### Awam Amkpa

*Associate Professor of Drama, Director of Africana Studies*

B.A., Obafemi Awolowo (Nigeria); Ahmadu Bello (Nigeria); Ph.D., Bristol (UK)

### Margaret Araneo

*Instructor in Drama*

B.A., Johns Hopkins; M.F.A., Carnegie Mellon; Ph.D. candidate, Graduate Center (CUNY)

### Richard Armstrong

*Associate Arts Professor*

B.A., Newcastle-upon-Tyne (UK)

### Dan Bacalzo

*Instructor in Drama*

Ph.D., New York

### James Ball

*Instructor in Drama*

B.A., Columbia; M.A., Ph.D., New York

### Martha Bowers

*Instructor in Drama*

B.A., Sarah Lawrence

### Elizabeth Bradley

*Arts Professor*

B.F.A., York, (Canada)
Per Brahe  
_Instructor in Drama with Expertise in Mask Work_

J. David Brimmer  
_Associate Teacher with Expertise in Stage Combat_  
_B.F.A., New York_

Gigi Buffington  
_Assistant Arts Professor_  
_B.A., Columbia (Chicago); M.F.A., Guildhall School of Music and Drama_

Una Chaudhuri  
_Professor of Drama, Professor of English_  
_B.A., M.A., Delhi (India); M.Phil., Ph.D., Columbia_

Catherine Coray  
_Associate Arts Professor of Experimental Theatre_  
_B.A., SUNY (Fredonia); M.F.A., CUNY (Brooklyn)_

Robert Davis  
_Instructor in Drama_  
_M.A., London; Ph.D., Graduate Center (CUNY)_

Lenore Doxsee  
_Associate Teacher with Expertise in Lighting for Theatre, Opera, and Dance_  
_B.A., Williams College; M.F.A., New York_

Steven Drukman  
_Associate Arts Professor_  
_B.A., Oberlin College; M.A., Wisconsin (Madison); Ph.D., New York_

Byron Easley  
_Associate Arts Professor_

Garrett Eisler  
_Instructor in Drama_  
_B.A., Chicago; M.A., New York; Ph.D., CUNY_

Beth Emelson  
_Instructor in Drama_  
_M.A., New York_

Fritz Ertl  
_Instructor in Drama_  
_B.A., Grinnell College; M.F.A., Washington_

Nathan Flower  
_Assistant Arts Professor_  
_B.A., Buffalo; M.F.A., Rutgers_

Dawn-Elin Fraser  
_Assistant Arts Professor_  
_M.F.A., American Conservatory Theatre_

Kent Gash  
_Associate Arts Professor_  

Donna Germain  
_Associate Teacher with Expertise in Voice_

Cobina Gillitt  
_Associate Teacher in Drama_  
_B.A., Wesleyan; M.A., Ph.D., New York_

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_Assistant Arts Professor; Director of The Meisner Studio_  
_B.A., Case Western Reserve; M.A., New York_

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_Associate Arts Professor, Director, Production and Design Studio_  
_B.A., Wisconsin (Madison); M.F.A., Yale_

Joe E. Jeffreys  
_Instructor in Drama_  
_B.A., Wake Forest; M.F.A., SUNY (Stony Brook); Ph.D., New York_

Rebecca Johannsen  
_Instructor in Drama_  
_B.A., California (Santa Cruz); M.A., San Diego; Ph.D., California (Irvine)_

Terry Knickerbocker  
_Instructor in Drama_  
_B.F.A., New York_

Kevin Kuhlke  
_Arts Professor_  
_B.A., New York_

Paul Langland  
_Associate Arts Professor_  
_B.F.A., California College of Arts and Crafts_

Paul Lazar  
_Instructor in Drama_  
_B.A., Bennington_

Jack Lee  
_Instructor of Vocal Performance_  
_B.F.A., Baldwin Wallace_

Kitty Leech  
_Associate Teacher with Expertise in Costume Design_  
_B.A., Pennsylvania; M.F.A., New York_

Laura Levine  
_Associate Professor of Drama_  
_B.A., Bryn Mawr College; M.A., M.F.A., Columbia; M.A., Ph.D., Johns Hopkins_

Cecil MacKinnon  
_Arts Professor_  
_B.A., Wellesley College; M.F.A., New York_

Jane Beverley Malmo  
_Associate Teacher of Drama_  
_B.A., Smith College; M.A.J.D., New York_

Carol Martin  
_Professor of Drama_  
_B.A., Iowa; M.A., Ph.D., New York_

Michael McElroy  
_Assistant Arts Professor_  
_B.F.A., Carnegie Mellon_

Kenneth Noel Mitchell  
_Assistant Arts Professor_

Chris Mills  
_Instructor in Drama_  
_B.A., Temple; M.A., New York_

Arnold Mungioli  
_Instructor in Drama_  
_B.F.A., New York_

Steve Nelson  
_Instructor in Drama_  
_B.A., Texas Christian; M.A., American; Ph.D., New York_

Stephanie Omens  
_Instructor in Drama_  
_B.F.A., M.A., New York_

John Osburn  
_Instructor in Drama_  
_B.F.A., Utah; M.A., Ph.D., New York_

Mary Overlie  
_Associate Arts Professor, The Viewpoints_

Orlando Pabotoy  
_Associate Arts Professor_  
_B.F.A., Julliard_

Rosemary Quinn  
_Associate Arts Professor; Director, Experimental Theatre Wing_  
_B.A., Hampshire College_

Jean Randich  
_Instructor in Drama_  
_M.F.A., Brown; M.F.A., Yale_
Training

Professional

THE STELLA ADLER STUDIO OF
ACTING

“Growth as an actor and growth as a
human being are synonymous.” The Stella
Adler Studio of Acting is dedicated to the
perpetuation of this idea, so elemental to
the life, work, and spirit of Stella Adler.
Its mission is to create an environment
with the purpose of nurturing theatre
artists who value humanity, their own and
others, as their first and most precious
priority while providing art and education
to the greater community. The Stella
Adler Studio of Acting has been one of
the top theatrical training institutions for
over 50 years. The program is based
on Stella Adler’s unique approach to actor
training: providing the tools of the trade,
exploring the universal ideas embedded in
dramatic literature, developing the limit-
less potential of the imagination, and
encouraging an awareness of each actor’s
heritage as a responsible participant in a
continuing theatrical tradition. Classes
include both classical and contemporary
scene study, voice and speech, physical
acting, improvisation, character, acting
for film and television, stage combat,
preparing for the profession, and Actor
Technique. The third and fourth years of
the NYU program involve heavy produc-
tion and an industry showcase.

ATLANTIC THEATER COMPANY
ACTING SCHOOL

The internationally acclaimed Atlantic
Acting School has helped aspiring actors
fulfill their dreams for over 20 years.
Atlantic is the only conservatory program
in the world that offers in-depth training
in the unique and influential approach to
the acting profession developed by David
Mamet and William H. Macy: practical
aesthetics. Simple, honest, and straightfor-
ward, practical aesthetics demystifies the
process of acting and gives students a clear
set of analytical and physical tools. Both
an acting technique and a philosophy of
theatre, practical aesthetics synthesizes the
writings and ideas of such diverse sources
as Stanislavsky, Freud, Aristotle, William
James, Joseph Campbell, and Bruno
Bettelheim. The technique emphasizes that
through the use of bravery, will, and
common sense actors will learn to be
truthful under the imaginary circum-
stances of the play. Atlantic provides a
rigorous program of acting training,
which includes the core components of
practical aesthetics (script analysis, per-
formance technique, and repetition) and
incorporates comprehensive instruction in
the fundamental physical tools required
by the craft (voice, speech, and move-
ment). Other examples of courses in the
program are Suzuki/Viewpoints, on-cam-
era techniques, monologues/auditions,
Shakespeare, Chekhov, and master classes
taught by visiting professionals. The
school’s mission is to provide a challeng-
ing, engaging, and inspiring experience
that ensures each graduate masters the
essential physical and analytical disci-
plines of acting, as well as to empower
every student with the skills necessary for
a successful career in theatre, film, and
television.

EXPERIMENTAL THEATRE WING

The Experimental Theatre Wing (ETW)
is dedicated to initiating students into
the artistic process through the medium
of theatre. Its mission is to provide stu-
dents with a training program that pre-
pares them technically, conceptually, and
personally to create their own work and
to meet the far-ranging demands of con-
temporary and traditional directors, play-
wrights, choreographers, composers, and
filmmakers. ETW’s goal is to facilitate the
development of young artists with the
skill, vision, courage, and will—as well as
the personal and social conscious-
ness—to interpret and create vital new
theatre. ETW’s training covers a wide
range of approaches to acting, dance, self-
scrutiny, and vocal performance. Rather
than imposing a single aesthetic frame,
the ETW curriculum provides students
with fundamental performance skills,
while helping them discover and shape
their own unique artistic visions. Based
on the work of both Stanislavsky and
Jerzy Grotowski, the primary curriculum
at ETW includes rigorous training in
movement, speech, singing, and realistic
acting, combined with physically-based
acting, postmodern dance (including
Viewpoints, which originated at ETW),
tended vocal techniques, and various
approaches to improvisation and theatre
making. The upper-level curriculum
exposes students to a diversity of tech-
niques and aesthetics and to cutting-edge
guest artists and offers a broad range of
performance opportunities. The faculty
of ETW consists of award-winning profes-
sionals in the forefront of contemporary
theatre, dance, and music. Since its incep-
tion at NYU in 1976, ETW has gained
an international reputation as a center
for the creation of new theatre artists.

THE MEISNER STUDIO

Sanford Meisner coined the definition so
often quoted that “acting is living truth-
fully under imaginary circumstances.”
Meisner believed that the foundation of
good acting lies in the reality of doing—
that the actor never pretends to do or
behave as the character but is genuinely
called to do the things his character says
and does. Through a progressive building
block system, the student actor learns how
to genuinely transform. In the first year,
the technique addresses the basic issues of
acting craft. Through a process of struc-
tured improvisations that begin with
Meisner’s signature repetition exercise,
each element of the acting process is
introduced, exercised, and experienced so
that the integrity of each is understood
before the next element is added.
Working always as himself in the imagi-
nary world, and always with a partner, by

Daniel Safer
Instructor in Drama
B.F.A., New York

Louis Scheeder
Arts Professor; Director of The Classical
Studio; Associate Dean of Faculty, Tisch School
of the Arts
B.A., Georgetown; M.A., Ph.D., New
York

Helen Shaw
Instructor in Drama
A.B., M.F.A., Harvard

Lisa Sokolov
Arts Professor
B.A., Bennington; M.A., New York

Elizabeth Swados
Arts Professor
B.A., Bennington College; hon.:
Doctorate in Human Letters, Hobart
and William Smith Colleges

John Van Wyden
Instructor of Accents and Dialects
B.F.A., Point Park College; M.F.A., Case
Western Reserve

Robert Vorlicky
Associate Professor of Drama; Coordinator,
Honors Program in Theatre Studies
B.A., Ohio State; M.A., Ph.D.,
Wisconsin (Madison)

Nora York
Instructor in Voice
B.A., Pacific

Edward Ziter
Associate Professor of Drama; Chair,
Department of Drama
B.A., M.A., Brown; Ph.D., California
(Santa Barbara)
the end of the first year the student has deepened his connection both to himself, to his acting partners, and to his whole relationship to acting. In the second year, the technique acquired is applied to the process of crafting a role. The second-year emphasis is on learning how to decipher the blueprint of a script to serve the playwright’s intent and to create behavior that articulates this objective effectively and with the same spontaneous and authenticity learned during the first year’s work. The New Studio stresses goal is to provide actors with the training and technique that allow them to produce deeply human, vibrant, and exciting characters in any medium—theatre, cinema, television. The full curriculum includes a rigorous course of study in all areas: voice and speech, movement, physical character, and clown work in both years. In the advanced work, Alexander Technique, accents and dialects, and script analysis are added. An active group dramaturgy class supports curricular productions in the final semester of the training. This production integrates all the classroom work through the rehearsal process and into performance.

NEW STUDIO ON BROADWAY: MUSIC THEATRE AND ACTING
The New Studio on Broadway integrates foundational acting training in vocal and physical techniques by drawing upon both the repertoire of the American musical and the classical acting canon to hone the actors’ instrument in all aspects of both disciplines. The course of study emphasizes exposure to new work, world music, and contemporary, global, and diverse performance forms. Teaching students the power and value of the ensemble, practitioners of both acting and music theatre will have their core acting, speech and movement classes together. The New Studio stresses unified training in all skill areas essential to the performer’s craft. This will equip young artists to meet the fluid demands of a progressive, diverse and global stage. New Studio focuses on the union of rigorous physical and vocal training connected to the manifestation of character, the clear playing of a dramatic action, and the illumination of ideas within the text, as these are the fundamentals of the actor’s process. Rather than embracing and espousing a single methodology or approach, classes offer practical application of competencies required for an actor to develop a dynamic versatility that will enable them to fluidly move through a range of performance idioms. Our objective is to provide the actor with the requisite skill set necessary to sustain a lifelong career as a professional actor at play with global audiences onstage, in the musical theatre, in the new technologies and in whatever lies beyond. Master artists/teachers working in the field at a national and international level teach all courses.

THE PLAYWRIGHTS HORIZONS THEATER SCHOOL
The Playwrights Horizons Theater School features actor and director training in an intensely rigorous interdisciplinary program designed to create versatile theatre artists. Students select supplementary courses in playwriting, design, dramaturgy, and musical performance to individualize and expand their course of study. The school is part of Playwrights Horizons Theater, one of New York’s most successful off-Broadway, nonprofit theatres and producer of such shows as the Tony-nominated Grey Gardens, as well as the Pulitzer Prize-winning Sunday in the Park with George, Driving Miss Daisy, and I Am My Own Wife. Theatre professionals bring their long-term collaboration into the classroom, teaching a curriculum unified by the school’s commitment to excellence, shared aesthetic goals, and mutual respect.

THE LEE STRASBERG THEATRE AND FILM INSTITUTE
“Work at The Lee Strasberg Theatre Institute will provide you with a craft that is proven to be able to solve the problems that an actor faces.” Spoken years ago by Lee Strasberg, these words resonate even more powerfully today. Strasberg, who helped revolutionize the art of acting with his approach called the Method, stressed the way in which personal experiences (sensory and emotional memory) brought vitality to the actor’s work. It is this personal spark that can turn a skilled technician into a true artist. Strasberg teachers have been selected because of their comprehensive knowledge of Strasberg’s work and their ability to apply it to the problems of the individual actor in today’s uniquely competitive world. They do this through the use of various exercises, training actors to express powerful emotions arising from their affective memories and to use these emotions — along with their physical and mental strengths — in the creation of a character. Three generations of American actors — from Marilyn Monroe and James Dean to Al Pacino and Robert De Niro to Alec Baldwin and Angelina Jolie — have studied the Method and emerged as major talents. Simply stated, The Lee Strasberg Theatre and Film Institute challenges students to leave behind conventional, superficial, and clichéd expressions in order to find their own unique voice and to fulfill their best acting potential.

THE PRODUCTION AND DESIGN STUDIO
The Production and Design Studio is the program for students interested in theatre design, stage management, and technical production. The curriculum has been designed to instill the artistic sensibilities necessary to succeed in the theatre while providing the requisite foundations in all areas of production. The faculty is committed to establishing a strong sense of the art within the craft of theatre. Course work concentrates on graphic skills; research and technology; and collaboration and training in design/production areas such as scenery, costumes, lighting, sound and management. Students participate in the more than 100 productions supported by the department each year. Most primary studios offer advanced training as well.

ADVANCED STUDIOS
In addition to advanced practicums at the primary studios, special ensemble workshops, and a variety of internships at arts organizations, the department generally offers the following advanced studio options.

THE CLASSICAL STUDIO
Under the direction of founder Louis Scheeder, The Classical Studio seeks to create “thought in action,” the presentation of classical texts, primarily Shakespeare, in an immediate, forceful, and physical present. The Studio focuses on specificity of action, embraces the contradictions inherent in the texts, and believes that character and characterization are rooted in the text and within the actor rather than in external mimetic representation. The Studio has developed the philosophy of positive action: the idea that characters generate a future instead of representing a past. Course work includes acting, voice and speech, Alexander Technique, stage combat and movement. The Studio presents two fully realized Shakespeare texts each year, as well as an annual Word Orgy, a celebration of song and spoken word. The Studio’s production aesthetic focuses on the acting ensemble, employing only the suggestion of scenery, lighting, and costuming.
THE VIEWPOINTS LABORATORY
This is a one-semester ministudio that functions as an extended master class taught by Viewpoints originator, Mary Overlie. Ms. Overlie investigates performance through the basic building materials of space, time, shape, movement, story, and emotion. This laboratory consists of five elements: physical training, Viewpoints practices, improvisation, scene study, and performance. The laboratory provides a technical foundation in contact improvisation, experiential anatomy, developmental movement, and improvisatory-based release techniques as they apply to both actors and directors. Students are guided through improvisational studies to experientially locate and creatively define these elements as ensemble languages and internal technique. Group and solo improvisations are used as a basis for composition and later integrated into scene work. In scene study, the Viewpoints are used to establish the fundamental presence of the actor, which is expanded to include character, text, and the audience.

STONESTREET SCREEN ACTING WORKSHOP
The Stonestreet Screen Acting Workshop was founded by Alyssa Rallo Bennett in 1990 so that drama students would have a professional environment in which to continue and broaden their training, adapt their theatre skills, and embrace the art of film acting and directing. In this studio, students experience the film and television mediums, from the audition phase through the production and post-production phases, completing their first or early professional work with their teachers before they graduate. While riveting, innovative, and natural film acting can be quite different from stage acting, Stonestreet’s instructors (all versatile in theatre and film techniques) respect and embrace the many different approaches that students bring to their work. Stonestreet’s workshop is conducted in their state-of-the-art, 10,000-square-foot film and television studios. Stonestreet is also where many professional directors, producers, and casting directors develop and produce films, pilots, television shows, and commercials. Students train and work in the same environment with professional directors, casting directors, and agents. With access to full production and postproduction facilities (including several editing systems and editors), students learn the unique demands of the camera. Stonestreet students experience the real challenges of the film medium by acting in production-level short movies, dramatic series, sit-coms, soaps, and public service announcements under the guidance of professionals. All production-level work is edited material that can be used for actor reels and is broadcast to showcase students’ work on Stonestreet’s movie Web sites. Students work on a variety of material from unproduced film and television material to film classics to adaptations of modern classic and classical material. Stonestreet students learn to become professional auditioners and self-sufficient creative actors who can do both naturalism and character work that are believable and interesting on camera.

INTRODUCTORY COURSES

INTRODUCTION TO THEATRE STUDIES THEA-UT 500
Staff. 4 units.
Like the entire theatre studies curriculum, this course is designed to foster students’ intellectual engagement with drama and theatre by introducing them to the basic terminology and methodology used in understanding plays and performances. A range of critical perspectives are applied to a variety of plays from different periods and places; additionally, a number of contexts for theatre study are introduced, including theatre history and performance studies. The course is offered in multiple sections of about 20 students each, so that through free discussion, serious analysis, and friendly debate, students actively enter into the creative life of the department and of the rich theatre culture that surrounds us in New York City. Regular critical writing and reading assignments.

INTRODUCTION TO THEATRE PRODUCTION THEA-UT 510
Chaudhuri, Jaehnig, Ziter. 4 units.
This course meets twice a week, once in a large lecture session devoted to richly illustrated presentations on topics in the history of stage practice (including theatre architecture; stage structure; costume, scenery, and lighting design; theatre technology; and contemporaneous cultural and art history) and the second time in smaller sections that provide introductory training in various aspects of current production and theatre technology. More experienced students may receive advanced training in stage management, lighting, scenery, costumes, and projections. All students participate in production work.

STUDIES IN DRAMA AND PERFORMANCE

MODERN IRISH DRAMA
THEA-UT 603
4 units.
A study of the rich dramatic tradition of Ireland since the days of William Butler Yeats, Lady Gregory, and the fledgling Abbey Theatre. Playwrights covered include John Millington Synge, Sean O’Casey, Samuel Beckett, Brendan Behan, Brian Friel, Tom Murphy, Frank McGuinness, and Anne Devlin. Issues of Irish identity, history, and postcoloniality are engaged alongside an appreciation of the emotional texture, poetic achievements, and theatrical innovations that characterize this body of dramatic work.
MODERN BRITISH DRAMA
THEA-UT 604
Amkpa, Ziter. 4 units.
A survey of British drama in the 20th century as well as the historical and philosophical influences on that drama. After treating Shaw as the first great English modernist, the course concentrates on the two most prevalent forms of the period: the social drama and the comedy. The study of social drama includes plays by John Osborne, Edward Bond, David Hare, Caryl Churchill, and Timberlake Wertenbaker; the study of comedy includes plays by Oscar Wilde, Joe Orton, Harold Pinter, and Tom Stoppard. The philosophical context of the period is defined by readings from Marx and Freud; the aesthetic context involves a study of epic theatre. Finally, the course also examines some of the great directors of the period, especially Peter Brook, and similarly studies the great institutions of the period, in particular the Royal Shakespeare Company, the National Theatre, and the Royal Court Theatre.

AFRICAN AMERICAN DRAMA
THEA-UT 605
Amkpa, Vorlicky. 4 units.
The study of African American dramatic traditions from early minstrelsy to turn-of-the-last-century musical extravaganzas; from the Harlem Renaissance folk plays to realistic drama of the 1950s; from the militant protest drama of the 1960s to the historical and experimental works of the present. Issues of race, gender, and class; of oppression and empowerment; of marginality and assimilation are explored in the works of such playwrights as Langston Hughes, Alice Childress, Lorraine Hansberry, Amiri Baraka, Adrienne Kennedy, Charles Fuller, George C. Wolfe, Ntozake Shange, August Wilson, Suzan-Lori Parks, and Anna Deavere Smith. The sociohistorical context of each author is also briefly explored.

ASIAN AMERICAN DRAMA
THEA-UT 606
Bacalzo, Vorlicky. 4 units.
This course acts as both an introduction to the genre of Asian American theatre and also as an interrogation into how this genre has been constituted. Through a combination of play analysis and historical discussion—starting with Frank Chen’s The Chicken-coop Chinaman, the first Asian American play produced in a mainstream venue—the class looks at the ways Asian American drama and performance intersect with a burgeoning Asian American consciousness. We review the construction of Asian American history through plays such as Genny Lim’s Paper Angels and more recent works such as Chay Yew’s A Language of Their Own. We also read theoretical and historical texts that provide the basis for a critical examination of the issues surrounding Asian American theatre. Orientalism, media representation, and theories of genealogy inform our discussion.

LATINO THEATRE: POLITICAL ACTS IN US LATINO PERFORMANCE THEA-UT 607
4 units
The relationship between politics and cultural practice in plays and performances by Latinos in North America will be the focus of this course. It looks at performance and theatre works that galvanized political movements of the second half of the 20th century to the immigrant rights rallies of the early 21st century. We will examine the ways artists and theatre historians depict conditions of labor, gender and ethnicity, and the multiple roles of Latinos in cultural (and commercial) production in the United States. Course readings include plays and performances by Milcha Sánchez-Scott, El Teatro Campesino, Cherré Moraga, Nilo Cruz, the Nuyorican, and Culture Clash to name a few. Additionally, the course will draw from cross-cultural and geographic perspectives to analyze, for example, Colombian soap opera Betty La Fea as it was remade and broadcast in the United States.

MODERN U.S. DRAMA
THEA-UT 608
Vorlicky. 4 units.
An examination of the major forces in American playwriting as well as the cultural and historical conditions surrounding these trends. While considerable attention is given to mainstream dramatists like Eugene O’Neill, Arthur Miller, Tennessee Williams, Edward Albee, Sam Shepard, and David Mamet, serious attention is also paid to experimental voices and to lesser-known or emerging playwrights like Susan Glaspell, Elmer Rice, Gertrude Stein, Adrienne Kennedy, Richard Foreman, David Henry Hwang, and Suzan-Lori Parks. One or another special thematic focus (e.g., American nationalism, multiculturalism, stereotypes, the American family, etc.) allows deeper insight into the artistic and intellectual issues that have shaped the drama of the “American century.”

CONTEMPORARY EUROPEAN DRAMA THEA-UT 609
4 units.
This course proposes an interdisciplinary approach to exploring contemporary European drama & performance by interconnecting aesthetic, political, historical and geographical issues. The course will acquaint students with some of the cutting-edge European performers’ and writers’ artistic re-actions to life, the world and history, while giving students the opportunity to investigate their own responses to the same topics: war, death, madness, ethnic/racial/class/gender/sexual discrimination etc. Works by Sarah Kane, Mark Ravenhill, Heiner Muller, Botho Strauss, Marius von Mayenburg, Roland Schimmelpennig, Yasmina Reza, Orlan, Vaclav Havel, Biljana Sibijanovic, and Milica Tomic, are among those to be studied.

MAJOR PLAYWRIGHTS
THEA-UT 618
Staff. 4 units.
This course (different each time) focuses on one or two related major playwrights. Recent course offerings include Brecht, Beckett, Chekhov, Churchill, Fornes, Williams, Albee, Mamer, O’Neill and Miller, Kennedy and Parks, Genet and Ionesco, Lu'dlam and the Theatre of the Ridiculous. An in-depth study of their writings, theories, and production histories of their plays in relation to biographical, cultural, political, and aesthetic contexts.

POPULAR PERFORMANCE
THEA-UT 621
Nelson. 4 units.
A reevaluation of a wide variety of European and American forms that, beginning in the 16th century, were separated from “high culture” theatre. These forms include fairground performance, commedia dell’arte, carnival, puppet and mask theatre, mummers’ plays, circus, pantomime, minstrel shows, and vaudeville. Exploration of what popular performance does differently than “high culture” theatre, how it does so, and to whom it addresses itself. A study of characteristic forms and techniques of popular performance, the connection between Western and non-Western forms, and the central role of popular performance in 20th-century theatre.

POLITICAL THEATRE
THEA-UT 622
Staff. 4 units.
Major forms, plays, and theories of socially engaged theatre, exemplifying performance as a site of resistance, social critique, and utopianism. While the course provides an examination of the historical development of political theatre, focus may vary semester to semester, from activist forms, including...
agitation, pageantry, epic theatre, documentary, street theatre, and women's performance art; to major theoretical perspectives and their practical translations since Brecht, including Boal and feminist and queer theory; to plays and productions by the Blue Blouse, Clifford Odets, Bertolt Brecht, the Living Theater, Bread and Puppet, El Teatro Campesino, Heiner Müller, Caryl Churchill, Athol Fugard, Ngũgĩ wa Thiong'o, Split Britches, Tony Kushner, Emily Mann, and others.

FEMINISM AND THEATRE
THEA-UT 623
Alker, Martin. 4 units.
A study of plays by female playwrights and feminist theatre from the perspective of contemporary feminist theory. Considerations include strategies for asserting new images of women on stage, the dramatic devices employed by female playwrights, lesbian aesthetics, race, class, and the rejection of realism. Possible plays and performance texts include those of Maria Irene Fornes, Caryl Churchill, Sarah Daniels, Wendy Wasserstein, Ntozake Shange, Adrienne Kennedy, Susan Glaspell, Aphra Behn, Alice Childress, Tina Howe, Holly Hughes, Karen Finley, Darrah Cloud, and Suzan-Lori Parks.

GAY AND LESBIAN THEATRE
THEA-UT 624
Drukman, Jeffreys, Vorlicky. 4 units.
A survey of contemporary lesbian and gay plays from The Boys in the Band to Angels in America. The goal of the course is to familiarize students with lesbian and gay plays written since 1968 as a discrete body of work within the field of contemporary theatre. The course focuses on plays and playwrights that have had a significant impact in the representation of homosexual life onstage. In addition, students consider the historical, political, and cultural developments from which gay theatre emerged and, through independent research projects, examine the communities that emerged in the process of creating gay theatre.

COMMUNITY-BASED THEATRE
THEA-UT 625
Bowers. 4 units.
A study of the contemporary interdisciplinary movement inserting theatre into educational, therapeutic, and activist contexts, as evidenced in practices such as TIE (theatre-in-education), psychodrama, and "theatre of the oppressed." Examination of the collaboration of artists and people untrained in art to create work meaningful to their cultural loci; the problematic concept of community itself, to both include and exclude, and to oversimplify identity; the recentering of the theatrical event from playwright, director, or actor to the interaction between performer and spectator. Students spend part of the semester in mini-internships using theatre with nonactors in sites that include schools, psychiatric facilities, senior centers, and shelters.

MULTICULTURAL PERFORMANCE THEA-UT 626
Alker, Chandhuri, Vorlicky. 4 units.
An exploration of the drama of the primary non-European cultures in America: African, Latino, Asian, and Native American. The works of playwrights such as David Henry Hwang, Jessica Hagedorn, Maria Irene Fornes, Eduardo Machado, Hanay Georganah, Spiderwoman Theatre, Anna Deavere Smith, and Ntozake Shange are analyzed. The sociopolitical history of each culture is examined briefly to provide context for the drama. Issues of stereotyping, assimilation, marginality, and empowerment are examined cross-culturally.

MUSICAL THEATRE
THEA-UT 631
Nelson. 4 units.
A survey of American musical theatre, with an emphasis on its significant and unique contribution to U.S. popular culture. Through audio and video recordings, slides, demonstrations, and visits to live performances, the course traces the musical's relation to 19th-century popular entertainments such as minstrelsy, vaudeville, and burlesque, as well as its relation to popular song and dance forms throughout the 20th century and to the present day.

THEATRICAL GENRES
THEA-UT 632
Staff. 4 units.
The course (different each time) explores one or more distinctive theatrical genres such as tragedy or comedy; melodrama, satire, or farce; or plays of distinctive theatrical types, such as experimental ensembles, theatre of the absurd, solo performance, the documentary play, same-sex plays, or Theatre of Witness. Since theatrical genres and theatrical types come into being because playwrights respond to historical necessity by visualizing specific world views, the course presents a study of the role and function of the theatre within societies, as a response to historical, psychological, and spiritual forces.

BROADWAY THEA-UT 633
Staff. 4 units.
An overview of American theatre history from 1904 to the present along the world's most famous street. Focus is on major artists and producers, important artistic and economic trends, as well as the current state of commercial theatre in New York. Readings are from influential plays, memoirs, and musicals, supplemented by film, video, and recordings. Field trips and guest speakers are included.

INTERARTISTIC GENRES
THEA-UT 634
4 units.
This course (different each time) explores the history and semiotics of one of several hybrid genres, such as dance drama, film adaptations of plays, or multimedia works.

DRAMATURGY
THEA-UT 636
4 units.
Of all the theatre arts, dramaturgy remains one of the most "invisible"—mysterious and misunderstood. When Heinrich Laube, the great 19th-century Viennese director and dramaturge, was asked by his patron, Prince Schwarzenberg, what a dramaturge really was, Laube could only answer hesitatingly: "Highness, that is what no one could tell you in a few words." This course presents an overview of contemporary dramaturgical practice—in theatres large and small, commercial and experimental, across the Americas and around the world. We examine various methodologies for researching, conceptualizing, documenting, and discussing theatrical events, both scripted and "devised." In addition, over the course of the semester, each student creates and presents a dramaturgical "casebook" for a production of his or her own invention. This course should prove valuable both for those interested in working as dramaturges, and for directors, writers, designers, and performers wishing to collaborate with professional dramaturges in years to come.

HISTORY OF PRODUCTION: PRODUCTIONS IN CRISIS
THEA-UT 639
Kozinn. 4 units.
This course will introduce students to a variety of 20th century theatrical productions staged during times of conflict and crisis. From the amateur stages made out of restaurant backrooms, street corners, and cafes to the professional Broadway theaters, we will look at how access to resources and government sup-
port influences strategies of production. From the 1920s agitation trials (Agittrud), mass spectacles, and agitprop theater during the Russian Revolution to contemporary theatrical responses to disease, war, racism, and social oppression the course will examine how theater has been used as a reaction to social and political unrest, as a tool to fight oppression (or a tool to encourage obedience and propagate national political ideals), and as a respite from hardship. We will look at the performance theories and strategies that emerged during these theatrical moments, and we will read seminal plays that were written and staged during these periods. Throughout the course we will ask the question, “Why is theater often used as a response to crisis?” In addition to the historical and theoretical work the course will have a practical component. Students will be asked to imagine how he or she would produce a theatrical response to either a contemporary crisis (i.e. the war in Afghanistan and Iraq, marriage equality, abortion rights, health care reform…etc) or a historical crisis (i.e. Civil Rights, Vietnam War, sexual liberation, Women’s Rights…etc). Finally, we will look at how the artists’ and activists’ access to resources influences the methods and products of theatrical production, and how restrictions can often open doors to new and inventive performance technologies.

THEORIES OF THE THEATRE
THEA-UT 640
Chaudhuri, Martin. 4 units.
A study of selected major theories of dramatic representation and theatrical communication, engaging such topics as the nature of mimesis, the history of ethics and aesthetics, and the role of the spectator. Along with seminal Western theatrical texts like Aristotle’s Poetics, non-Western texts like the Sanskrit Natyashastra and modern theories like Brecht’s epic theatre, Artaud’s Theatre of Cruelty, and Grotowski’s Poor Theatre are discussed. Finally, contemporary critical theories such as feminism, psychoanalysis, semiotics, deconstruction, new historicism, and postmodernism are explored for their relevance to theatre thinking.

TOPICS IN PERFORMANCE STUDIES THEA-UT 650
4 units.
This course (different each time) uses key theoretical concepts of the field of performance studies to examine a diverse range of performance practices. Topics include ritual, interculturalism, tourist performances, discourses of stardom, theatre anthropology, electronic and computer performance, sports performance, Erotics, the history of American burlesque, masquerade, theaters of silence, Latino/a performance, hip-hop theatre, and animality.

SPECIAL TOPICS IN MUSICAL THEATRE THEA-UT 661
Maslon, Nelson. 4 units.
This course (different each time) extends from the basic history of the musical theatre course currently offered each fall. It covers specific areas of musical theatre practice in greater detail. Focus subjects include lyrics, choreography, the musicals of Stephen Sondheim, directors of musical theatre, etc.

THEATRE IN NEW YORK: PRACTICUM THEA-UT 662
4 units.
This course introduces students to the great variety of theatrical activity going on in the city, in order to recognize the vast number of theoretical issues and practical questions it raises and to develop serious intellectual and critical vocabulary for responding to it. Once a week, we attend the theatre, having prepared by reading the play or some related theoretical material. We follow each show with an in-depth class discussion of the major issues raised by the performance.

DOWNTOWN THEATRE: PRACTICUM THEA-UT 862
Drakman, Lazar. 4 units.
This course explores the freewheeling alternative theatre scene in lower Manhattan. Once a week, we see productions “on the fringe” at such venues as P.S. 122, Nada, HERE, Clemente Soto Velez, the Kitchen, and La MaMa E.T.C. Our in-class discussion relates our theatre-going experience to our readings of plays, criticism, and drama theory.

PERFORMANCE ART PRACTICUM: THEA-UT 663
Levine. 4 units.
An exploration of the methodology for making the personal presentational. Using storytelling, automatic writing, and the facts and fictions of one’s own life each student creates material for a solo performance piece.

COLLABORATION PRACTICUM: SCRIPT THROUGH IMPROV
THEA-UT 664
4 units.
This course is a collaboration between two Tisch School of the Arts departments—the Department of Drama, Undergraduate, and the Undergraduate Division of the Kanbar Institute of Film and Television. Designed to create short screenplays through improvisations on location and in class, students study the methods of Mike Leigh, John Cassavetes, John Loach, and Keith Johnston. Actors and writers explore and research character, environment, and theme in order to discover stories that are compellingly realistic.

COLLABORATION PRACTICUM: ACTORS AND WRITERS
THEA-UT 664
Staff. 4 units.
A myriad of collaborations go into every theatrical endeavor. This course focuses on the relationship between actors and writers in developing new works. Toward this end, it brings together 10 students from the Dramatic Writing Program, 20 students from the Department of Drama, and a faculty member from each department. Together we explore the collaboration between actor and writer, both conceptually, through readings and lectures, and practically, by performing and critiquing original material written by the dramatic writing students and performed by the drama students. We also explore a variety of collaborative models, from the dramaturgical development model employed with most traditional texts, to the more communal method of development made popular by Caryl Churchill and Joint Stock. To help clarify the nature of this particular collaboration, a number of collaborative teams from the profession are invited to participate as guest lecturers.

DEIVED THEATRE: PRACTICUM
THEA-UT 665
4 units.
The term “devised theatre” describes the work of a wide range of theatre practitioners who develop performance pieces through original rehearsal processes that are usually collaborative and inevitably experimental. In this course, we investigate devised work through both theory and hands-on practice. We look at the rehearsals and performances of several companies (including the Wooster Group, Forced Entertainment, Elevator Repair Service, Impact Theatre Co-operative, and Insomniac Productions).
through various sources of documentation such as video, slides, reviews, interviews with company members, and selections of texts. Each week a specific show or company is used as a way of identifying particular issues that arise in making devised theatre. Exploring these issues from a theoretical perspective, we engage in practical exercises where students create their own performance pieces, reflecting their critical thinking through their work, and ultimately evolving their own devising methods.

PERFORMING OBJECTS: PRACTICUM
THEA-UT 666
4 units.
A study of puppet performance, construction, history, and theory. Lectures and discussions of history, theory, and contemporary puppet practice constitute one-quarter of the class time. Three-quarters of the course is devoted to workshop sessions focusing on the creation and performance of puppet shows based on three different techniques: found objects, Bunraku theatre, and toy theatre. Guest speakers include members of New York’s active puppet theatre community, such as Basil Twist, Janie Geiser, and Stephen Kaplin. The course culminates in the public performance of puppet productions created by the class.

THEATRE CRITICISM: WRITING ABOUT PERFORMANCE
THEA-UT 668
Bacalzo, Drukman, Martin. 4 units.
A skills course in writing about performance in a variety of formats including reviews, interviews, feature articles, and critical essays. We study various approaches to writing about the theatre and performance, including the works of major theatre critics and theoreticians. Students practice observation skills and address the problems and challenges of writing about acting and live performance as well as writing about plays. Attending productions and producing cogent, provocative, and accurate critical records of what was seen and how it is important to society are a central focus, as we explore how we see, write, think about, and remember performance.

THE ACTOR-TEACHER
THEA-UT 671
4 units.
An introduction to the foundations of educational theatre through diverse approaches ranging from European drama-in-education (DIE) techniques to “theatre for development” techniques of Latin America and Africa. In this way, students use drama as a tool of education in the formal sector, which includes elementary, junior high, and high school settings. Here students focus on developing drama-in-education programs that are consistent with the teacher’s curriculum, which may emphasize English, social studies, math, or science. Students focus on developing and implementing creative lesson plans to teach such subjects. The course exposes students to team actor-teaching in neighboring public schools. Students are required to keep a journal of their school activities.

THEATRE AND THERAPY
THEA-UT 673
Omens. 4 units.
This course explores the healing and therapeutic aspects of theatre and drama using drama therapy. Beginning with a study of play in child development, we explore the three types of play—practice play, symbolic play, and games with rules—and examine their purposes in child development. We then examine the four major techniques in drama therapy and their relationships to play and performance. We study the Five-Phase Model (Emunah), Developmental Transformations (Johnson), Role Method (Landy), and Psychodrama (Moreno). The course is theoretical, experiential, and technical. Students have the opportunity to participate in each method of drama therapy, as well as lead drama therapy training sessions.

DIRECTING PRACTICUM
THEA-UT 676
Erl, Kabikle. 4 units.
This course focuses on 20th-century theatre practitioners who have also theorized about the theatre-making process. The students investigate theories of creating theatre pieces and then deepen their relationship to the theory by attempting to put it into practice. Particular emphasis is on discovering the relationship between the director and the context of his or her work. Students create work from disparate sources including Shakespeare and Odets and Suzan-Lori Parks. A secondary focus is placed on dramatizing material not originally written for the stage or creating performance texts that are not language based. The required reading of theory includes selections from Clurman, Kazan, Artaud, and Peter Brook.

PRODUCING PRACTICUM: SELF-START
THEA-UT 678
Bradley, 4 units.
This course outlines a framework through which to make artistic creation a reality. It focuses on the necessary steps to successfully found a company, enter work into a festival, and produce self-created performance in a professional context. Issues explored include articulating a mission; the options for different producing models; choosing collaborators; developing a strategic plan; basic fund-raising; marketing; and managing the legal, financial, and regulatory issues essential for start-up enterprises in a theatrical environment.

THEATRE MANAGEMENT: LEADING AND MANAGING THEATRES IN A GLOBAL CONTEXT
THEA-UT 685
Bradley. 4 units.
This course explores central themes and challenges in the leadership and management of theatre organizations in the 20th and 21st century from a global perspective. The course places a special emphasis on understanding the shifts and changes that are currently transforming the field. Students will address issues of leadership and service in producing and managing theatre and identify the skills and attributes required to facilitate the ongoing vitality of theatre making. In addition to faculty from the Tisch School of the Arts and the Steinhardt program in Performing Arts Administration, the course will feature prominent guest lecturers who helm consequential and path-finding companies here in New York City. Projects will include primary research and presentations based on the examination of global practice models.

WORLD DRAMA AND THEATRE HISTORY
SHAKESPEARE
THEA-UT 700
Levine, Matino. 4 units.
Focused each time by genre (comedies, tragedies, romances, histories), or by theme or topic (theatricality, gender, race, politics, religion, performance, utopia, etc.), this course explores the works of Shakespeare as text and performance. Various critical methodologies, including biographical and cultural analysis, are used to reveal the continuing vitality of these plays and their relevance to the theatre of our time.

MODERN DRAMA: REALISM AND NATURALISM
THEA-UT 705
Chaudhuri, Jeffrey, Olshorn. 4 units.
A study of the origins and development of the two most influential dramatic movements of the 20th century. After noting such antecedents as 19th-century...
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thought on such subjects as gender relations, to frame our study. The Greek and strengthening Greek democracy. We consider such topics as the relation of theatre culture that produced them. We concentrate on the plays and theories of Gerhart Hauptmann, Henrik Ibsen, Anton Chekhov, August Strindberg, Émile Zola, and others. The social and psychological focus of these playwrights is discussed in terms of philosophical influences (Hegel, Kierkegaard, Nietzsche, Darwin) as well as in relation to important theatrical theorists, models, and institutions (André Antoine and the Théâtre Libre, Konstantin Stanislavsky and the Moscow Art Theatre). The continuing vitality of realism—as well as significant mutations of it and modifications to it—are traced throughout the century.

MODERN DRAMA: EXPRESSIONISM AND BEYOND THEA-UT 706 Chaudhuri, Gillitt. 4 units.
A study of the various formal movements that developed in reaction to realism. After examining several 19th-century antecedents, including Büchner, we study the most important experimental styles of each successive era: symbolism, expressionism, surrealism, epic theatre, the theatre of the absurd, and postmodernism. Authors covered include Maeterlinck, Kaiser, Pirandello, García Lorca, Beckett, Genet, Bond, Handke, Müller, and Bennussa. The philosophical context is explored through reading Freud, Marx, Sartre, and Derrida; theoretical readings include essays by Artaud and Brecht. While the course focus is on the many styles that have evolved in the 20th-century search for a more expressive form, some attention is given to how this search still very much influences theatre artists today.

THEATRE IN ANCIENT GREECE THEA-UT 711 Davis. 4 units.
An in-depth study of the great tragedies of Aeschylus, Sophocles, and Euripides; the comedies of Aristophanes; and the theatre culture that produced them. We consider such topics as the relation of the Greek theatre to ritual and myth; the role and meaning of the Greek tragic chorus; the importance of the theatrical contest of the city Dionysia; the physical theatre space; and the social function of Greek theatre in establishing and strengthening Greek democracy. We draw on critical writings, including feminist and psychological interpretations, to frame our study. The Greek plays are seen not only as the root of dramatic art in the West but also as repositories of key concepts of Western thought on such subjects as gender relations, the role of the citizen in a democracy, war, power, and personal responsibility. In different semesters the selection of plays may reflect different themes; for example, plays of the Trojan War, “know thyself” plays, or plays of the passions of friendship and love.

MEDIEVAL THEATRE THEA-UT 712 Davis. 4 units.
Over more than three centuries, medieval theatre marked the development of a European dramatic practice, incorporating popular performance, classical influences, and the challenge of putting the stories and philosophies of Christianity onstage as compelling, spectacle drama. We examine religious influences as evidenced in liturgical music drama, the vernacular Corpus Christi drama, saint plays, and moralities; the widespread role of dramatic representation in everyday life, from the games and dances of village communities through the war games and festive occasions enjoyed by royalty; and the shift from an amateur to a professional theatre, with a growing emphasis on stage spectacle. Texts may include the Play of Adam, a New Year’s mummers’ play, an account of carnival, a French mystery play, a Spanish autosacramental, an English cycle play, a French comic piece (Pathelin), and a morality play (Everyman).

RENAISSANCE THEATRE THEA-UT 713 Johansen, Levine, Malmo. 4 units.
This course either (1) surveys dramatic history and theatrical practice in Europe from the middle of the 14th century to the beginning of the 17th century, starting with specific developments in Italy and followed by those in Spain and England or (2) focuses exclusively on the English Renaissance. The Continental survey includes plays by Beolco and Machiavelli, the commedia dell’arte and other parallel movements in Italy, and the plays of Calderón de la Barca and Lope de Vega in Spain. The plays of Shakespeare, Marlowe, and Ben Jonson are discussed in the context of developments specific to the English Renaissance. Topics such as theatre architecture, scenic design, and staging and performance practices are studied in relation to the style, themes, plot, and structure of the plays in each cultural context.

RESTORATION THEATRE THEA-UT 716 Johansen. 4 units.
The reopening of theatres after a long hiatus in 1660, the emergence of female actors, and the renewed commitment to writing for the theatre provide the starting point for this course. The plays of Dryden, Aphra Behn (the first commercially successful female playwright of England), Wycherley, Congreve, Etheredge, Otway, and Susana Centlivre are studied in the context of Restoration culture. Of special interest are topics such as spectatorship, public culture, censorship, propaganda, and antitheatricality. The survey of 18th-century British drama highlights the difference between “laughing” and sentimental comedy and includes the works of John Gay, Henry Fielding, Oliver Goldsmith, and R. B. Sheridan, among others. Textual analyses of plays are supplemented by available performance records and actor biographies.

19TH-CENTURY THEATRE THEA-UT 717 Ziter. 4 units.
An examination of the major features of 19th-century theatre in Europe and the United States. Varied genres may be considered; for example, melodrama, farce, the well-made play, and symbolist drama, as well as popular performance forms such as pantomime, burlesque, vaudeville, and diorama. These forms are related to important trends in the theatre, from the growth of national theatres to the rise of the director. We explore the significant changes in conditions of production and stage technologies: the competing styles of antiquarianism and lavish spectacle; the transition from the wing and groove system to free plantation and box sets; the transformation of systems of lighting and theatre architecture; the development of theatrical syndicates and touring shows. In addition, we analyze the first extensive theorizing of the art of acting and the growth of the cult of the actor. Specific course focus may vary each semester.

MODERN RUSSIAN THEATRE THEA-UT 719

Great directors, whose philosophies and styles widely differed, defined the history of 20th-century Russian and Soviet theatre. In this course, we examine various directors and their styles, as well as the spiritual, ideological, and artistic forces that shaped their visions. By look-
ing at these artists, we attempt to understand why theatre took on such unprecedented cultural importance to the life of the nation. We also discuss unresolved debates that are prompted by the subjects of our study: Should the director be an uncompromising auteur or a generous collaborator? Is the director's highly personal vision more important than the playwright's intentions? Should theatre play an active social role or turn inward, concentrating on the mysteries of the human soul? Directors whose work we examine include Stanislavsky, Meyerhold, Tairov, Vakhtangov, Efros, Lyubimov, Efremov, Tovstonogov, Dodin, Vassiliev, Ginkas, and Nekrosius.

HISTORY OF ACTING THEA-UT 721
Ziter. 4 units.
An in-depth historical survey of the major actors and theorists who shaped Western acting from the Renaissance to the present. Topics may include the Renaissance actor as orator; the commedia dell'arte as carnivalesque entertainment; the first women stage actors in Restoration England; the "passions" in 18th-century acting; 19th-century acting as the triumph of dramatic character; and 20th-century theorists and practitioners including Stanislavsky, Antoine, Meyerhold, Brecht, Artaud, and the Wooster Group. Throughout the course, we attempt to understand the historical context of these different acting forms, relating changes in acting practices to changes in the culture at large. The "truthfulness" of an actor's performance is a historically specific quality, and the criteria audiences use to determine the "truth" of acting are a revealing index of the obsessions, values, and prejudices of any age. Throughout the course, we consider such issues as changes in approaches to actor training, the permeable borders between "high art" and "low art," and the consistently equivocal social status of actors in the Western tradition.

HISTORY OF THEATRE ARCHITECTURE THEA-UT 722
Jaubig. 4 units.
An examination of the development of theatre architecture and design from the early formalized drama spaces (the theatre of Dionysus and the theatre of Epidaurus) to the English playhouse (the Globe to Covent Garden). We discuss the significance of the Italians to design, from the first temporary scenic elements to Serlio and Torelli to the Bibiena family. The course continues with the Paris Opera House, Wagner's Bayreuth theatre, and the American playhouses of the 18th, 19th, and early 20th centuries, and it includes the technological changes that occurred during those periods. The final aspect of the course focuses on contemporary multiple-use and adaptable theatre spaces. Emphasis is placed on how trends in the theatre affect the designs of productions, individuals (whenever possible), and aesthetic and technical innovations.

HISTORY OF U.S. THEATRE THEA-UT 723
Vorlicky. 4 units.
A historical examination of American theatre as an important social institution whose complexity has been determined by the nation's economic and social situation. Five periods are embraced by this study: colonial; the Revolution to the Civil War; the Civil War to World War I; World War I to World War II; and post-World War II. Emphasis is placed on the period commencing with the merger of art and commerce and the emergence of the first world-class American dramatists in the 1920s. The study proceeds through the post-World War II ascent of nonprofit regional theatre that contributed to the decentralization of the American stage.

HISTORY OF DIRECTING THEA-UT 725
Randich. 4 units.
An in-depth historical survey of directors and theorists who have helped shape the theatre and its production. While the course considers premodernists, focus is on those directors, both Eastern and Western, who have contributed to the theatre since the mid-19th century. Special topics might include early modern directing (Saxe-Meiningen, Henry Irving, Max Reinhardt, Lugne-Poe); 20th-century East European directors (Stanislavsky, Meyerhold, Vakhtangov, Lyubimov, etc.); American avant-garde directors (Wilson, Mabou Mines, Wooster Group, Bogart, etc.); European directors (Strehler, Stein, Brook, Mouchkine, etc.); or the new Asian directors (e.g., Tadashi Suzuki). We study the historical and cultural contexts that shaped the development of directing.

HISTORY OF COMMUNITY-BASED PERFORMANCE THEA-UT 727
Amkpa. 4 units.
The creative source of community-based performance is not the isolated genius but rather collaborations with nonartists deeply engaged around a common theme. We first examine historical performative models that integrate aesthetics/entertainment with at least one of the following: healing, spirituality/religion, education, cultural transmission, and politics. These extend from shamanic ritual, carnival, and medieval cycle plays through revolutionary Russian theatrics, Nazi rallies, African theatre-for-development, and psychodrama. The second half of the course lays out a chronology of such work in 20th-century United States. Topics include immigrants' cultural performances, pageantry, workers theatre, the Harlem Renaissance, living newspaper, the Federal Theatre Project, the Grassroots Theater of the 1940s, theatre influenced by the civil rights movement, '60s collective creation, '70s identity politics as reflected in theatre, and women's troupes. Threaded through the course is an examination of community-based performance vis-à-vis radicality, the popular, and mainstream theatre tradition.

RADICAL STREET PERFORMANCE THEA-UT 729
4 units.
Examination of performances worldwide that take place in public byways rather than theatre buildings and that are intended to question or reenvision dominant arrangements of power. We look at street theatrics that take place on large and small scale, support a range of agendas, take on single issues and broad visions, and are performed by professional actors or by people driven by a tremendous incentive to change their own reality. The course is organized around five general categories of street performance: agit-prop, witness, integration, utopia, tradition. Each is accompanied by readings, a brief response paper, discussion, and videos, as well as a workshop in which to try out that strategy. At the same time, students work in groups around one of the following themes (or another they propose): (1) response to the U.S.-Iraqi War; (2) patriotism and dissent; or (3) civil rights. Groups study historical models and contemporary efforts, collecting clippings from newspapers and journals on their issue throughout the semester. The group conceptualizes a street performance and performs it at the end of the semester in an appropriate venue in support of the issue that it has been following.

BOAL AND BEYOND THEA-UT 730
4 units.
An introduction to the theory and practice of Augusto Boal, who has developed a body of theatrical techniques that
physically activate spectators and facilitate the rehearsal of alternatives to their collective and individual oppressions. Dual emphasis on Boal as a theoretician who has inserted theatre into discourses regarding activism, therapy, participatory legislation, and liberation pedagogy, as much as a practitioner, whose techniques are used and adapted by both professional artists and people in a range of circumstances worldwide.

**THE AVANT-GARDE**

**THEA-UT 731**

Drukmel, Vorlicky. 4 units.

An in-depth study of the origins, characteristics, and practical application of techniques of nonliterary/multimedia theatre, performance, and dance theatre. Emphasis is placed on theatrical forms that have been influenced by the theories of Artaud and the European avant-garde; John Cage and visual aesthetics related to American acting, painting, collage, and environmental and conceptual art. Types of performance studied include Dadaist, surrealist, and futurist plays; multimedia happenings of Karpov, Oldenberg, Whitman; conceptual self-works and solos of performers such as Vito Acconci, Karen Finley, Spalding Gray, and Diamanda Galás; as well as the work of mainstream avant-gardists like Richard Foreman, Robert Wilson, Meredith Monk, Ping Chong, Malou Mines, LeCompte’s Wooster Group, and Pina Bausch. Readings supplemented by slides, videotape, and attendance at suggested performance events.

**THEATRICAL GENRES**

**THEA-UT 732**

4 units.

Recent topics include reconfiguring the classics, tragicomedy, theatre and the law, ritual theatre, West African and Caribbean Francophone theatre, theatre of trial, modernism, acting medieval literature, and theatre and performance of Native Americans.

**INTERARTISTIC GENRES**

**THEA-UT 734**

4 units.

Recent topics include art history for theatre-makers; history of puppets and performing objects; and opera.

**DRAMATURGY: THE CULTURE OF STYLE**

**THEA-UT 736**

Maslon. 4 units.

John Gielgud once defined style as “knowing which play you’re in.” This course helps actors to identify and inhabit style by looking at the behavior of a given culture. Students are given tools and a format to research the plays in which they’re performing—no matter the style—so that they can locate the circumstances of the external world of the play. The course is divided into three sections: a look at three plays written in and set in the New York City of 1936, as a practicum for researching a character; an investigation into British and French drama of the 1660s, as a way of investigating language, manners, and translation; and a discussion of British and American “class” drama of the early 1900s, as a way of reconstructing a society. Students are encouraged to think of it as “dramaturgy for the working actor.” The course involves in-class presentations, scene work, textual analysis, film clips, and research projects. Playwrights include Odets, Langston Hughes, Kaufman and Ferber, Molière, Congreve, Shaw, and Wilde.

**PERFORMANCE TRADITIONS FROM AFRICA**

**THEA-UT 740**

Ankha. 4 units.

A study of various performance traditions including mythology and ritual performances, nationalistic theatres, popular theatres, plays, and film drama examined in the context of Africa’s diverse and overlapping histories. Works by dramatists such as Wole Soyinka, Etnia Sutherland, Femi Osofisan, Ngũgũ wa Thiong’o, Amu Ate Aido, and Mbongeni Ngema are examined alongside popular performances such as Yoruba Travelling Theatre, Concert Party, and Theatre for Development. The course also analyzes how such traditions affect contemporary film dramas like Xala and Finzan.

**THEATRES OF THE BLACK ATLANTIC**

**THEA-UT 741**

Ankha. 4 units.

An examination of the drama of contemporary playwrights of African descent living in the United States, the Caribbean, and Africa. The works of Nobel Prize winners Wole Soyinka (Nigeria) and Derek Walcott (St. Lucia) are supplemented by an exploration of the plays of other important diasporic writers such as Aïném Césaire, Maryse Condé (Martinique), Ngũgũ wa Thiong’o (Kenya), and Zakes Mofokeng (South Africa), as well as African American writers such as Lorraine Hansberry and August Wilson. Issues of colonialism, postcolonialism, empowerment, and spirituality are discussed.

**THEATRE IN ASIA**

**THEA-UT 744**

Gillitt, Martin. 4 units.

This course (different each time) examines different traditions, innovations, representations, and locations of Asian theatre. The influence of major aesthetic

**ARAB THEATRE AND FILM**

**THEA-UT 747**

Ziten. 4 units.

Arab theatre is profoundly theatrical, in part because it so regularly conflates historically and geographically distinct spaces as a means of exploring how power is articulated through spatial formations. This course examines recent trends in contemporary Arab theatre and film, contextualizing these within a broader history of Arab performance. Particular attention is given to how experimental practitioners have explored issues of human rights and the control of territories under the modern state. Strategies addressed include the conflation of past and present as a means of exploring the persistence of the colonial power structure in the modern Arab world (Wannus’s Entertainments with Abeeb Kahlil Qabani, Bulbul’s Conscription, Al-Salghreer’s Omar al Kees in Paris); the use of parable to speak truth to power (Wannus’s The Elephant, Diaby’s Strangers Don’t Drink the Coffee); the incorporation of populist entertainment forms that directly engage the audience (a-Sadiki’s use of the halqa and Wannus’s inclusion of kebatte); and the use of familiar tales to explore new political realities (Wannus’s and Farag’s use of the Arabian Nights tales, Al-Hakim’s use of pharaonic myth, Al-Hakim’s and Salim’s use of Greek myth).

**THEATRE OF LATIN AMERICA**

**THEA-UT 748**

Alker. 4 units.

An introduction to the history, theories, and practices of Latin American theatre, focusing on the 20th century. We study the wealth of oppositional theatre in Latin America—exemplified by Augusto Boal’s “theatre of the oppressed”—in relation to the historical use (or abuse) of theatrical spectacle as a political means to control peoples, from the early Spanish conquerors to recent authoritarian state leaders. We pay special attention to the historical reinvention of
European-based theatrical forms in the Americas through their continuous interaction with non-European cultural forms. Through the plays of leading dramatists—including Jorge Díaz, Egon Wolff (Chile); José Triana (Cuba); Emilio Carballido, Sabina Berman (Mexico); Osvaldo Dragún, Griselda Gambaro (Argentina)—we explore the significance of modernist and postmodern dramaturgy in cultures where industrial modernity is an insecure social context. We draw on postcolonial Latin American theories of culture and art, such as transculturation and the aesthetics of hunger, and consider magical realism as a social poetics of scarcity.

HONORS PROGRAM IN THEATRE STUDIES
Intended primarily for students contemplating graduate academic work in the-atre and allied disciplines, the Honors Program in Theatre Studies, consisting of two 4-unit Honors Seminar courses and one 4-unit Senior Honors Thesis course, gives interested students the opportunity to do pregraduate academic work in theatre studies and to acquire such requisite skills as close reading of primary and secondary sources, library research, oral presentation, and written argumentation. Completion of two Honors Seminars courses with a grade of B+ or better in both is a prerequisite for admission into the Senior Honors Thesis course.

HONORS SEMINAR IN THEATRE STUDIES THEA-UT 801
4 units.
Focusing on a different topic in dramatic literature, theatre history, or performance studies each semester, the seminar offers intense and rigorous academic study, with an emphasis on critical thinking and research skills. A substantial amount of critical writing is required, as is an oral presentation. Students apply for consideration, and a limited number are accepted.

HONORS THESIS THEA-UT 802
Prerequisite: completion of two Honors Seminars courses with a grade of B+ or better in both. 4 units.
To complete the Honors Program in Theatre Studies, a student must write a thesis (30–40 pages) under the supervision of a faculty sponsor. This is an individual tutorial course, involving regular meetings with the faculty sponsor, research, and writing according to a schedule established at the outset. If the student receives a B+ or better on the thesis, she or he is awarded a certificate of Honors recognition by the department.
the course. In the process of writing their own play, students gain further insight into and appreciation of the mechanics of creating effective drama as well as the satisfaction of completing their own dramatic work.

STAGE COMBAT I THEA-UT 141
Brimmer. 2 units.
An introduction to stage combat. Students learn the basics of unarmed combat: falls, rolls, throws, and flips, as well as various punches, kicks, and blocks. A hands-on approach with an emphasis placed on actor safety, dramatic requirements of the script, and historical accuracy. Both modern and classical techniques are examined and employed.

STAGE COMBAT II THEA-UT 142
Brimmer. 2 units.
A continuation of Stage Combat I, culminating in a skills proficiency test in unarmed combat with the Society of American Fight Directors.

STAGE COMBAT III THEA-UT 143
Brimmer. 2 units.
The study of Broadsword: basic safety techniques, footwork, and cut-and-thrust drills, culminating in certification.

STAGE COMBAT IV THEA-UT 144
Brimmer. 2 units.
The study of rapier and dagger, culminating in certification.

ACCENTS AND DIALECTS
THEA-UT 145
Van Wyden. 2 units.
Designed to improve the actor’s facility with accents. Each section provides a different focus. Section 1—American and European Accents: A study of phonetics is applied to each dialect to show the sound substitutions existing between American speech and the dialect being studied. Section 2—Standard American Speech: This course is designed to put the actor in control of his or her American accent. Highly recommended for students with regional dialects or for whom English is a second language. Includes individual testing, study of phonetics, and taped exercises specifically designed to assist each student in “scoring” a script. Section 3—West Indian, African, and British accents.

WORKSHOP IN SHAKESPEAREAN VERSE
THEA-UT 146
Scheeder, Spector. 2 units.
Concentrates on the text of Shakespeare’s plays and how to use the text as a guide for the actor to achieve the character’s intentions. Emphasis is placed on analysis of the verse, how to speak it, and how to use it to create character. Students prepare monologues, soliloquies, set speeches, and sonnets for presentation in class.

SONG PERFORMANCE WORKSHOP THEA-UT 147
Lee, York. 2 units.
An opportunity for the beginning singer/actor to determine his or her strengths as a solo performer in a supportive environment. Not a class in singing technique, the emphasis is on the individual’s communication of the song. To this end, we employ various methods toward personalizing the performance. Each student performs two pieces at an informal presentation at the conclusion of the course.

PRIVATE VOICE LESSONS
THEA-UT 148
2 units.
Individual 30-minute voice lessons each week, designed to strengthen the actor-singer’s vocal instrument by providing a technical base on which to build the voice and protect it against misuse.

DIRECTING: A PHYSICAL APPROACH THEA-UT 163
Kahlke. 4 units.
Participants learn to use practical directing tools that enable them to make the journey from text/concept to staged work more skillfully and efficiently. The primary focus is on the relationship between dramatic action (subtext) and staging (composition). The structure of the course is lecture, training, and application. It covers four basic tool areas: composition (ground plan, spatial relationships, gesture, use of hand properties, and movement); text analysis (given circumstances, character as a combination of doable actions and specific points of view); spatially oriented physical training; and communication (use and understanding ofactable and designable terms). Although the course involves some discussion of visually and physically oriented directors, this is a hands-on, nuts-and-bolts course, and students prepare work to show for every session.

CAREER TRAINING

AUDITION TECHNIQUE IN PRACTICE THEA-UT 170
Gundresheimer, Lazar. 2 units.
Offers advanced students the opportunity to sharpen their approach to the business of acting through repeated audition projects. The course begins with a short introduction to the basics of the business of acting (e.g., head shots, résumés, trade magazines, talent agents, casting agents, and unions). For the remainder of the course, students present auditions during class to gain experience in working with rehearsed monologues, unrehearsed sides for film and television, and unrehearsed sides for commercials. A class of musical theatre auditions examines students’ ability to sing 16 bars of music and repeat a simple dance combination. There are several opportunities for students to present auditions to industry professionals in all of the aforementioned categories. The professionals review the students’ work and offer critical analyses. The ultimate goal is for students to present themselves professionally and realistically using clear techniques to meet the demands of any audition situation.

PREPARING FOR THE PROFESSION THEA-UT 171
Mangioli. 2 units.
Designed to teach actors how to manage their careers and lives in order to survive independently and economically as working artists. The underlying focus of the course is demystification of the acting business by approaching it from a political, psychological, and economic point of view. Learning to separate the business and the creative sides of acting, students develop a knowledge of how to get these two aspects to work together. Some of the areas covered are pictures, résumés, postcards, mailings and follow-ups, interviews, auditions, agents, casting directors, managers, answering services, unions, information publications, regional theatre, and goal setting. Course includes guest lecturers from the profession.

THEATRE RESEARCH
THEA-UT 173
2 units.
We study fundamental methods of research on the theatre, including how to find and use primary and secondary sources in and beyond libraries and how to structure a research project. The course includes an introduction to the extensive range of important theatre collections throughout New York City.

TECHNICAL THEATRE

COSTUME PERIOD STYLE I
THEA-UT 181
Lash. 2 units.
A cultural history of clothing from Mesopotamia through the Renaissance. Ever wonder what Julius Caesar was
wearing on the Ides of March? Or what Cleopatra was wearing when she set out to seduce him? What about that antique actress and exotic dancer Theodora in that Byzantine beauty pageant? What was the prize? The answers to these and other timeless sartorial questions are found as we wend our way through the closets of history. The course focuses on the periods most likely to be encountered in theatre today. We examine how ancient clothing is adapted to the modern stage and how it often becomes the basis for futuristic costumes. We also look at how the clothing we wear today reflects our own particular civilization. Appropriate (or scandalous) clothing is provided each week to enable students to experience the glories and vagaries of ancient costumes for themselves. Field trips to exhibitions of clothing or other artifacts are included.

COSTUME PERIOD STYLE II
THEA-UT 182
Lect. 2 units.
Have you ever considered what you would wear to greet an armada? Did Queen Elizabeth I really wear an iron corset? What was Louis XIV hiding under that big wig of his? Why is it rumored that Napoleon Bonaparte had buttons put on the cuffs of his regiment’s uniforms, and what did the forensics department of the NYPD find in the pockets of his last coat when they examined it in 1989? These and other burning questions are answered as we continue wending our way through the closets of history. In class, we discuss the Western European periods most likely to be encountered in the theatre today, including a glimpse of 19th-century Russia. We examine how actual clothing is translated into costume for the modern stage. Finally, we examine the relationship of freedom or restrictiveness in dress to each period discussed. Appropriate clothing is provided each week, so that students can discover the excesses and eccentricities of our ancestors for themselves. Field trips to exhibitions of clothing and artifacts are included.

PRODUCING A PLAY
THEA-UT 185
Jaehnig. 2 units.
Codifies all the elements of producing a show. Each area, from scheduling and budgeting to opening and closing night of a show, is discussed. Examples of the process are drawn from current departmental productions, and particular emphasis is placed on the students’ own productions.

TECHNICAL DIRECTION
THEA-UT 186
Hovington. 2 units.
This course is intended to familiarize students with the managerial and technical responsibilities normally associated with the position of technical director. Over the semester, students are charged to resolve issues of labor, materials, technique, time, and cost. The course heavily emphasizes the importance of the layout and equipment of the physical plant of the scenery shop as well as safety in the shop and on the stage.

WELDING TECHNOLOGY
THEA-UT 187
Staff. 2 units.
The process of welding is a commonplace practice in contemporary scenic construction. Steel and aluminum are frequently used for their structural properties as well as for their visual qualities. Those interested in pursuing careers in either theatrical design or technical theatre need to have knowledge and an understanding of the materials and technology used in metal fabrication. This course is intended to familiarize students with the process of welding. This involves hands-on experience as well as classroom lectures. Students learn about the physical properties of metals used in scenic construction along with the tools and techniques used in metal fabrication.

TECHNICAL THEATRE PRACTICUM THEA-UT 190
Repeatable course. 2 units.
Recognition of work performed on mainstage productions. Specifically for running crew members and stage managers whose participation on productions exceeds normal crew hours.

STAGE MANAGEMENT
THEA-UT 191
Westgaard. 2 units.
A primer in stage management, this course introduces students to the procedures and responsibilities of a theatrical stage manager. All the major aspects involved in preproduction, rehearsal period, technical production, and maintaining performances are discussed. Upon completion, the student is able to work successfully at the university or independent production level.

LIGHTING THEA-UT 192
Dunkle. 2 units.
Provides the student with basic knowledge and information about stage lighting to design and execute fundamental lighting designs in the Shop and Studio theatres. Topics include basic lighting design and color theory; types of instruments and how to use them; stage lamps and electricity; hanging, circuiting, and focusing lights; troubleshooting equipment problems; contemporary theatre practice and architecture; and development of lighting design concepts.

SCENERY THEA-UT 193
Westgaard. 2 units.
Provides the student with sufficient knowledge of stage scenery to design and execute fundamental scenic installations in the Shop and Studio theatres. Topics include scenic tools and materials; designing, budgeting, and building scenery; technical direction; ropes, rigging, and knots; metalworking; properties; contemporary theatre practice and architecture.

COSTUMING THEA-UT 194
Bruch. 2 units.
Covers the basic elements of costume design and construction. Touches briefly on a wide variety of costume-related issues, including character analysis, figure drawing, color theory, costume allocation, patterning, and basic stitching. Students become familiar with the vocabulary of costume design and learn to find their way around a costume shop. We discuss various costume-related resources located both in the NYU drama department and elsewhere in the city. A semester-long project allows students to experience firsthand each phase of the costume design process.
The performance studies curriculum covers a full range of performance, from theatre and dance to ritual and popular entertainment. Courses in methodology and theory are complemented by offerings in specialized areas. A wide spectrum of performance—for example, postmodern performance, capoeira, kathakali, Broadway, festival, ballet—is analyzed using fieldwork, interviews, and archival research. The program is both intercultural and interdisciplinary, drawing on the arts, humanities, social sciences, and critical theory.

Areas of concentration include contemporary performance, dance, movement analysis, folk and popular performance, postcolonial theory, feminist and queer theory, and performance theory. Performance studies training can lead to careers in teaching, research, theatre and performance reviewing and scholarship, writing, editing, arts and non-profit administration, and management of performing arts collections.

Students may serve on the editorial staffs of TDR: The Journal of Performance Studies and Women & Performance: A Journal of Feminist Theory, which are produced within the Department of Performance Studies.

New York is not only a world center for theatre and dance, both traditional and experimental, but also the home of an extraordinary diversity of folk and popular performance traditions. Students in the program are encouraged to take full advantage of the city’s unparalleled resources for research and professional development—museums, libraries, archives, live performances of all kinds, and a large network of performance professionals.
**Master of Arts**

**Degree Requirements:** The M.A. program consists of three consecutive semesters; it begins with the summer semester and students graduate the following May. Students must complete 36 units of semester-long, formal courses in the department with a grade of B or better, primarily with the permanent faculty.

There are two required courses for master’s students: Introduction to Performance Studies (PERF-GT 1000) taken in the first semester and Projects in Performance Studies (PERF-GT 2000) taken during the final semester. Projects in Performance Studies allows students to collaborate, under faculty advisement, on a culminating performance studies project.

Master’s students are permitted only one practical workshop during their course work. The only practical workshop course counted toward a performance studies M.A. is the department’s Performance Composition (PERF-GT 2730) course. Up to 4 units of academic course work may be taken outside the department or transferred from another institution, with permission of the chair. M.A. students may take one performance workshop toward the degree and petition for a second one in lieu of the 4 units allowed outside the department.

**Permission to Proceed to the Ph.D. program:** M.A. students interested in continuing immediately on to the Ph.D. program should submit an application dossier to the department no later than the first day of the spring semester. An internal application dossier must include the following:

1. A departmental application form
2. A list of all courses taken and grades earned
3. A substantial paper
4. A description of the projected dissertation topic and how specific course work taken will enable clarification and deepening of the topic
5. Names of three faculty members the student proposes to serve as possible dissertation directors

Applicants to the Ph.D. program are evaluated on the following basis:
1. Academic record to date.
2. Quality of academic writing as evidenced in submitted paper.
3. Proposed topic and compatibility with departmental plans.
4. Predilection of faculty to direct Ph.D. course work and dissertation.

**Doctor of Philosophy**

The Ph.D. program is small and rigorous. Only a small group of students are admitted each year, which includes applicants from the M.A. program and external applicants.

**Degree Requirements:** Students must complete 72 units of course work with a grade of B or better. Students admitted with an M.A. should note that previous graduate work is not automatically applied to the Ph.D. degree. Each student’s record is examined by the department chair to determine allowable transfer credit.

Students who received the M.A. degree in performance studies at New York University and who have been given permission to proceed to the Ph.D. must complete an additional 36 units beyond the M.A. degree.

**There are three required courses for Ph.D. students:** Advanced Readings in Performance Studies (PERF-GT 2201) and Methods in Performance Studies (PERF-GT 2616) are taken during the first year of doctoral course work. Dissertation Proposal Advising (PERF-GT 2301) must be taken upon completion of the language requirement, 72 units of course work, and area examinations.

The only practical workshop course counted toward a performance studies Ph.D. is the department’s Performance Composition (PERF-GT 2730). Doctoral students are permitted to take this course twice during their course work. Up to 12 units of academic course work may be taken outside the department or through the Inter-University Doctoral Consortium with permission of the chair.

**Foreign Language Proficiency:** The Graduate School of Arts and Science requires that a candidate for the doctorate demonstrate proficiency in at least one foreign language from among the following: French, Spanish, German, Russian, Italian, Portuguese, Hebrew, Mandarin Chinese, Japanese, ancient Greek, or Latin. Other languages may be acceptable on approval.

Language proficiency may be demonstrated by one of the following: (1) passing the foreign language proficiency examination given by the Graduate School of Arts and Science; (2) completing, or having completed not more than two years before matriculation, a full or final intermediate-level college course in the language with a transcript grade of B or better.

Students who have met the language requirement in another graduate school not more than two years before matriculation in the Graduate School of Arts and Science may request those credentials be accepted by the language coordinator, with the approval of the dean.

Formal application for the GSAS foreign language proficiency examination must be filed on the appropriate form in the Office of Student Affairs and Academic Services approximately five weeks before the examination date. Please consult the current calendar for examination dates and application deadlines. For further information, contact the Graduate School of Arts and Science language coordinator.

Students are urged to select a language relevant to their research and to fulfill the language requirement before they have completed 24 units of course work. A prerequisite for approval of a dissertation topic is competency in the relevant languages.

**Area Examination:** The area examination is offered once each year in the spring semester. At a meeting during the registration period each semester, the policies and procedures of the area examination are outlined in detail. Students must take the area examination the first time it is offered after they have fulfilled the foreign language requirement and completed 72 units of course work.

The area examination consists of three sets of take-home questions, to be answered in a period of 12 days. Students are examined in one general area and pick two areas of their design. The areas are developed in consultation with the student’s advisers and must be approved by a faculty committee two semesters prior to the examination semester. The two topic areas may be (1) a theory area; (2) a history area; (3) a genre of performance; or (4) a geographical or cultural area’s performance.

Students prepare preliminary and final reading lists for their advising committee’s review. The advising committees draft each student’s examination questions according to the approved reading lists and topic area statements. Students must answer one question in each area.

If a question is failed, a student must take the question again the following year. The student may be required to
complete additional course work before taking the examination again. A student who fails one or more questions twice cannot continue in the Ph.D. program.

Students should consult the department office regarding deadlines and procedures.

**Admission to Candidacy, Maintenance of Matriculation, Leave of Absence, Probation, and Grades:** Formal candidacy is granted only after a student has been in residence for at least a year, demonstrated foreign language proficiency, passed the area examination, and received approval of the dissertation proposal.

A student is required to maintain matriculation continuously, either by registering for at least one 4-point course each academic year or by paying a matriculation fee each semester after all course requirements are completed. A student cannot maintain matriculation by fee until all course work for a degree is completed.

This maintenance of matriculation fee, due at registration, entitles students to use the libraries and other research facilities, consult members of the faculty, participate in University activities, use the student health services, and, if they have completed all course requirements, audit courses (with the permission of the instructors). Students who have not maintained matriculation continuously may not qualify for a degree until all delinquent matriculation fees are paid. Students must be matriculated during the semester immediately preceding graduation.

A student in good standing who is obliged to withdraw temporarily for national service, serious illness, or compelling personal reasons may request a leave of absence that, if recommended by the department and granted by the dean, maintains matriculation and assures readmission at the expiration of the leave. Such leaves of absence do not ordinarily exceed one year but may be extended under exceptional circumstances. A leave of absence (except for military service, Peace Corps, or other reasons approved by the dean) does not change any time limits fixed by the department or the School for completing the requirements for a degree.

When such a leave involves withdrawal during a term, final grades may be assigned, provided the student (1) has attended classes for at least 12 full weeks, exclusive of holidays, (2) has continued in attendance in all classes up to the 10th calendar day immediately preceding submission of a request for a leave, and (3) has completed work in all courses on the basis of which the student's instructors can assign grades. To remain in good standing, students must achieve grades of B or better and complete work on time. Grades of less than B, incompletes, and a pattern of withdrawals are grounds for probation or termination. Students on probation must take courses with the resident faculty only.

**Dissertation:** The Dissertation Proposal Advising course is taken after the student has passed the area examination. When the proposal is completed, it must be reviewed and approved by a three-member faculty committee. The general faculty and the chair of the Department of Performance Studies will then approve it.

A Dissertation Proposal Approval form with the preliminary outline and title of the approved project are kept on file in the department. The dissertation must show ability to follow approved methods of scholarly investigation and evidence of exhaustive study of a special field. It should add to the knowledge of the subject or represent a new, significant interpretation.

Only under the most exceptional circumstances is the Master of Philosophy conferred on students who have been accepted as candidates in a doctoral program and who have fulfilled all the requirements for the doctorate except the dissertation and its defense. The minimum requirements for the degree of Master of Philosophy are the satisfactory completion of 72 units, demonstration of competence in a foreign language, and passing of the written qualifying examinations testing the candidates’ knowledge of the field of study. Students who fail the area examinations will not receive the Master of Philosophy degree.

Every dissertation should contain a clear introductory statement and a summary of results. The dissertation must include an analytical table of contents, a bibliography, and, when submitted to GSAS Office of Student Affairs and Academic Services, must be accompanied by the abstract as indicated in the GSAS Dissertation Information packet.

**Defense of the Doctor's Dissertation:** Each candidate, prior to the recommendation for the degree, guarantees publication of his or her dissertation through University Microfilms International, Ann Arbor, Michigan.

Instructions for preparing dissertations for microfilming are available at the Graduate School of Arts and Science, Office of Student Affairs and Academic Services, One-Half Fifth Avenue. The completed dissertation is submitted directly to GSAS Office of Student Affairs and Academic Services, and Ph.D. students are responsible for communicating directly with this office regarding requirements and deadlines. The Department of Performance Studies will schedule the student’s dissertation defense and requires a copy of the final dissertation, formatted following GSAS guidelines, submitted for the department’s archive.
Degrees are conferred in May (at Commencement), September, and January. Performance studies master’s students must graduate in May, after full-time course work for three consecutive semesters, unless an exception is approved by the department chair. A candidate for a degree must apply for graduation by visiting the following website:

http://www.nyu.edu/registrar/graduation/apply.html. The candidate must apply for graduation within the application deadline period indicated by the registrar. Diplomas are sent to the recipient’s address on file in the Office of the University Registrar. On request, the Office of the University Registrar issues to the student who has satisfactorily completed all the requirements for an advanced degree a statement certifying that he or she is recommended by the faculty for award of the degree at the next conferral of degrees. No degree is conferred honoris causa or for studies undertaken entirely in absentia.

The Department of Performance Studies makes every effort to help students finance their graduate education. M.A. students are eligible for University scholarships, which are awarded as partial tuition remission; and a limited number of named scholarships. Students should also see page 233 for information on loans and other sources of aid.

Ph.D. students in the Department of Performance Studies are covered by the Robert F. Corrigan fellowship, which provides four years of funding that includes, full tuition remission, registration fees, comprehensive health insurance and a stipend. Students are eligible for optional research associate positions on TDR, Women & Performance, and in the Performance Studies Archive and as professors’ assistants. The department also recommends students for positions in the Department of Drama, Undergraduate and the Hemispheric Institute Performance and Politics.

Application: Performance studies applicants are required to submit two forms to complete their financial aid application: (1) the Free Application for Federal Student Aid (FAFSA) and (2) the Tisch School of the Arts graduate financial aid form. Both incoming and continuing students may request the FAFSA from the Office of Financial Aid, New York University, 25 West Fourth Street, New York, NY 10012-1119; 212-998-4444. Alternatively, they may submit the FAFSA electronically (see the Web site at www.nyu.edu/financial.aid for details). For incoming students, form 2 is included in the program application packet. Continuing students are required to submit a financial aid application, available through the department, each year. New and continuing students should submit these forms by January 8 for consideration for the following academic year.

Resident Assistantships: The Department of Residential Education seeks applicants in January and February of each year to serve as resident assistants for the following academic year. Resident assistants live and work in undergraduate and graduate residence hall facilities and develop programs, provide counseling and referral services, and perform administrative tasks. The remuneration for a resident assistantship is room and board. Interested students should apply directly to the Department of Residential Education for one of these positions. Applications may be requested from the Department of Residential Education, New York University, 35 Washington Square West, New York, NY 10011-9154; 212-998-4311.

Graduate Housing: Housing information is outlined in the Graduate Admissions Application.

New York University is a member of the Inter-University Doctoral Consortium, an association of universities in the metropolitan area whose members also include the City University of New York Graduate Center, Columbia University, Fordham University, the New School, Princeton University, Rutgers University, and Stony Brook University.

As a member of the Inter-University Doctoral Consortium, New York University is able to offer fully matriculated students in its doctoral programs the opportunity to take courses and master sub-disciplinary tracks that might not otherwise be available to them. With the approval of the dean of the Faculty of Arts and Science, the student’s program adviser, and the host institution, students may register for courses at any of the other member institutions that are of significant benefit to them. The course or courses selected for cross-registration should not normally be available at the student’s home institution. Access to such courses is provided on a space-available basis, assuming the approval of the course instructor. Consortia cross-registration is available only to doctoral-level students.

A standardized form has been developed for cross-registration under the Inter-University Doctoral Consortium. It is available in the Graduate School of Arts and Science office at 6 Washington Square North.

For further information, write or call the Office of the Associate Dean, Graduate School of Arts and Science, New York University, 6 Washington Square North, New York, NY 10003-6608; 212-998-8030.
To make performance the primary concern of disciplines, to subvert the hierarchies and exclusions of the canon, and to examine cultures for the diversity of performance modes and concepts. As a discipline of “inclusions,” performance studies provides an integrating, comparative perspective on the entire continuum of human action from “life events,” sports, public ceremonies, and ritual to aesthetic theatre and dance.

Courses in theory and methodology, while developing a distinctive body of concepts and approaches, explore theories of performance indigenous to Asia, Africa, Europe, and Latin America and draw from various disciplines—anthropology, Marxism, psychoanalysis, the study of colonial discourse, history, literary theory, semiotics, feminist and queer theory, movement analysis, aesthetics, and theatrical theory.

Although well established as a discipline, the study of Western theatre has tended to emphasize a historical approach to a canon of dramatic literature. In contrast, the performance studies curriculum focuses on extra literary or nonliterary aspects of performance.
Courses

The following list includes courses offered in the recent past by current and former faculty and ones projected for the near future. Approximately 30 courses are offered each year, many of them new. As a result, only a portion of the courses listed in the bulletin can actually be scheduled during any academic year. Courses and rubrics with variable topics offered on a regular basis are indicated with an asterisk (*).

REQUIRED COURSES

INTRODUCTION TO PERFORMANCE STUDIES

PERF-GT 1000
Resident Faculty 4 units. 2013-14, 2014-15
This course is designed to introduce students to the field of performance studies via examination of some of the foundational texts, tracing various genealogies of the field and considering its links to various disciplines/modes of inquiry (anthropology, theater studies, dance studies, gender studies, critical race theory, psychoanalysis, etc.).

FEMINIST/QUEER THEORY

PERF-GT 1035
Mañós 4 units. 2013-14
This course examines how queer scholars, artists and activists envision alternative ways of life that offer particular pleasures and rewards that are unimaginable and unintelligible within dominant notions of the good life. Recent queer scholarship on relationality, affect, time, and space will be central to our discussion.

THEORIES OF DIRECTING

PERF-GT 1060
Schechner 4 units. 2013-2014, 2014-15
The course starts with a brief theoretical-historical overview of directing. Then examines four directorial approaches to texts—realization, interpretation, adaptation, and deconstruction. Next looks at the director-actor relationship in terms of actor training. Finally, considers how directors deal with interculturalism. Uses as examples the works of Stanislavsky, Meyerhold, Brecht, Grotowski, Brook, Schechner, Le Compte, Mnouchkine, Suzuki, and Ong. Students give classroom reports and stage short scenes.

PROJECTS IN PERFORMANCE STUDIES

PERF-GT 2000
Required for M.A. students. Resident faculty. 4 units. 2013-14, 2014-15
This course will run primarily as a workshop in which current MA students will begin with a paper or performance piece begun in a previous PS course and develop that project into a fuller research project. The course culminates in a symposium in which graduating MA students present an excerpt or précis of that research to the department.

TOPICS IN PERFORMANCE STUDIES: DELEUZE, GUATTARI AND PERFORMATIVITY

PERF-GT 2002
Łępač 4 units. 2014-15
This course investigates the ways in which the “practical philosophy” of Gilles Deleuze and the schizoanalytic model proposed by Deleuze and Félix Guattari open up new theoretical and critical possibilities for Performance Studies, particularly in expanding definitions of “performativity,” “experientiation,” “body,” “affect,” “event,” and “art.”

BIBLIOGRAPHY AND RESEARCH: ADVANCED READINGS IN PERFORMANCE STUDIES

PERF-GT 2201
Required course for first-year Ph.D. students. Resident faculty. 4 units. 2013-14
Readings are balanced between foundational texts in the field of performance studies as well as new interventions that propel the discourse forward. Readings examine the performance studies project’s intersections with different lines of thought that include anthropology, philosophy, feminism, critical race theory, legal theory, Marxism, and queer critique. Students are expected to assemble an annotated bibliography on some aspect of the field as well as writing a final research paper.

SPECIAL TOPICS: PERFORMING FICTION

PERF-GT 2216
Browning 4 units. 2013-14
This course explores the potentially productive tension between fiction and performance by examining Performances based on works of narrative fiction—and specifically on works that would appear to be adamantly rectitudinal, works that would seem to resist or to defy staging. Works of narrative fiction based on performances, or created in collaboration with performers or performances.

CUISINE, PERFORMANCE AND THE ARTS

PERF-GT 2217
Weits 4 units. 2013-2014
Brillat-Savarin, in The Physiology of Taste (1825), discusses the aesthetic value of cuisine from two seemingly contradictory viewpoints, since he claims both that cuisine is the most ancient art and that “Gasterea is the tenth muse. This seminar will investigate the conceptual preconditions, the discursive limits, and the poetic and rhetorical forms of the culinary imagination, under the assumption that the pleasures of the text increase the joys of eating.

MEMOIR AND ETHNOGRAPHY: A PS APPROACH

PERF-GT 2218
Kapchan 4 units. 2013-14
The course explores the role of first-person narrative in performative writing. Drawing upon the memoirs of theorists, as well as the theories implicit in memoir.
the class will examine the political potential of this genre, as well as its rhetorical and aesthetic orientations.

CRITICAL ISSUES IN CONTEMPORARY BLACK PERFORMANCE AND THEORY
PERF-GT 2351
Nyong’o 4 units. 2013-2014
This seminar will critically survey current issues and debates in black performance theory. Paying particular attention to debates that have emerged around the concepts of black optimism and afro-pessimism.

DISSERTATION PROPOSAL ADVISING PERF-GT 2501
Required for doctoral students. Prerequisite: 72 units of completed course work. Resident faculty. 0 units 2013-14, 2014-2015
Emphasis is on problems and opportunities of research, writing, and editing as they apply to the doctoral dissertation. Each student prepares a dissertation proposal as a class project.

THE PERFORMANCE OF EVERYDAY LIFE PERF-GT 2313
Kapchan 4 units. 2014-15
This course engages the major theorists of the performance of everyday life – De Certeau, Bachelard, Lefebvre, but also Bourdieu, Goffman and others that theorize everyday life from the perspective of the virtual, the somatic, the traumatic and the oneric. Exploring themes of belonging, home, space, rhythm, affect and the senses. Most importantly, the course will question what a performance-centered approach to everyday life brings to critical analysis and writing.

RELIGIOUS AND SECULAR MODERNITIES PERF-GT 2320
Kapchan 4 units. 2013-14
This course analyzes the shape of the sacred in modernity (and post-modernity, when the designation applies), including the rising prominence of religious and sacred performance in the public sphere. While much of the readings provide the theoretical tools for analyzing these enactments, we also examine particular ethnographic case studies.

DARK SITES: MEMORY, TRAUMA, AND PERFORMANCE
PERF-GT 2406
Taylor 4 units. 2014-15
This course explores the interconnections between trauma, memory, and performance by looking at several ‘dark sites’: Auschwitz, EMSA (a torture center during Argentina’s ’Dirty War’), Villa Grimaldi (a detention and torture center in Chile under Pinochet), and Guantanamo. Topics include: the performance of state power and state sponsored terror; the individual and collective nature of trauma; the social role of sites of memory; performances of protest and resistance.

SEMINAR IN DANCE THEORY: DANCE AND THE POLITICAL
PERF-GT 2530
Lepacki 4 units. 2013-14
This course is dedicated to a careful exploration of dance studies including Randy Martin, Mark Franko, Susan Manning, Gabriele Brandstetter, among others. Reading text from the authors mentioned above, with a specific focus on three political dimensions of dance as a theoretical-practical political assemblage: corporeality and bio-politics; mobilization and activism; dance and labor.

PERFORMANCE AND THE LAW: CONSTITUTING THE “GOOD LIFE” PERF-GT 2602
Shimakawa 4 units. 2014-15
This course will consider how notions of “the good life” are scripted into the constitution of the nation-state, and how that script is performed: what might count as a “good life” (as implied in founding documents like the Constitution or in contemporary law)? We will start with some of the founding documents of the U.S. nation-state—the Constitution, selected Federalist Papers, Payne, Adam Smith, and others—alongside performances of “Americanness” (historical and contemporary).

METHODS IN PERFORMANCE STUDIES PERF-GT 2616
Required course for first-year Ph.D. students. Resident faculty. 4 units. 2013-14
The development of performance studies methodologies based on interdisciplinary research paradigms (movement analysis, ethnomusicology, ethnography, history, oral history, orature, visual studies, ethnomet hodology, among others) and the close reading and analysis of exemplary studies. Considers the conceptualization and design of research projects in the context of theoretical and ethical issues and in relation to particular research methods and writing strategies. Develops practical skills related to archival and library research; ethnographic approaches, including participant observation and interviewing; documentation and analysis of live performance; and analysis of documents of various kinds, including visual material. Readings address the history of ideas, practices, and images of objectivity, as well as of reflexive and interpretive approaches, relationships between science and art, and research perspectives arising from minoritarian and postcolonial experiences. Assignments include weekly readings, written responses to the readings, and exercises. Students are encouraged to bring projects to the course, especially ones that might develop into dissertations.

EMBODYING THE OTHER: HUMAN BEINGS AND SPEECH GESTURE PERF-GT 2730
Daetree Smith 4 units. 2014-15
As humans we know each other through speech and gesture, time spent with each other, shared histories and geographies. But how can we really know another person? This is a studio class/workshop to engage these questions, which have such urgency in the world today. It’s about politics, society and art, how we—as performers, storytellers, interaction designers—can explore with our conversation, our intelligence, our whole bodies, and creative spirit might work to discover how to embody and feel with the other.

THEORIES OF SPECTATORSHIP PERF-GT 2746
Taylor 4 units. 2014-15
This course explores the many ways in which theorists and theatre practitioners have thought about the ways in which staged action (whether in film, theatre, or politics) pacifies, activates, interlocutes, and manipulates viewers. Concepts such as identification, voyeurism, narcissism, bearing witness, perpecticide, spect-actor, and others are explored. Readings include Lacan, Barthes, Merleau-Ponty, Sontag, Ranciere, and others.

TOPICS IN QUEER THEORY: QUEER MUSIC PERF-GT 2960
Nyong’o 4 units. 2014-15
This course will listen to and look at signs of queerness in contemporary popular music worldwide. Setting no advance limits on genre, format, or medium, this course is about what we can ask after in sound and music when we don’t ask after static or discrete sexual or gender identities.
PERF-GT 2709

**DOCUMENTING PERFORMANCE: PERFORMANCE IN THE ARCHIVE**

*Nyong'o 4 units. 2014-15*

This course (while not about reenactment) reverses the dominant orientation towards the past — that of loss and foreclosure — and seeks after a method for dealing with performance documentation that is attentive to its vibrant materiality. Theoretical interlocutors will include Henri Bergson, Peggy Phelan, Rebecca Schneider, Saishya Hartman, Nicole Fleetwood and Jane Bennett. This is also a practical course, in which students will work with archives of performance at NYU’s Downtown Collection.

PERF-GT 1041

**THEORIES OF DIRECTING**

*Kirshenblatt-Gimblett. 4 points. 2011-12, 2012-13*

How tourist settings, events, and artifacts are produced, interpreted, and consumed; the “production of culture” for the consumption of the “other” (guest, stranger, tourist, expatriate, pilgrim); tradition and authenticity and the synthetic nature of culture; the process of aestheticizing and commoditizing history, politics, and aesthetics of tourist cultural production.

PERF-GT 1060

**PROJECTS IN PERFORMANCE STUDIES**

*Schechner. 4 points. 2011-2012, 2012-13*

Starts with a brief theoretical-historical overview of directing. Then examines four directorial approaches to texts—realization, interpretation, adaptation, and deconstruction. Next looks at the director-actor relationship in terms of actor training. Finally, considers how directors deal with interculturalism. Uses as examples the works of Stanislavsky, Meyerhold, Brecht, Grotowski, Brook, Schechner, Le Compte, Mnouchkine, Suzuki, and Ong. Students give classroom reports and stage short scenes.

PERF-GT 2000

**BIBLIOGRAPHY AND RESEARCH: ADVANCED READINGS IN PERFORMANCE STUDIES**

*Required course for all M.A. students. Resident faculty. 4 points. 2011-12, 2012-13*

The final course in master’s programs in performance studies. The course helps students develop and present a final culminating project.

PERF-GT 2201

**DISSERTATION PROPOSAL ADVISING**

*Required for doctoral students. Prerequisite: 7.2 points of completed course work. Resident faculty. 0 points. 2011-12*

Emphasis is on problems and opportunities of research, writing, and editing as they apply to the doctoral dissertation. Each student prepares a dissertation proposal as a class project.

PERF-GT 2301

**THEORY AND METHOD IN PERFORMANCE STUDIES**

*Shimakawa. 4 points. 2012-13*

An exploration of the many ways in which theorists and theatre practitioners have thought about the ways in which staged action (whether in film, theatre, or politics) pacifies, activates, interpolates, and manipulates viewers. Examines concepts such as identification, voyeurism, narcissism, bearing witness, percepticide, spect-actor, and others. Readings include ancient texts such as Aristotle’s *The Poetics* and Pupul Vuh but focuses on contemporary theorists: Brecht, Althusser, Laura Mulvey, Christian Metz, Herbert Blau, Augusto Boal, Fernandez Retamar, Martin Jay, Shosana Felman, and Dori Laub, and others.

PERF-GT 2746

**PERFORMANCE: THEORIES OF DRAMA, THEATRE, AND SPECTATORSHIP**

*Taylor. 4 points. 2012-13*

This course locates the genre of (contemporary) “intercultural performance” within the context of the rise of transnational and/or “global” capitalism. How might the former term be seen as a materialization of, catalyst for, or commentary on, the latter—or vice versa? The course considers current theories of the bases of transnationalism, its current formations (its legal, corporate, labor, and representative manifestations), as well as current developments in intercultural performance. Requirements: one to two class presentations/discussion facilitation(s); biweekly response papers; final research project (M.A. students: conference-length presentation; Ph.D. students: article-length essay).
TDR: THE JOURNAL OF PERFORMANCE STUDIES

TDR is edited by Richard Schechner; the associate editor is Mariellen R. Sanford. Most issues are eclectic, dealing with live performance, media, and performance theory. Topics range from experimental performance to ethnographic studies. A very wide range of genres is included—dance, music, rituals, play and performance in everyday life, and sports. Articles are published detailing performances in a variety of cultures from all over the world. TDR invites opinions, debates, and letters from readers and contributors, and reports on performances, books, conferences, and festivals. About one issue in six is a “theme issue” devoted to a single topic. In addition to the editor and associate editor, two graduate students work on TDR, one as managing editor.

WOMEN & PERFORMANCE: A JOURNAL OF FEMINIST THEORY

Women & Performance: A Journal of Feminist Theory is a semiannual publication produced independently by students in the Department of Performance Studies at New York University. It is the first ongoing publication of its kind devoted to a feminist investigation of performance. It encourages dialogue among performers, theorists, and spectators by providing a forum for feminist critical theory in theatre, dance, film, video, music, and ritual. It discusses feminist aesthetics and includes performance documentation, articles on women in historical performance, reviews, scripts, and resource listings. Students on staff work in various phases of production, including writing, copyediting, proofreading, layout, paste-up, advertising, circulation, and distribution.
The Graduate Musical Theatre Writing Program is a master's degree program specially designed for the major collaborators in the creation of new musical theatre and opera. Students and faculty include composers, lyricists, and bookwriters—those who put their individual talents together to write works for the musical stage.

The program's overall aim is to give students the skills to be able to wed form to content in original ways that best fulfill their unique artistic visions. Over the course of two years, students participate in ongoing writing workshops that emphasize craft, the art of collaboration, rewriting, developing the student's original voice, storytelling, and content (putting ideas on stage). Guided by a core faculty that is amplified by master teachers who are major artists in the field, students collaborate on an impressive volume of new material to give them experience with a variety of styles, genres, and approaches from the book musical to opera to new alternative forms of music theatre. Themes, issues, and problems dealt with in the writing workshops are supported by integrated craft and history seminars.

Directors and actors are brought in throughout the program to present new material as it is being created, developed, and rewritten. The program culminates in the thesis musical: the creation of a full-length original work.

**Program of Study**

The Graduate Musical Theatre Writing Program curriculum is designed in a nontraditional format with a major emphasis on collaboration. This involves both team-teaching by the core and adjunct faculty and extensive writing collaborations among the students. At the heart of the program are the writing labs, which are supported by ongoing seminars with a special focus on American musical theatre.

Most class time is devoted to these labs, led by the core faculty and adjuncts. The labs focus heavily on craft; collaboration and communication between artists of different disciplines; storytelling in music, lyrics, and bookwriting; and meaningful content. In the first year, students are divided into frequently rotating teams consisting of a composer and a bookwriter/lyricist. Together they conceive, write, and present writing projects for peers and teachers.

Concurrently, in ongoing seminars, students learn how creators of theatre and music theatre in the 20th century and throughout history have treated the same musical-dramatic issues they are grappling with in the writing labs.

The first part of Year One is devoted to writing “moments”—monologues, dialogues, different types of songs, short active scenes, etc. These moments or exercises develop and illuminate different elements of dramatic and compositional craft.

Then, students explore storytelling, looking at moments as parts of larger contexts to see how the part functions in relation to the whole. They spend the last part of the year outlining and drafting a complete one-act musical.

Year Two is devoted entirely to the creation and development of a full-length musical theatre piece. First, final composer-lyricist-bookwriter teams are formed to explore dramatic and musical themes for an original piece. Then they develop a draft of a complete musical. Students are expected to complete a first draft of their original work during the second year and must meet deadlines involving readings with professional actors scheduled to take place as each work develops.

Seminars during the second year include practical information about the production process, the role of dance and design, and the business and legal aspects of musical theatre.

The program culminates with in-house lab presentations of complete first drafts. Each original work is provided with a professional director, music director, and cast. Besides the opportunity to see and hear what they have written, the collaborative teams experience firsthand the continuous rewriting process that takes place during the rehearsal of a
work-in-progress. Principles of constructive criticism are discussed from the outset and used after each presentation in discussions by fellow students, core faculty, and master teachers. During the course of the program, students learn both how to give constructive criticism and how to incorporate feedback that is useful to them as individuals and to their collaborative teams in the rewriting of their work.

Admission Procedures

The major criteria for admission to the program are talent, originality, practical experience as a composer or writer of musical theatre, and an ability to work well in collaboration. However, composers and writers who have written in other genres (playwrights, poets, pop composers, etc.) are also encouraged to apply. Basic skills must be in place.

Acceptance into the program is competitive and limited. In addition to the Graduate Musical Theatre Writing Program and the Tisch School of the Arts graduate application forms, the student must meet the requirements of New York University and submit the supporting materials detailed below.

All applicants must submit the following:

1. Two application forms:
   a. Tisch School of the Arts Graduate Application for Admission
   b. Graduate Musical Theatre Writing Program Application/Writing Assignment (two copies of application and two copies of all required artistic materials)

2. Undergraduate transcripts
3. A detailed résumé
4. Sample work*
   a. Composers and lyricists—CD (two copies), no more than 20 minutes in length, plus relevant materials such as score, lyric sheets, charts, etc. (two copies each). Excerpts from a musical theatre piece are preferred, but not necessary. Composers may submit instrumental works, and lyricists may submit non-musicalized poetry. Please include a book for the material you are submitting, if available (two copies). Other related work (two copies); please specify and enclose a description. Reviews, if available (two copies each).
   b. Bookwriters and playwrights—A script for a musical theatre piece (two copies) and CD of songs written for it (two copies), or a script of a play (two copies). Include a synopsis (two copies). Reviews, if available (two copies each).

5. Two letters of recommendation (two copies each).

Applications are due by February 1. They can be obtained by contacting the Office of Graduate Admissions, Tisch School of the Arts, New York University, 726 Broadway, 2nd Floor, New York, NY 10003-6807; telephone 212-998-1918. Or you can visit our Web site at www.gmtw.tisch.nyu.edu. See page 224 for details of the graduate application.

If you have questions about the program, please call 212-998-1830 or e-mail musical.theatre@nyu.edu.

*Application material will not be returned. Do not send originals, only copies.

Program Requirements

All students must complete the course of study outlined above for a total of 64 units, which leads to a Master of Fine Arts degree.

Continual creative work and completion of all writing assignments are required for the writing labs in each phase of the program, culminating in the thesis project, a full-length musical theatre work. Prompt attendance at all labs, tutorials, and seminars is also required. There are listening assignments and suggested readings, but no term papers are assigned.

The conservatory programs at Tisch School of the Arts do not believe that traditional grading methods can be used in evaluating the accomplishments of students training in the arts. Evaluation of the student’s work is constant. Students are allowed to continue in the program only through continued demonstrated evidence of professional promise.

Financial Aid

Limited, partial financial aid is available. All students may be considered for financial aid awards, but must file the required applications.

Two forms are required:
1. The Free Application for Federal Student Aid (FAFSA) must be filed no later than March 1. New York residents should also file the New York State Tuition Assistance Program (TAP) application.
2. The Tisch School of the Arts Graduate Financial Aid Application must be submitted with the application for admission no later than March 1.

For further information, refer to the Financial Aid section of this bulletin on page 233.
The Graduate Musical Theatre Writing Program is taught on an ongoing basis by the core faculty, which consists of composers, writers, historians, and directors. The core faculty is enriched by adjunct faculty and guest teachers who come into the program to teach special sections of the curriculum. They include many of the most experienced composers, bookwriters, lyricists, and directors from Broadway, the opera, and the experimental theatre. Directors and guest actors are on tap to provide dramaturgical support for collaborative teams.

The core faculty teach and/or facilitate all writing workshops and craft tutorials, and provide students with continuity for all seminars, writing workshops, and the thesis projects.

CORE FACULTY
A listing of faculty for the Graduate Musical Theatre Writing Program is below. For full biographies on departmental faculty, visit http://gmtw.tisch.nyu.edu/page/faculty.html.

Fred Carl
Core Faculty, Composer
M.F.A., New York

Randall Eng
Core Faculty, Composer
B.A. Harvard; M.F.A., New York; M.Phil, Cambridge

Martin Epstein
Core Faculty, Bookwriter; Instructor in Dramatic Writing
B.A., City College (CUNY); M.A., San Francisco State

Robert Lee
Core Faculty, Lyricist
B.A., Princeton; M.F.A., New York

Mel Marvin
Core Faculty, Composer
M.F.A., Columbia

Sybille Pearson
Core Faculty, Bookwriter
B.A., New York

Sarah Schlesinger
Core Faculty, Lyricist/Librettist; Chair, Graduate Musical Theatre Writing Program
M.A., Maryland

ADJUNCT FACULTY

Jonathan Bernstein
Adjunct Faculty, Writer, Director

Debbie Brevoort
Adjunct Faculty, Bookwriter
M.F.A. (graduate musical theatre writing), New York

Kirsten Childs
Adjunct Faculty, Composer/Lyricist
M.F.A. (graduate musical theatre writing), New York

Marie Costanza
Adjunct Faculty, Historian
Ph.D., New York

Joel Derfner
Adjunct Faculty, Composer
B.A., Harvard; M.F.A. (graduate musical theatre writing), New York

Mindi Dickstein
Adjunct Faculty, Lyricist/Bookwriter
M.F.A. (graduate musical theatre writing), New York

Donna DiNovelli
Adjunct Faculty, Bookwriter/Lyricist
M.F.A. (graduate musical theatre writing), New York

Bert Fink
Adjunct Faculty Lecturer
B.A., SUNY (Purchase)

William Finn
Adjunct Faculty, Composer/Lyricist
B.A., Williams College

Sean Patrick Flahaven
Adjunct Faculty, Producer
B.A., Boston College; M.F.A. (graduate musical theatre writing), New York

Michael John LaChiusa
Adjunct Faculty, Composer

Margo Lion
Adjunct Faculty, Producer
B.A., George Washington

Laurence Maslon
Adjunct Faculty, Lecturer
B.A., Brown; Ph.D. Stanford

Polly Pen
Adjunct Faculty, Composer/Lyricist
B.A., Ithaca College

Rachel Sheinkin
Adjunct Faculty, Bookwriter
B.A., Brown; M.F.A., Yale School of Drama

Jack Viertel
Adjunct Faculty Lecturer
B.A. Harvard

GUEST TEACHERS
Major musical theatre creators participate in the program as guest teachers throughout the two years.
“Var” denotes courses given for a “variable” number of units. These courses may be taken for 2 to 6 units; however, the number of units must be determined and approved by a faculty adviser at the time of registration. All students follow the schedule of courses listed below.

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<tr>
<th>First Year, First Semester</th>
<th>Units</th>
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<tr>
<td>GMTW-GT 1001 Writing Workshop I</td>
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<td>GMTW-GT 1025 The American Musical</td>
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<td>GMTW-GT 1003 Theatre/Music Theatre</td>
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<tr>
<td>GMTW-GT 1004 Crafts of Musical Theatre</td>
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<td>GMTW-GT 1005 Independent Study</td>
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<td>GMTW-GT 1006 Internship</td>
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<th>First Year, Second Semester</th>
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<tr>
<td>GMTW-GT 1008 The American Musical</td>
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<tr>
<td>GMTW-GT 1009 Theatre/Music Theatre</td>
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<td>GMTW-GT 1010 Crafts of Musical Theatre</td>
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<td>GMTW-GT 1012 Internship</td>
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<td>GMTW-GT 1013 Internship</td>
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<td>GMTW-GT 2010 Crafts in Musical Theatre Producing</td>
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<td>GMTW-GT 1019 Internship</td>
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<td>GMTW-GT 2019 Internship</td>
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Tisch School of the Arts

Maurice Kanbar
Institute of
Film and Television

Film and Television

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The curriculum of the Undergraduate Division in the Kanbar Institute of Film and Television combines professional training with studies in the liberal arts. These liberal arts studies in the sciences and humanities are required of all students to provide the background necessary for participation in a profession that influences attitudes, opinions, and ways of thinking in every aspect of human experience.

A variety of theoretical and applied courses make up the professional curriculum in the film and television arts program. Students are provided with a variety of creative experiences, from basic to advanced, in both the conceptual and production phases of film, video, cinematography, and sound, as well as traditional and computer animation. Intensive course work is available in a variety of areas including acting, directing, producing and writing, as well as in the craft and technical skills of film editing, video postproduction, and sound mixing. Classes in cinema studies provide students with a critical and historical perspective to analyze their artistic endeavors.

Students are permitted and strongly encouraged to experience the full range of artistic expression by taking classes through the Tisch Open Arts Program, which offers courses for nonmajors through other departments in Tisch. Double majors with departments from the College of Arts and Science combining liberal arts and professional emphases are also available.

Admission to the Undergraduate Division of the Kanbar Institute of Film and Television

For general University guidelines, refer to the Admission section beginning on page 215. Admission to the Tisch School of the Arts is highly selective. Admission is based on a careful evaluation of secondary school records; scores on standardized tests; personal essay; recommendations from guidance counselors and teachers; and a creative review in the form of a portfolio. Evidence of character and maturity are regarded as essential in potential students who hope to benefit fully from the unique offerings of the University and its urban environment. Participation in meaningful school and community activities is also an important factor. A student applying to the Tisch School of the Arts must submit an application to New York University and indicate the particular department that he or she wishes to enter and may only apply to one program. Prospective students wanting more information about undergraduate admission should refer to the Undergraduate Admissions Web site at www.admissions.nyu.edu. Prospective students wanting more information about the artistic portfolio or audition requirements should visit the department’s Web site at www.filmtv.tisch.nyu.edu.

Degree Requirements

The undergraduate program of the Kanbar Institute of Film and Television offers the degree of Bachelor of Fine Arts. Candidates for the bachelor’s degree must fulfill the following requirements:

1. A minimum of 54 units in Area I (film and television arts), with certain distribution requirements.
2. A minimum of 44 units in Area II (general education), with certain distribution requirements.
3. Additional units of choice to total 128 units.
Distribution Requirements

AREA I: FILM AND TELEVISION ARTS
Group A: History and Criticism (three courses for not less than 9 units)
Group B: Production (four core production courses for not less than 20 units)
Group C: Writing (three courses for not less than 12 units)

AREA II: GENERAL EDUCATION
All students are to take at least 44 units in courses to be distributed among the following categories in general education, of which at least 8 units (two full courses) are taken in each category.

An exception is Expository Writing: freshmen are required to take 8 units (two semesters); transfer students are required to take 4 units (one semester). International students complete the two-course International Writing Sequence, 8 units. Students may select any courses in the categories for which they are qualified in order to fulfill the requirement.

Freshmen will fulfill their two required courses by taking Art and the World with Writing the Essay EXPOS-UA 5 fall semester and The World Through Art (ASPP-UT2) spring semester. Transfers who do not have an acceptable transferred course in this area will take the fall semester only.

1. Expository Writing (two semesters for freshmen, one semester for transfer students) or the International Writing Sequence for international students.

Curriculum

The curriculum is designed to allow the student the greatest possible flexibility in selecting a course of study suitable to his or her particular interests and objectives.

Courses taken to satisfy distribution requirements in Area II are generally taken in the College of Arts and Science or, depending on course content, in the Tisch School of the Arts. Electives may be taken in the Tisch School of the Arts, the College of Arts and Science, or in other divisions of New York University with the approval of the Undergraduate Division faculty. Courses in the School of Continuing and Professional Studies are not applicable to the B.F.A. degree.

The student is responsible for working out his or her own program with an adviser in conformance with the requirements and the student’s particular interests and objectives. Since most advanced courses in film and television have one or more prerequisites, programs of study should be planned and courses selected carefully. A total of 128 units is required for graduation. Attendance at lectures and seminars is required of all students.

DEPARTMENTAL STANDARD
Students must earn a grade of C or better in departmental courses in order to receive credit in the major.

Double Major

Students may be able to work out a course of study that allows them to complete the requirements for a second major in another department. For example, a combined major in film and sociology would provide excellent background and training for work in documentary filmmaking. Students who wish to take advantage of this opportunity should consult with their departmental adviser and with an adviser from the second department and then file appropriate forms with the film and television department. Double majors are normally completed within the usual number of semesters; however, some may require an additional semester. It should be noted, however, that students are not permitted to double major within two production majors at Tisch.

Film and Television majors cannot double major with Drama, Dance, Recorded Music or Photography and Imaging.

Transfer Credit and Minimum Residency

Credit is granted for academic work completed at another institution in accordance with University regulations as stated on page 219.

Transfer students are required to be in residence at TSOA for a minimum of five semesters. Transfer credit is limited to a maximum of 56 units in the areas of general education, electives, and film history and criticism. Of the 56 units, a maximum of 8 units may be in the film history and criticism area. Completing the five-semester requirement typically involves attending at least one summer session for 6 to 8 units. The two summer sessions offer core and craft production courses as well as scriptwriting and film history and criticism. The department requires that transfer students begin their study during the summer, as the summer curriculum is designed for incoming transfer students to get a head start on the program requirements.

Facilities for Instruction

The facilities for the Undergraduate Division of the Kanbar Institute of Film and Television are located in the Warner Communications Center at 721 Broadway, the Todman Center at 35 West Fourth Street, and the Iris and B. Gerald Cantor Film Center on East Eighth Street, which houses state-of-the-art screening rooms and classrooms.

On the ground floor of 721 Broadway are two completely refurbished screening theatres devoted to classes, screenings, and lectures. There is also a full-sized teaching soundstage supporting cine-
matography and sound production classes. This facility has a full lighting grid with dimmer system as well as movable and permanent sets.

The seventh floor houses acting studios and classrooms.

The eighth floor houses the animation facilities. The animation studios, which support both traditional and computer animation, house Bolex cameras, a stop-motion animation studio, digital pencil testing systems, Cintiq workstations, and 3-D animation teaching and project labs.

Ownership Policy

The creative works produced by students at the Tisch School of the Arts in fulfillment of class assignments, or as individual study projects, whether made on Tisch School of the Arts premises or elsewhere, with or without Tisch School of the Arts equipment, and with or without extra funds, are subject to certain restrictions until the educational experience associated with such works has been completed. These restrictions are spelled out in the Ownership Policy section on pages 239-240.

Laboratory/Equipment and Insurance Fees

The department charges nonrefundable laboratory/equipment, projection, and insurance fees each semester, including the summer, to all students in the department regardless of course selection and regardless of enrollment status (i.e., full time or part time). Special students and students from other departments and schools are also assessed the fees when registered for relevant courses in the Kanbar Institute of Film and Television. These fees must be paid at the time of registration and are subject to yearly increase. In addition, the department requires students to purchase insurance coverage for NYU equipment that will be used on location. This insurance also covers the students’ personal property, such as laptop computers and photographic equipment. This can be purchased at a modest price and students can find more information at this link: www.collegetudiantinsurance.com.

During the summer, the nonrefundable laboratory/equipment, projection, and insurance fees are assessed for each production class for which a student is registered.

Liability Insurance for Production: All students enrolled in Kanbar Institute of Film and Television production classes are required to participate in the school’s liability insurance program at a modest cost (through the laboratory/equipment, projection, and insurance fees). In addition, all students who are engaged in production are required to file all necessary insurance paperwork with the NYU Department of Insurance and Risk Management before working with any third party, such as a shoot location or equipment rental house. Information about this insurance program is published in the students’ Film and TV Production Handbook, and will also be disseminated to them in class.

Special and Part-Time Students

The department does not accept part-time or non-matriculating (“special”) students. Such students should consider enrolling in the department’s summer program, which is open to special students.

Information about the summer program can be obtained from the Tisch School of the Arts Summer Session Office, New York University, 721 Broadway, 12th Floor, New York, NY 10003-6807; 212-998-1808; www.nyu.edu/tisch/summer. Under exceptional circumstances, students may be admitted during the academic year to follow a carefully specified course of study. Nonrefundable lab and insurance fees apply to these special and part-time students as well as to students matriculated in the Undergraduate Division of the Kanbar Institute of Film and Television. The lab and insurance fees are payable with the tuition at the time of registration. Any New York University student who is not matriculated in the Undergraduate Division of the Kanbar Institute of Film and Television must have the written permission of his or her own department specifying course and semester to register in the film institute. In addition, the student must have his or her registration form stamped by the institute and pay applicable fees.
## Faculty

A listing of faculty from the Undergraduate Division, Kanbar Institute of Film and Television is below. For full biographies on departmental faculty, visit [http://filmtv.tisch.nyu.edu/page/faculty.html](http://filmtv.tisch.nyu.edu/page/faculty.html).

### FULL-TIME FACULTY

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
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<tbody>
<tr>
<td>Gay Abel-Bey</td>
<td>Teacher of Film and Television</td>
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<tr>
<td></td>
<td>B.A., Mount Holyoke College; M.F.A. Southern California</td>
</tr>
<tr>
<td>Sheril D. Antonio</td>
<td>Associate Arts Professor of Film and Television</td>
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<tr>
<td></td>
<td>Associate Dean for Film, Television, and New Media</td>
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<td></td>
<td>B.F.A., M.A., Ph.D., New York</td>
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<tr>
<td>Mark L. Arywitz</td>
<td>Teacher of Film and Television</td>
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<tr>
<td></td>
<td>B.A., Antioch College; M.A., SUNY (Buffalo)</td>
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<tr>
<td>Sharon Badal</td>
<td>Associate Teacher of Film and Television</td>
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<tr>
<td>Sang-Jin Bae</td>
<td>Teacher of Film and Television</td>
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<td>B.F.A., New York</td>
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<tr>
<td>Karl Bardosh</td>
<td>Associate Arts Professor of Film and Television</td>
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<td></td>
<td>B.A., M.A., New York</td>
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<tr>
<td>Arnold Baskin</td>
<td>Associate Professor of Film and Television</td>
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<td></td>
<td>B.A., Brooklyn College (CUNY); M.A., New York</td>
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<tr>
<td>Gerard Bocaccio</td>
<td>Visiting Associate Arts Professor of Film and Television</td>
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<td>Caroline Bouron</td>
<td>Assistant Arts Professor</td>
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<td>B.A., Brandeis</td>
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<tr>
<td>Jim Brown</td>
<td>Associate Professor of Film and Television</td>
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<tr>
<td>John Canemaker</td>
<td>Professor of Film and Television</td>
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<td>M.F.A., New York</td>
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<tr>
<td>Michael Carmine</td>
<td>Associate Professor of Film and Television; Director of Cinematography Studies</td>
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<td>B.S., Hunter College (CUNY); M.A., New York Institute of Technology</td>
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<tr>
<td>Christine Choy</td>
<td>Associate Professor of Film and Television</td>
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<td>M.A., Columbia</td>
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<tr>
<td>John Crawford</td>
<td>Teacher of Film and Television</td>
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<td>B.F.A., Ohio; M.F.A., New York</td>
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<td>Kenneth Dancyger</td>
<td>Professor of Film and Television</td>
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<td>B.Comm., M.A., Toronto; M.S., Boston</td>
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<td>Vicky Dann</td>
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<td>Carlos de Jesus</td>
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<td>Christina De Haven</td>
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<td>Yemane Demissie</td>
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<td>B.A., B.S., Moorehead; M.F.A., California (Los Angeles)</td>
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<td>Thomas Drysdale</td>
<td>Associate Professor of Film and Television</td>
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<td>B.A., SUNY (Stony Brook); M.A., New York</td>
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<td>Alice Elliott</td>
<td>Associate Teacher of Film and Television</td>
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<td>B.F.A., Goodman School of Drama (Chicago)</td>
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<td>Mollie Fermaglich</td>
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<td>Boris Frumin</td>
<td>Associate Professor of Film and Television</td>
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<td>M.F.A., State Institute of Cinema (Moscow)</td>
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<td>D. B. Gilles</td>
<td>Teacher of Film and Television</td>
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<td>Jocelyn Gonzales</td>
<td>Associate Teacher of Film and Television</td>
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<td>Peggy Gormley</td>
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<td>B.A., Albright College; M.A., North Wales (Bangor)</td>
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<td>Chat Gunter</td>
<td>Associate Professor of Film and Television</td>
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<td>B.A., Tufts</td>
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<td>John Gurin</td>
<td>Teacher of Film and Television</td>
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<td>B.A., McGill; M.Sc., Syracuse</td>
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<td>Vondie Curtis Hall</td>
<td>Associate Arts Professor of Film and Television</td>
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<td>Joan Horvath</td>
<td>Teacher of Film and Television</td>
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<td>Katherine Hurbis-Cherrier</td>
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<td>B.A., Michigan; M.F.A., Northwestern</td>
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<td>David K. Irving</td>
<td>Associate Professor of Film and Television</td>
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<td>B.F.A., Denison; M.F.A., California Institute of the Arts</td>
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<td>Mary Lambert</td>
<td>Assistant Arts Professor</td>
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<td>B.A., Rhode Island School of Design</td>
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<td>Dean Kalman Lennert</td>
<td>Teacher of Film and Television</td>
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<td>Richard Litvin</td>
<td>Associate Arts Professor of Film and Television</td>
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<td>Phil McNagny</td>
<td>Associate Professor of Film and Television</td>
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<td>M.F.A., Parsons School of Design</td>
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<tr>
<td>Lynne McVeigh</td>
<td>Associate Professor of Film and Television</td>
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<td>B.A., Columbia; M.A., New York</td>
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<tr>
<td>Antonio Monda</td>
<td>Associate Professor of Film and Television</td>
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<td>B.A., Rome (La Sapienza)</td>
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<td>Marsha Moore McKeever</td>
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<td>B.A., South Dakota; M.F.A., Southern Illinois</td>
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<td>Mo Ogrodnik</td>
<td>Associate Professor of Film and Television</td>
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<td>Paul Owen</td>
<td>Associate Professor of Film and Television</td>
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<td>B.F.A., Minneapolis College of Art and Design; M.A., New York</td>
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<tr>
<td>Joe Pichirallo</td>
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<td>B.A., UC Berkeley</td>
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<td>Sam Pollard</td>
<td>Professor of Film and Television</td>
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<td>B.A., Baruch College (CUNY)</td>
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<tr>
<td>Peter W. Rea</td>
<td>Associate Professor of Film and Television</td>
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</tbody>
</table>
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Paul Thompson
Associate Professor of Film and Television

Tzipi Trope
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Ted Wachs
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Anthony Artis
David Bagnall
Zoya Baker
Scott Bankert
Florence Barrau-Adams
Howard Beaver
James Belfer
Brendan Bellomo
Lynne Boyarsky
Ron Bozman
Sherry Camhy
Jason Candler
Anne Carey
Annette Handley Chandler
Pete Charmon
Matt Christensen
Norris Chumley
Joe Ciria
Julian Cornell
Joe Cotugno
Randi Davis-Levin
Yuri Denysenko
Debbie De Villa
Daniel Elias
Steve Ellitor
Andrew Ellis
Martin Fahrer
William Finklestein
Annie Fleming
Andy French
Billy Frolick
E. Max Frye
Michael Fuchs
Joe Gilford
Andrew Goldman
Chris Gourman
Susan Graef
Larry Gross
David Houts
Ray Hubley
Courtney Hunt
Peter Hutchinson
Judson Jones
Wendy Kaplan
Lisa Katselas

Allison Kaufman
Grace Kiley
Alan Kingsberg
Tim Kirkpatrick
Ray Kosarik
Jack Lechner
Emir Lewis
Roz Lichter
Kris Liem
Topper Lilien
Peter Liguori
Jason Lucero
Barbara Malmet
Rob Marianetti
Lawrence Mattis
Jennifer McCabe
Steve Michels
Jill Rachel Morris
Mike Misslin
Rob Morton
Chitra Neogy
Bill Pankow
Sueyoung Park-Primiano
Peter Parnell
Michelle Phillips
Matthew Polis
Dina Potocki
Charles Potter
Birgit Rathmann
Frank Reynolds
Tom Richmond
Jody Rhee
Jennifer Rodewald
Lynne Sachs
Michael Schanzer
Kryssa Schemmerling
Kevin Scott
Susan Seidelman
Shira Lee Shalit
Tom Shone
Sylvia Sichel
Dave Sperling
Paula Stevens
Dan Stiepleman
Robin Vachal
Nilita Vachani
Alicia Van Gouwering
Doug Vitarelli
John Walsh
Rae C. Wright
Jonathan Yi
Sue Zizza
Sameh Zoabi
David Zung
Courses

The following represents the curriculum at the time of publication of the bulletin. Please consult the department for the most current schedule.

THE FRESHMAN PROGRAM: CORE PRODUCTION COURSES

SOUND IMAGE FMTV-UT 48
Course Level: Introductory. 4 units. Required of all Freshmen. Lab required.
A fundamental-level core production workshop introducing the world of sound in film, television, and radio. Students will explore through individual and small group projects, the basics of increasing complexity and sophistication the art of creating a “theater of the mind” in the sound medium. Lab periods are designed to provide a wide variety of audio recording experiences both on location and in studio; digital, as well as analog. Specific production techniques such as live recording, mixing, and editing will be stressed. Lectures will focus on the theories of basic acoustics and audio electronics, the aesthetics of the sound medium, and the development of critical listening skills.

FRAME AND SEQUENCE FMTV-UT 39
Course Level: Introductory. 4 units.
Frame and Sequence is a core production course taken as a complement to Sound Image, and in preparation for the Fundamentals of Sight and Sound classes. The course encompasses the basic elements of still photography and multi-image sequencing. Safety and protocol on set is emphasized throughout the semester. Camera functions related to photography and cinematography are taught, including basics of lighting, narrative structure, and composition. Sequencing of images is accomplished digitally using Final Cut Pro on Macintosh workstations. The class meets each week for production information, screenings, critiques, and the development of student work, and tech instruction in digital editing. Students work in small crews sharing Digital SLR cameras the university provides. Light meters, basic lighting and sound equipment designated for Frame and Sequence only may be checked out with permission after instruction is complete. Each student creates sequenced stories in the Experimental, Documentary, and Narrative genres, as well as serving as crew members on in-class productions. Special Note: As part of Frame and Sequence and Intro to Animation only, students are required to put in an additional 12 hours of crewing on intermediate or advanced projects to continue to learn about the collaborative aspect of the film, television, and animation professions. During the Freshman Colloquia, upper classmen will pitch their projects giving an opportunity for interested students to sign up, as well as receiving emails from Tisch Talent Guild, about PA positions available. You are not permitted to miss any classes in any of your courses in order to fulfill your 12 hours of CREW.

INTRODUCTION TO ANIMATION TECHNIQUES FMTV-UT 41
Course Level: Introductory. 4 units.
Course is open to students at all levels, as well as offered to freshmen as one of the two visual courses designed to complement Sound Image, in preparation for the sophomore-level Fundamentals of Sight and Sound: Film, Studio, and Documentary courses.
A beginning course that concentrates on the basic techniques of animation; it is also the main prerequisite for entry into all the other animation courses. Class exercises explore a variety of techniques, materials, design, and writing for animation. Techniques include flipbook, clay, collage, computer and drawing from the model. All work is tested on video, followed by 16mm color film. Please note that you do not have to “know how to draw” in order to take this course. The course will demonstrate how drawing and graphics relate. At the end of the semester, each student will have an edited, two-minute reel of his or her successful animations and experiments.

THE FRESHMAN PROGRAM: CRAFT PRODUCTION COURSES

FRESHMAN COLLOQUIUM: PERFORMANCE STRATEGIES FMTV-UT 40
Course Level: Introductory. 2 units. Course may not be repeated. The ability to understand “what makes a good story well told” is a skill that is crucial to your growth as a filmmaker whether you become a writer, director, producer, actor, editor, cinematographer, etc. Storytelling Strategies looks at how narrative stories work through an examination of the structural and mythic elements first established by the ancient Greek playwrights and recognized by Aristotle in his “Poetics” thousands of years ago. The course continues this examination up to and including such
contemporary story models as Joseph Campbell’s “The Hero with a Thousand Faces” as well as the current Hollywood paradigm, “the three-act structure.” We will seek to find those principles that form the backbone of successful narrative screenplays and contribute to a film’s ability to resonate with an audience. The lecture is for analysis. The recitations are for applying what you have learned, through writing exercises and a completed short screenplay.

THE FRESHMAN PROGRAM: HISTORY AND CRITICISM COURSE

LANGUAGE OF FILM: AN INTRODUCTION

FMTV-UT 4

Course level: Introductory. 4 units.

Students must also register for one recitation.

A basic introduction to the study of film, this course gives an overview of the historical development of cinema as an artistic and social force, while at the same time acquaints the students with the aesthetic elements of the cinema, the terminology governing film production, and the lines of critical inquiry that have been developed for the medium. The objective of the course is to equip students, by raising their awareness of the development and complexities of the cinema, to read films as trained and informed viewers. From this base, students can progress to a deeper understanding of film, a greater grasp of the technicalities of film production, and the proper in-depth study of cinema. Readings, screenings, midterm, and final exams.

DEPARTMENTAL COLLOQUIA

FRESHMAN COLLOQUIUM: PERFORMANCE STRATEGIES

FMTV-UT 46

Course level: Introductory. 2 units.

Students must also register for one recitation.

This is a required course for all freshmen enrolled in Sound Image (FMTV-UT 0048). This is a graded course designed as an introduction to the language and culture of acting and to the nature of the relationship between director and performer. It is intended as a complementary class with Storytelling Strategies. By the end of the semester, students should understand something of the history and culture of schools of acting, comprehend a basic vocabulary of the actor and feel confident with the casting and rehearsal process (including “organic blocking”). Students should attain a basic working knowledge of all areas of creative interpretation including script analysis and orchestrating performance. They should be equipped to talk to actors using accepted vocabulary and be able to stimulate the creation of vital, memorable performances for the screen.

FRESHMAN COLLOQUIUM: LIFE ON THE SET

FMTV-UT 49

Course level: Introductory. 2 units. This is a pass/fail course in which freshmen meet weekly. The purpose is to amplify the introductory production courses with relevant lectures and guest speakers. This course introduces the initial component of training with respect to set protocols, production safety, and professional practices. In addition, students will be introduced to the specific areas within Undergraduate Film and Television that they may wish to pursue further. This course addresses audio and visual communication in both historical and contemporary contexts. It is taken in conjunction with the student’s choice of Introduction to Animation Techniques (FMTV-UT 41) or Frame and Sequence (FMTV-UT 39). (See Freshman Colloquium: Performance Strategies (FMTV-UT 46) if enrolled in Sound Image). During the Freshman Colloquium, upper classmen will pitch projects for interested students to sign up for the 12 hours of required crewing. The “Crew Assignment” introduces the freshmen to the important collaborative aspect of the film and television professions.

PREPRODUCTION COLLOQUIUM

FMTV-UT 59

Course level: Fundamental. 1 unit. Course is not repeatable. Note: This course should be taken the semester PRIOR to enrolling in any intermediate level core production course (typically, this would be in the same semester as the second Sight & Sound class). This colloquium is designed to address issues related to the preparation of Intermediate level production classes including Intermediate Narrative Workshop, Documentary Workshop, Experimental Workshop, and Intermediate Television. In the presentation of pre-production issues, it is the design of the class to make the screenwriting process all the more focused on the real production parameters of each class. Topics to be covered include: screenplay format, script breakdowns, casting, crewing, rehearsals, scouting, paperwork and funding. As with all colloquia, this class is also an opportunity for students to network and learn about departmental events as a group.

POSTPRODUCTION COLLOQUIUM

FMTV-UT 60

Course Level: Intermediate. 1 unit. Course is not repeatable. Note: This course should be taken DURING the semester you are enrolled in any intermediate-level core production course other than FMTV-UT 1040, Intermediate Narrative Production. Students taking FMTV-UT 1040 will be automatically enrolled in this equivalent Post Lecture as a component of their production class. This colloquium will introduce the students concerns of the editor and how pre-production and post-production influence the post-production process. It will chart the workflow of digital post-production from the ingest of digital dailies through rough cut, fine cut, ADR & Foley, sound editing, musical scoring, audio mixing and final mastering. Students will learn proper slating and set protocols and gain a basic working knowledge of frame rates and digital formats. Editing techniques and the uses of coverage will be deconstructed through film clips and discussion. Guest speakers from the industry will exemplify key roles such as script supervisor, sound editor, and composer. Students from previous semesters will screen their films and reveal lessons learned in the editing room. There will be assigned readings and a series of handouts including production to post-production flow charts, camera and sound reports, sample lined scripts and continuity reports, which students can keep for future reference.

SENIOR COLLOQUIUM

FMTV-UT 1057

Course Level: Advanced. 1 unit. Course is repeatable two times for a total of 2 units. Course is to be taken as a component of all advanced-level core production classes—mandatory! This course is for ALL seniors, especially those enrolled in senior level production courses.

The Senior Colloquium is a series of lectures designed to assist the graduating NYU student in the transition from academia to the professional world. Guest speakers (including some recent NYU graduates) will cover a myriad of topics, including working with professional actors, set procedure, copyright, grant-writing, festivals, commercials, digital technology, and pitching stories. January graduates should register for the fall section and May and September graduates should register for the spring section. Note: If a student finds that registering for the senior colloquium will bring his/her total units for the semester to 19, please consult with the Film & TV Registration Office.
CRAFT COURSES IN ACTING AND DIRECTING

THE DIRECTOR’S PROCESS (FMTV-UT 125)
Course Level: Fundamental. 3 points.
This class is an introduction to the craft of directing. We will take a step-by-step look at the director’s process and responsibilities in this most collaborative of arts. Our focus will include script, character and scene analysis; performance, casting and rehearsal; design and visual style; assembling the final form. We’ll talk about what an actor wants from a director, how to talk to the cinematographer and production/costume designers and why we look at editing as the final rewrite. Through lectures, screenings, assignments and discussions with working professionals, the class will offer a comprehensive foundation for the director on which to build a rich creative experience at Tisch and a long and satisfying professional career thereafter.

ACTOR’S CRAFT I FMTV-UT 1024
Course Level: Fundamental. 3 units. Course is repeatable for up to 9 units total of Actor's Craft I & Actor-Director Workshop combined.
Intended for film and television directors, the course is a practical exploration of basic elements of the actor's craft: methods of approach to material, terminology, use of self in relation to character and situation, and working relationship with director.

ACTOR-DIRECTOR WORKSHOP FMTV-UT 1025
Previously Offered
Course Level: Fundamental. 3 units. Course is repeatable for up to 9 units total of Actor's Craft I and Actor-Director Workshop combined.
This course will explore how communication between actor and director allows for the alignment of a mutually expansive and creative process. Through the use of script analysis, improvisation exercises, cold reads, rehearsals, and group discussion, the students will learn to communicate clearly with actors by developing a shared language, as well as empathy for the actor's process. By the end of the semester, students will have had hands-on experience working both as actors and directors. Students will learn how to break down a script though the use of the five acting questions and offer effective feedback and provide “adjustments” to performance.

DIRECTING THE ACTOR FMTV-UT 1069
Course Level: Intermediate. 3 units—Course is repeatable; you may take up to 9 units total of Directing the Actor and Directing the Camera combined. Prerequisites: Freshman Colloquium: Performance Strategies (FMTV-UT 46) OR Performance Strategies for Transfers (FMTV-UT 146)
A practical workshop in the fundamentals of directing, this course explores the working relationship between actor, director, and script. The focus lies in the director's work with analyzing a script and collaborating on its realization with actors. Work is done on film scenes with professional or student actors on the rehearsal process, including improvisational work. Review of actor's tools and discussion of their application is included, as well as scenes from films to demonstrate certain techniques.

DIRECTING THE CAMERA FMTV-UT 1070
Course Level: Advanced. 3 units—Course is repeatable; you may take up to 9 units total of Directing the Actor and Directing the Camera combined. Prerequisite: Directing the Actor (FMTV-UT 1069).
This is a practical craft workshop that emphasizes the visual realization of drama scripts and the relationship between performer and camera. It is a directing class and not a camera class. This is not a production, result-oriented class. Through the screening of clips and shooting assignments in class, the course explores directorial choices including blocking actors and camera, framing, camera placement and coverage in order to create powerful experiences for the audience. Students may choose to work on scenes from their senior film projects. All class assignments will be shot in class time, in the 7th floor studio and editing will be done in the students’ time.

PERFORMANCE STRATEGIES FOR TRANSFERS FMTV-UT 146
Course Level: Fundamental. 3 points.
This course is designed to provide students with an introduction to the language and culture of acting and to the nature of the relationship between director and performance. By the end of the semester, students should understand something of the history and culture of schools of acting, comprehend a basic vocabulary of the actor and feel confident with the casting and rehearsal process (including ‘organic blocking’ leading to ‘coverage’). They should have attained a basic working knowledge of all areas of creative intent—script interpretation, performance, visual and aural environments. They should be equipped to talk to actors using accepted language and be able to stimulate the creation of vital, memorable performances on the screen.

CORE PRODUCTION COURSES IN ANIMATION

INTRODUCTION TO ANIMATION TECHNIQUES FMTV-UT 41
Course Level: Introductory. 4 units. Course is open to students at all levels, as well as offered to freshmen as one of the two visual courses designed to complement Sound Image, in preparation for the sophomore level Fundamentals of Sight and Sound: Film, Studio, and Documentary courses.
A beginning course that concentrates on the basic techniques of animation; it is also the main prerequisite for entry into all the other animation courses. Class exercises explore a variety of techniques, materials, design, and writing for animation. Techniques include flipbook, clay, collage, computer and drawing from the model. All work is tested on video, followed by 16mm color film. Please note that you do not have to know how to draw in order to take this course. The course will demonstrate how drawing and graphics relate. At the end of the semester, each student will have an edited, two-minute reel of his or her successful animations and experiments.

INTERMEDIATE ANIMATION PRODUCTION FMTV-UT 1329
Course Level: Intermediate. 4 units. Course may be repeated two times for 12 total units. Prerequisites: Intro to Animation Techniques (FMTV-UT 41) and one Sight & Sound course.
An intensive intermediate production class. By semester’s end, students produce a 30-60 second film or video using 3-D and/or 2-D techniques incorporating principles of animation. Students gain experience in all phases of animation production, i.e. concepts, storyboards, layouts, exposure sheets, lip sync, test animation, inbetweening, animation, sound, time-management and producing.

EXPERIMENTAL ANIMATION FMTV-UT 1146
Course Level: Intermediate. 4 units. Prerequisites: Intro to Animation Techniques (FMTV-UT 41) and one Sight & Sound course.
This production and workshop class explores a wide variety of experimental animation techniques and technologies,
from the historic (including pre-cinema) to the present and on, looking to the future. The very nature of cinema/animation will be the jumping off point for an aesthetic and philosophical consideration of the phenomena of persistence of vision in the context of moving pictures. A wide range of work will be presented in screenings, trips to galleries, guests and on line. The spirit of experimentation, trusting your "what ifs" and how to learn and apply the results of experimen-
tation to the creation of finished works will be pursued throughout the class. There will be weekly assignments and in class review of the results. How to structure an experimental film, the use of sound as well as display and distribution mechanisms will also be discussed. Students are expected to complete all assignments and create a two to three minute "experimental" animation by the end of the semester.

**ADVANCED ANIMATION PRODUCTION FMTV-UT 1342**
Course Level: Advanced. 4 units. Course may be repeated two times for 12 total units. Prerequisite: Storyboarding (FMTV-UT 1033) and Action Analysis I (FMTV-UT 1328) and Intermediate Animation Production (FMTV-UT 1329.01) or Experimental Animation (FMTV-UT 1146). A one-year (two semester) course with the required goal of completing an animated film with sync sound and a maximum running-time of 3-minutes. Advanced Animation is designed to meet individual needs in concept and technique with a strong emphasis on producing, collaboration and self-promotion. Use of varied equipment, mixed media techniques, and a personal approach to content is encouraged. Students work closely with the instructor as well as have the opportunity to meet and consult with other animation professional for critiques and advice. Individual development is stressed.

**ADVANCED 3D COMPUTER ANIMATION WORKSHOP FMTV-UT 1350 & 1351**
(FMTV-UT 1350, Full Semester) (FMTV-UT 1351, Spring Semester) Course Level: Advanced. 4 credits. Prerequisite: At least one "Special Topics in 3D" course, or by permission of instructor. A collaborative, one-year (two-semester) core production course in which students will work in teams to complete at least one 3D animated film with sync soundtrack in time for the Spring Animation Showcase at the end of the spring semester. Modeled after real-world 3D animation studios, Advanced 3D Animation Production will expose students to tried-and-true 3D production practices by breaking the work down as if by department. Students will have numerous opportunities to hone and expand their 3D, compositing, audio, design and story skills and gain valuable production experience while creatively contributing to a polished 3D short that will showcase their talents and look great on their reels.

**CRAFT PRODUCTION COURSES IN ANIMATION**

**STORYBOARDING FMTV-UT 1033**
Course Level: Intermediate. 3 units. Recommended for both animation and live action students. Students will create a storyboard from an assigned literary property (i.e., by Ray Bradbury, Grimm Bros., Virginia Woolf, or other authors) and research the chosen material visually in picture libraries, print and photo archives, and museum and gallery libraries. From this basic research, the student will create and develop all the visual elements that lead to a final production storyboard. These elements include character model drawings; styling sketches for costumes and sets; experimental "inspirational" sketches exploring mood, color, and character relationships; and experiments in animation and color test footage. Each week, students will "pitch", i.e. present material as it is being developed. Through weekly critiques from the instructor and students, elements and shape of the production storyboard is refined to its final form. The approved storyboard at the end of the semester should be ready to go into production, and must reflect character, attitude, design, entertainment, mood, expressions, feeling, type of action, use of dialogue, music and sound effects, and tell the story in the best possible way.

**TITLES AND SPECIAL EFFECTS FMTV-UT 1042**
Course Level: Intermediate. 3 units. Prerequisite: Intro to Animation Techniques (FMTV-UT 41) or permission of the instructor. Students will learn the art of titling and compositing using Adobe After Effects software in conjunction with other digital tools. The class will explore the possibilities of utilizing the computer to create compelling motion graphics and compositions. Assignments can include titling or special effects for an existing project or students can create a new project using digital images created in class.

**RENDERING AND SPECIAL EFFECTS WITH MAYA TOOLS FMTV-UT 1142**
Previously Offered.
Course Level: Intermediate. 3 units. Course is repeatable for 6 total units. Prerequisites: Intro to 3D Computer Animation (FMTV-UT 1110) or 3-D Computer Animation Workshop (FMTV-UT 1104, offered in the Summer only).
This course concentrates on special effects and image creation using 3D computer animation software. Students learn the technical and artistic skill necessary to create the spectacular effects such as fire, water, flowing cloth, explosions, and fractal environments that have become popular in Hollywood-style films. Students also learn rendering techniques to create realistic hair, fur, vegetation, and photo-realistic lighting. Technical issues such as distributed rendering and project management are covered. The course uses Autodesk Maya with state-of-the-art workstations and integrated computer network.

**VISUAL EFFECTS AND COMPOSITING FMTV-UT 1143**
Course Level: Introductory 3 points. Prerequisite: Intro to Animation Techniques (FMTV-UT 0041).
A lecture and workshop course exploring the applications and practical creation of 2-D (green screen, color correction, morphing, etc.) and 3-D (CGI, animation, virtual sets, etc.) visual effects. Students will learn the art and technique of illusion, how to manipulate images and elements combining them seamlessly and photo-realistically, and how to use these techniques in their films.

**3-D COMPUTER ANIMATION WORKSHOP FMTV-UT 1104**
Offered in the Summer only. Course Level: Introductory/Fundamental. 3 units. Recommended for both animation and live action students.
This is an introductory course in 3D content creation. Students use Autodesk Maya software to gain a fundamental understanding of the 3D production process which will be directly applicable to making their own 3D content for use in animated and/or live-action projects. There are in-depth discussions of CGI production methods and artistic techniques used by professional studios to obtain more life-like animations and compelling environments. Students have
access to powerful workstations and the highest end software used in the computer graphics field.

INTRODUCTION TO 3-D COMPUTER ANIMATION
FMTV-UT 1110
Course Level: Introductory/Fundamental. 3 units. Recommended for both animation and live action students.

This is an introductory course in 3D computer animation. Students use Autodesk Maya software to gain a fundamental understanding of the 3D production process which will be directly applicable to making their own 3D content for use in animated and/or live-action projects. There are in-depth discussions of CGI production methods and artistic techniques used by professional studios to obtain more life-like animations and compelling environments. Students have access to powerful workstations and the highest end software used in the computer graphics field.

LIFE DRAWING: THE FIGURE
FMTV-UT 1112
Course Level: Introductory/Fundamental. 3 units. Course is repeatable for 6 total units.

Drawing skills are essential for all animators, regardless of their chosen media or focus. This course provides the opportunity for students to draw the human figure and animals from observation and imagination. It is designed to strengthen their ability to think visually and to enable them to more easily attain their conceptual goals graphically. Drawing from life helps animators to gain accurate and creative control of proportion, anatomy, movement, likeness and facial expression. It enhances a sense of composition and strengthens important drafting and design skills.

LIFE DRAWING: ANATOMY
FMTV-UT 1312
Course Level: Advanced. 3 units. Course is repeatable for 6 total units.

This course is centered around the study of drawing human beings, animals and the boney structures of both. Anatomy for the artist is discussed in detail emphasizing the ability to see and express form with confidence. The class will include on site studies at places such as the Museum of Natural History and the Metropolitan Museum of Art.

INTERMEDIATE 3-D COMPUTER ANIMATION
FMTV-UT 1113
Previously Offered.
Course Level: Intermediate. 3 units. Course is repeatable two times for 9 total units.
Prerequisite: Introduction to 3D Computer Animation (FMTV-UT 1110)

This is an intermediate-level course in 3D computer animation using Autodesk Maya Software. An intensive class in the art of computer animated character development and animation. Students learn to set up (rig) a 3D character. Lip-synching, walk cycles and non-linear animation are covered. For final assignments, students create rig, animate, and render a simple 3D character.

SPECIAL TOPICS IN 3D COMPUTER ANIMATION
FMTV-UT 1113
Course Level: Intermediate. 3 points. Course is repeatable. Prerequisite: Introduction to 3D Computer Animation (FMTV-UT 1110)

This course is perfect for students looking to further their 3D skillset and deepen their understanding of the many interrelated facets of 3D production, primarily using industry-leading Autodesk Maya software. Each semester new topics will be featured and thoroughly explored, providing students the opportunity to concentrate on areas of particular interest, such as animation, game asset creation, dynamic simulations, and photorealistic lighting/rendering. Students will complete the course with a deeper understanding of the subject matter and the ability to apply this knowledge in the digital realm to create final works with added depth and realism. Homework assignments will be project-based, with most models, rigs and sets supplied by the instructor, and a final project will be due at the end of the semester.

ADVANCED 3-D COMPUTER ANIMATION
FMTV-UT 1117
Course Level: Advanced. 3 units. Course is repeatable two times for 9 total units.
Prerequisite: Special Topics in 3D Computer Animation (FMTV-UT 1113)

Students spend the entire term working on a single short animated film using Autodesk Maya software. Students work on projects individually or in teams. Emphasis is placed on story, animation, pacing, and the creation of detailed models and sets.

DIGITAL ANIMATION TECHNIQUES
FMTV-UT 1116
Previously offered. Course Level: Introductory/live action students.

Students will learn various techniques to create finished animations through the use of digital tools. The course will cover advanced Adobe Photoshop, Adobe Illustrator, Adobe After Effects techniques as they apply to character animation and 2D puppet animation. Cambridge Systems Animo will be used for hi-end digital ink and paint, and Macromedia Flash MX will be taught for web and “vector” based animation. Exercises will focus on various animation styles from Disney to South Park. Students will learn to utilize digital tools for lip-syncing, 2D puppet animation, and experimental animation.

ACTION ANALYSIS I
FMTV-UT 1328
Course Level: Intermediate/Advanced. 3 units. Course is repeatable three times for 12 total units. Recommended for both animation and live action students.

The key principles and mechanics of animation motion, including timing, spacing, staging an image for clarity, imparting a feeling of weight in animation graphics and characters, etc. Live-action and animated films are studied frame by frame; live models (i.e., a dancer and an actor) pose and perform various actions which students visualize and break them down into drawings, and an analysis of the movements. Students shoot test animation exercises (i.e., the bouncing ball) onto video for class criticism. This course is based on the intensive studies done in the 1930’s at the Walt Disney Studio for the purpose of improving their animated films. “I definitely feel,” Disney wrote in 1935, “that we cannot do the fantastic things, based on the real, unless we first know the real.”

ANIMATION ACTION ANALYSIS II
FMTV-UT 1327
Course Level: Intermediate. 3 units. Prerequisite: Animation Action Analysis I (FMTV-UT 1326) or permission of instructor. Recommended for students studying both animation and live action. An intensive intermediate craft production class exploring “personality” animation: creating characters that think and express emotions. Students analyze live action and animated films frame-by-frame. Also, by semester’s end students
will produce a short film or video (less than one minute) using 3-D or 2-D techniques that incorporate the principles of personality animation. Students will gain experience in all phases of animation production, including concept art, storyboards, layouts, exposure sheets, test animation, inbetweening, final animation, color, sound, etc.

**STOP-MOTION ANIMATION**

FMTV-UT 214  
Course Level: Intermediate/Advanced. 3 units.  
Course may be repeated for a total of 6 units.  
Prerequisite: Intro to Animation Techniques (FMTV-UT 41)  
Stop Motion Animation is the art of manipulating objects and photographing them in single frame increments with a motion picture camera to create the illusion of movement. With an emphasis on performance, this course provides students with solid understanding of Stop Motion Animation tools and techniques. Through a series of required assignments, students are introduced to the intricacies of Stop Motion Animation. Demonstrations on armature construction, technical character design, set construction, lighting and in-camera effects, as well as working with a variety of materials, including clay, paper, wire, paint, will also be presented. Each student will produce a final short film. This course is highly relevant to students interested in becoming 3-D Computer Character Animators.

**DRAWING AND DESIGN FOR ANIMATION**

FMTV-UT 1313  
Course Level: Intermediate. 3 units.  
Course may not be repeated. Recommended for both animation and live action students.  
This course not only covers all aspects of production design but also offers students an increased technical proficiency in drawing and, perhaps more importantly, how to create clear characters and compositions to best serve a film’s narrative. Topics covered will include: drawing warm-up exercises, life drawing, one, two and three point perspective, character, prop & set design, use of tone, color scripting, among others. There is also a strong emphasis on the importance of research to create characters and worlds that are believable and cultivating divergent thinking as a tool for originality.

**CRAFT PRODUCTION COURSES IN CAMERA AND ART DIRECTION**

**ELECTRONIC CINEMATOGRAPHY**

FMTV-UT 1064  
Course Level: Intermediate. 3 units.  
Course is not repeatable. Prerequisite: Camera II: Applied Cinematography (FMTV-UT 1066)  
A hands-on camera craft class designed to give you the knowledge and skills to navigate today’s electronic media. You will explore and master complex digital equipment, software and workflows while also deepening your understanding of classical cinematography. Systems explored will include: Genesis, Viper, RED, P2, XDCAM, HDV and DV.

**CAMERA I: PRINCIPLES AND PRACTICES OF CINEMATOGRAPHY**

FMTV-UT 1065  
Course Level: Fundamental. 3 units.  
Course is not repeatable. Prerequisites: Sight & Sound: Film (FMTV-UT 45) and completion of 30 units.  
This course assumes the successful completion of Fundamentals of Sight & Sound Film. It will review B&W theory, color theory, and give an introduction to lighting and grip equipment. Basic lighting setups as well as in-camera effects are demonstrated and analyzed and will be shot on 16mm film. Students will collectively film class tests shots rather than work individually as a director of photography. This class is eight weeks of theory and six weeks of shooting.

**CAMERA II: APPLIED CINEMATOGRAPHY**

FMTV-UT 1066  
Course Level: Intermediate/Advanced. 3 units.  
Course is repeatable for a total of 6 units. Prerequisites: Sight & Sound: Film (FMTV-UT 45) or Cinematographer’s Workshop (FMTV-UT 1165).  
Designed for the advanced cinematography student. This is a practical application course where students who excel in cinematography have the opportunity to take their theoretical knowledge and apply it to interior lighting and shot design. All students are expected to formulate their own exercises for their shoot day, culminating in a presentation to the class. This class shoots in 35mm motion picture color negative film for 9 weeks. Crew participation and professional attitude are essential to the success of this course. This class will use Panavision and Arriflex cameras.

**CAMERA III: CINEMATOGRAPHY FOR ADVANCED PRODUCTIONS**

FMTV-UT 1067  
Course Level: Advanced. 3 units.  
Course is not repeatable. Prerequisite: Camera II: Film (FMTV-UT 1066)  
This course is intended for Cinematography students who will be the Director of Photography on at least one Advanced level core production course. The class will prepare and guide the cinematography students through the preproduction process of an advanced film or video. The objective is for the student to design the lighting plan, complete all location plans, distribution of electricity, equipment lists and to test any special cinematography issues that are needed for the look of the film or video. Camera students who take this class are eligible for the Kodak Product Grant only if they are the cinematographers of the Advanced level core productions. Note: This class is not for Directors of Advanced Production or Narrative Production Film!

**SCIENCE OF CINEMATOGRAPHY—GENERAL EDUCATION—SCIENCE**

FMTV-UT 1063  
Offered in the Spring semester only.  
Course Level: Intermediate. 4 units.  
Prerequisite: Camera II: Applied Cinematography (FMTV-UT 1066)  
This course is a theoretical analysis of the science behind cinematography. The class will assume a basic mathematical background and understanding of physical science. There will be no practical experimentation of lighting, as that is the domain of Camera 1 and Camera 2. The objective is to lay a groundwork for color science, physics of light and lens as well as quantitative film and electronic image analysis. The class will also include a survey of camera engineering. The three main components of this course are: 1) Light, Quanta, and Optics, 2) Colorimetry and Electromagnetic Spectrum, 3) Motion Picture Engineering. Course counts as General Education Science.

**CAMERA LIGHTING & ADVANCED PRODUCTION SOUND COLLABORATION WORKSHOP**

FMTV-UT 1062  
Course Level: Intermediate. 3 points.  
Course may not be repeated. Prerequisite: Camera I: Film (FMTV-UT 1065).  
Students shoot light exercises on 16mm and Super 16 with assistance and criticism from the instructor. The students in this class work with Advanced Sound
students on the creative application of lighting and all students will get to shoot at least one day.

**ART DIRECTION** FMTV-UT 1048
Course Level: Introductory. 3 units.
Prerequisite: Sophomore level and up.
Art Direction is one of the more complicated aspects of film and television making. If the director is responsible for the actors, the cinematographer the camera and light, then the art director is responsible for everything else in the frame. The art director is the person ultimately responsible for the overall “look” of the picture. He or she must be able to work in tandem with the director, the director of photography, and the budget. The art director strives to fulfill the director’s vision of the piece, but must do so economically. The art director scrutinizes the script carefully and, in conjunction with the director, arrives at a visual plan for the picture. A comprehensive class in the process involved in art direction, students will also produce designs through exercises.

**SPECIAL EFFECTS MAKEUP FOR FILM AND TELEVISION**
FMTV-UT 1083
Summer only. (Offered through TSOA Special Programs Office during Fall/Spring under H95.14) Course Level: Introductory. 3 units.
This is an introductory level hands-on workshop designed for students wishing to develop their artistry, experienced make-up artists seeking advanced techniques, non-make-up artists just starting out, and anyone who has always wondered “How’d they do that?” This course explores the art of special effects make-up. Topics include anatomical reference; visualizing an effect; lighting for make-up; safety using materials; sculpting, molding and applying silicone prosthetics; designing and creating a creature concept maquette; skin safe molding procedures; creating replica props; “out-of-kit” make-up effects including bruises, black eyes, blood, scabs, scars, wounds, burns, and decayed flesh; creating a latex prosthetic mask. Students receive a make-up kit specially designed with all materials necessary to complete in-class projects. No artistic background required.

**CORE COURSES IN PRODUCTION: FRESHMEN**
**FRAME AND SEQUENCE** FMTV-UT 39
See the Freshman Program: Core Production Courses listing for details.
**SOUND IMAGE** FMTV-UT 48
See the Freshman Program: Core Production Courses listing for details.

**INTRODUCTION TO ANIMATION TECHNIQUES** FMTV-UT 41
See the Core Production Courses in Animation listing for details.

**CORE COURSES IN PRODUCTION: FILM**
**FUNDAMENTALS OF SIGHT AND SOUND: FILM** FMTV-UT 43
Course Level: Fundamental. 6 units. Course is not repeatable. Prerequisite: Sophomore status. Students should not schedule any other course on the same days as Sight & Sound. Sophomore-level students are required to take this course as a prerequisite for any upper-level film production courses.
In crews of four students, every student will produce, direct and edit five short B&W film projects (three silent and two with sound). Students will rotate through a variety of different crew positions. Students follow specific exercises with technical guidelines but are encouraged to express themselves creatively. Visual storytelling from a broad spectrum of storytelling and aesthetic approaches will be the central focus of this collaboration. Students are expected to work in class. All student work is screened and critiqued in class. During the first week of class each student will be advised about purchasing a required light meter.

**INTERMEDIATE NARRATIVE PRODUCTION WORKSHOP**
FMTV-UT 1040
Course Level: Intermediate. 6 units. Course is not repeatable. Prerequisites: Must have taken Sight & Sound: Film (FMTV-UT 43) and Sight & Sound: Studio (FMTV-UT 51) or Sight & Sound: Documentary (FMTV-UT 80). It is strongly recommended that you enroll in Post-Production Colloquium, FMTV-UT 60, 1 unit, in the same semester that you enroll in any intermediate-level core production course such as Intermediate Narrative. Intermediate Narrative Production Workshop is a practical course in which students (collaborating in crews of four) are exposed to a broad range of production techniques through production experience and class discussion. Each group produces four color sync-sound exercises during the semester that explore craft, aesthetic, production and storytelling issues. Students must shoot their projects in film using existing package of school equipment. As a group member, each student will serve in rotation as director, producer, camera, sound, and AC/gaffer. Students are encouraged to edit their work in the Intermediate Edit Workshop (FMTV-UT 1018) the following semester. Important note: students should enter Intermediate Narrative Workshop with a short (i.e., 3-5 pages, but no more than 8) script. The production work in this course is strenuous. Students should be conscious of this when designing their semester schedules.

**INTERMEDIATE PRODUCTION: THE SHORT COMMERCIAL FORM**
FMTV-UT 1246
Course Level: Intermediate. 4 units. Course is not repeatable. Prerequisites: Must have taken Sight & Sound: Film (FMTV-UT 43) and Sight & Sound: Studio (FMTV-UT 51) or Sight & Sound: Documentary (FMTV-UT 80). From the Silver Screen and the television screen to computer portals, the iPod and cell phones, the proscenium for motion pictures, videos, commercials and new forms of web based media has evolved/de-evolved into ever decreasing screen sizes for moving image based media content and distribution. As screen sizes have decreased, opportunities have increased for emerging technologies to facilitate the production and distribution of both long and short form film, video and animation based work. This class is intended for students with an interest in exploring the creative and commercial aspects of the short form (30 seconds to 7 minutes). The goal of this class is for students to produce work that results in a series of final projects that can serve as the basis of a demo reel that will also be “uploaded” to a class created web site. 10 Advanced Short Form projects will be selected on the basis of a variety of classroom research projects and concept pitches. Students will be able to produce up to 15 minutes of completed “short form” work throughout the semester working in a variety of short form genres.
NARRATIVE WORKSHOP
FMTV-UT 1245
Course Level: Advanced. 4 units. Course is not repeatable.
Prerequisites: Any Intermediate level Core such as Intermediate Narrative Production (FMTV-UT 1040), Documentary Workshop (FMTV-UT 1041), or Experimental Workshop (FMTV-UT 1046).
It is required that you enroll in Senior Colloquium (FMTV-UT 1057) in the semester that you are enrolled in an advanced level core production course.
This workshop is a practical course exploring the short Narrative form in which each class will produce up to ten short films (maximum length per film is 15 minutes). All aspects of production are viewed as a creative extension and continuation of the film writing process. Students interested in directing in this class must be prepared to submit a script at the first class of the term. Selected scripts will be chosen in class. Students are encouraged to provide instructors with their intermediate level project. Note: Films produced for Narrative Workshop will not be eligible for awards in the First Run Film Festival if they are longer than 15 minutes, including titles. All films produced in Narrative will be screened if entered in the First Run Festival, but those films longer than 15 minutes will not be judged.

ADVANCED PRODUCTION WORKSHOP I AND II
FMTV-UT 1053, 1054
Course Level: Advanced. 4 units each semester. Course is not repeatable. This is a year-long course; you must register for the second semester if you receive an allotment. Prerequisites: One course at the intermediate workshop level.
Students wishing to direct are advised to speak with the instructor before registering for a particular section to ensure that he or she is prepared for the demands of this advanced course. Students interested in working as principle crew members (i.e., producers, cinematographers, editors, sound-mixers, production designers, etc.) are encouraged to enroll with their perspective director(s). Students intending to direct must have directed in one of the intermediate-level workshops, and have a final cut of an intermediate film with a mixed track before the production is approved in this course. Student must also be ready to present a completed script in proper screenplay format at the beginning of the class. Scripts will be discussed in class in a workshop based environment. Selected projects will be chosen for production approval. All types of films are considered. Note: Films produced for Advanced Film Production Workshop will not be eligible for awards in the First Run Film Festival if they are longer than 20 minutes, including titles. All films produced in Advanced Production Workshop will be screened if entered in the First Run Festival, but those films longer than 20 minutes will not be judged.

CORE COURSES IN PRODUCTION: TELEVISION AND VIDEO
FUNDAMENTALS OF SIGHT AND SOUND: STUDIO
FMTV-UT 51
Course Level: Fundamental. 6 units.
Prerequisite: Sophomore status.
Sophomore-level students are required to take this following course as a prerequisite for any upper-level video/television production course. NOTE: Students should not schedule other courses on the same days as Sight & Sound. This course provides an in-depth exploration of the creative capabilities (technical, logistical, aesthetic) of producing narrative-based studio production work in a multiple camera television studio environment. Students will be trained in working with actors and learning how to connect script and performance to the production of four short studio based projects (each of increasing complexity). Students will have the opportunity to develop a single idea into a full-scale production that will be produced “live” in the studio at the end of the semester. The fundamental skills learned in this class (script, performance, lighting, camera, art direction, coverage) will serve as a foundation for all narrative-, experimental-, and documentary-based production work and will be applicable in classes. Note: some casting and rehearsals will need to be undertaken outside of class.

CHILDREN’S TELEVISION PRODUCTION WORKSHOP
FMTV-UT 1222
Course Level: Intermediate. 4 units.
Prerequisites: Sight & Sound: Studio (FMTV-UT 51) and one other Sight & Sound level course (FMTV-UT 43 Sight & Sound: Film or FMTV-UT 80 Sight & Sound: Documentary). A continuation of the studio television experience begun in Sight & Sound: Studio, the Intermediate Television Workshop is a collaborative class in a variety of television genres between Undergraduate Film & Television (UGFTV) directing students and acting students from Stone Street Studios. This class will give twelve intermediate level directing students instruction in developing a vocabulary for clear communication with actors, and further experience in blocking actors and camera. The work will involve single-camera rather than multi-camera production on a Sony HD camera package. Students will also be...
introduced to the function of a complementary “B Camera” in single camera protocol.

There will be camera, sound and lighting labs and students will each create a major project in the studio. All productions—including rehearsals—will take place in class time (in the studio). Note: Post-production will need to be undertaken outside of class.

NARRATIVE TELEVISION PRODUCTION WORKSHOP
FMTV-UT 1078
Course Level: Advanced. 4 units. Course may be repeated. Prerequisites: Intermediate Narrative Production Workshop (FMTV-UT 1040) or Intermediate Television Workshop (FMTV-UT 1077) or Children’s Television Production Workshop (FMTV-UT 1222) or Documentary Workshop (FMTV-UT 1041) or Intermediate Experimental Workshop (FMTV-UT 1046).

This advanced production workshop combines elements of multiple-camera studio television and location single-camera production with post-production support. The concentration is on producing a project/program suitable for television, such as a pilot for a sitcom or dramatic series, maximum length 20 minutes. Students may do one project in the studio or one on location, or a combination of both. Students wishing to direct a project are required to submit a typed treatment and/or script on the first day of class. Projects will be selected on the basis of overall quality of the writing, production values, and appropriateness for the television medium.

ADVANCED TELEVISION PRODUCTION WORKSHOP
FMTV-UT 1777
Course Level: Advanced. 4 units. Prerequisite: Any Intermediate level production course.

Advanced Television Workshop is an ambitious television experience that encompasses all aspects of the Television Pilot-to-Series process; from conception of idea, writing of the teleplay, pre-production, production and post-production. A mandatory two semester course, the first semester consists of developing an original idea and executing the Pilot Script for either a Comedy or Drama. At the end of the semester, a selection committee will choose two scripts from the class for Production. The second semester will be dedicated to producing those Pilots and collaborating with fellow students under professional protocols. Students who are not writers, may enroll in the second semester for crew roles during production as directors, cinematographers, editors, sound mixers, assistant directors, production designers, line producers, et al. In addition, Writers will be involved in the Writer’s Room for each Pilot. The Creators of each Pilot will oversee the process for breaking episodic storylines and rendering Outlines for those stories in the same manner as professional rooms operate when a Pilot has been picked up to Series. The third semester is mainly for the Creators and Directors of both Pilots and will focus on all aspects of post-production; editing, sound design, color timing, Foley, scoring, et al. At the end of the semester, each Pilot will be fully rendered and available for exhibition on any platform. These Pilots will be shot state of the art, using high end digital camera packages. Production can take place on our sound stages or on the streets of New York City, the most dynamic back lot in the world. In addition to the collaboration with other departments at Tisch as described above, these productions will cast from both Stone Street Studios, as well as professional actors.

CORE COURSES IN PRODUCTION: DOCUMENTARY

SIGHT AND SOUND: DOCUMENTARY FMTV-UT 80
Course Level: Fundamental. 6 units. Course is not repeatable Prerequisite: Sophomore status. This course will serve as one of the prerequisites for an intermediate level documentary production course. NOTE: Students should not schedule any other course on the same day as Sight and Sound.

The course teaches students to look at their world and to develop the ability to create compelling and dramatic stories in which real people are the characters and real life is the plot. Through close study and analysis of feature length and short documentaries, as well as hands on directing, shooting, sound-recording and editing, students rigorously explore the possibilities and the power of non-fiction storytelling for video. The course is a dynamic combination of individual and group production work in which each student will be expected to complete five projects.

DOCUMENTARY WORKSHOP FMTV-UT 1041
Course Level: Intermediate. 4 units. This is a 1 semester class. Course may be repeated. Prerequisites: Sight & Sound: Documentary (FMTV-UT 80) and either Sight & Sound: Studio (FMTV-UT 51) or Sight & Sound: Film (FMTV-UT 43). It is strongly recommended that you enroll in Post-Production Colloquium, FMTV-UT 60, 1 unit, in the same semester that you enroll in any intermediate-level core production course.

The workshop trains students in the production of documentary films and/or other information programs. The class covers all stages of producing either a documentary film from the idea through development, marketing, planning, shooting, editing, and post-production. Students produce their own projects on either film or videotape. Final projects will be between 8-15 minutes.

BROADCAST DOCUMENTARY
FMTV-UT 1080
Course Level: Advanced. 4 units. This is a 1 semester class. Course may be repeated. Prerequisites: Sight & Sound: Documentary (FMTV-UT 80) and either Sight & Sound: Studio (FMTV-UT 51) or Sight & Sound: Film (FMTV-UT 43).

The technical skills of producing, directing, writing, editing, camera, lighting, sound, and engineering as they pertain to documentary production are examined in depth. Career planning and job opportunities are discussed.

Professionals working in the field show their work and advise students how to get work. There will be special workshops in writing proposals and budgets; selling and pitching ideas; fund-raising; legal issues; rights, clearances, and licensing; insurance; and multiple camera/multi-track recording (e.g., concerts, plays, music videos, reality television).

Exemplary works in the field and student work are screened and discussed on a regular basis. Although many students choose to produce their own documentaries, they are not required to. The goal of the course is to produce broadcast quality projects that will ultimately get distribution/broadcast and help students secure professional opportunities in the documentary field. In the past, a number of the projects produced in the course have gone on to be shown on television, at festivals and have even been distributed commercially. In addition, career strategies and the transition between NYU and professional work will also be a focus of the class.
CORE COURSES IN PRODUCTION: EXPERIMENTAL

INTERMEDIATE EXPERIMENTAL WORKSHOP FMTV-UT 1046
Course Level: Intermediate. 4 units. Course is not repeatable. Prerequisites: Sight & Sound: Film (FMTV-UT 43) and Sight & Sound: Studio (FMTV-UT 51) or Sight & Sound: Documentary (FMTV-UT 80). It is strongly recommended that you enroll in Post-Production Colloquium, FMTV-UT 60, 1 unit, in the same semester that you enroll in any intermediate-level core production course.

A production course in which students experiment with non-narrative approaches to content, structure, technique, and style. Themes and orientations include many possibilities, such as music, choreography, visual or audio art, investigations of rhythm, color, shape, and line; poetry, fragmentation and collage, abstraction, performance; and version of linear narrative and documentary conventions. (Prospective students who wish to direct films are encouraged to obtain a list of proposal guidelines for each section from the professor before the semester begins.) Note: Films produced for Intermediate Experimental Workshop will not be eligible for awards in the First Run Film Festival if they are longer than 15 minutes, including titles. All films produced in Intermediate Experimental Workshop will be screened if entered in the First Run Festival, but those longer than 15 minutes will not be judged.

ADVANCED EXPERIMENTAL WORKSHOP FMTV-UT 1147
Course Level: Advanced. 4 units.
Prerequisites: Any intermediate level Core, such as Intermediate Experimental Workshop. It is required that you enroll in Senior Colloquium (FMTV-UT 1057) in the semester that you are enrolled in an advanced level CORE production course.

A production course on the advanced level in which students experiment with a variety of approaches to production, content, structure, technique and style. Themes and orientations include many possibilities such as music, choreography, visual or audio art, investigations of rhythm, color, shape and line; poetry, fragmentation and collage, abstraction, performance; and subversion of linear narrative and documentary conventions. Students intending to direct must provide the instructor with the final cut of an approved intermediate level production from a prior semester. All project submissions will be discussed in class. Production approvals will be determined by the instructor. Note: Films produced for Advanced Experimental Workshop will not be eligible for awards in the First Run Film Festival if they are longer than 15 minutes, including titles. All films produced in Advanced Experimental Workshop will be screened if entered in the First Run Festival, but those longer than 15 minutes will not be judged.

COURSES IN HISTORY AND CRITICISM

LANGUAGE OF FILM: AN INTRODUCTION FMTV-UT 4
Course level: Introductory. 4 units. Students must also register for one recitation.
A basic introduction to the study of film, this course gives an overview of the historical development of cinema as an artistic and social force, while at the same time acquaints the students with the aesthetic elements of the cinema, the terminology governing film production, and the lines of critical inquiry that have been developed for the medium. The objective of the course is to equip students, by raising their awareness of the development and complexities of the cinema, to read films as trained and informed viewers. From this base, students can progress to a deeper understanding of film, a greater grasp of the technicalities of film production, and the proper in-depth study of cinema. Readings, screenings, midterm, and final exams.

HOLLYWOOD AND ITS ALTERNATIVES FMTV-UT 6
Previously offered.
Course Level: Fundamental (recommended for transfer students). 3 units.
The purpose of this course is to introduce students to the art of cinema as it has been practiced in the United States and abroad. The central question the class will explore is: what is the relationship between film style, the elements of cinematic form, and film content, the themes, motifs and structure of cinematic narrative. We will investigate how cinematic artists and creative teams have utilized the unique properties of filmmaking to communicate with audiences. By looking at a wide variety of films we will consider the cultural, industrial, political, and artistic context of film and investigate the evolution of the art form. The course is divided into two parts. The first portion of the class will introduce students to basic film grammar and the components of classical and post-classical American film style, while the second portion will explore the political, stylistic, and cultural ramifications of film practice using the issue of stylistic deviations from Hollywood narrative as a point of departure.

TELEVISION PROGRAMMING AND CONCEPTS FMTV-UT 21
Course Level: Intermediate/Advanced. 3 units. This course examines the evolution of the many program types found on broadcast and cable television and defines the criteria for evaluating idea, story, structure, format and types, performance, and production values. From the study the student proceeds to the creation of program ideas and the development of treatments and presentations.

AMERICAN CINEMA: ORIGINS TO 1960 FMTV-UT 323
Offered in Fall semester only. Course Level: Intermediate. 4 units. No prerequisite.
This course offers a broad survey of American cinema from its beginnings (and even its history) up to 1960. While the emphasis will be on the dominant, narrative fiction film, there will be attention to other modes of American cinema such as experimental film, animation, shorts, and non-fiction film. The course will look closely at films themselves—how do their styles and narrative structures change over time? —but also at contexts: how do films reflect their times? how does the film industry develop? what are the key institutions that had impact on American film over its history? We will also attend to the role of key figures in film’s history: from creative personnel (for example, the director or the screenwriter) to industrialists and administrators, to sensors to critics and to audiences themselves. The goal will be to provide an overall understanding of one of the most consequential of modern popular art forms and of its particular contributions to the art and culture of our modernity.

AMERICAN CINEMA: 1960 TO THE PRESENT FMTV-UT 324
Offered in Spring semester only. Course Level: Intermediate. 4 units. No prerequisite.
Over the last 50 years the American Cinema has produced a remarkably rich abundance of entertaining, exciting, and challenging films. This course is designed to provide a survey of the wealth of styles, forms, purposes, and approaches to filmmaking that developed and emerged in this era. While
Hollywood has obviously served as the dominant mode of filmmaking in this country, a significant diversity of other filmmaking practices have continued to operate and sometimes thrive outside of it. Beyond the attention paid to Hollywood narrative cinema as it has changed and evolved over this half-century, we will also consider documentaries, avant-garde and experimental works, independent narrative cinema, and “cult” films. Consequently, we will be screening a variety of films, including works by such notable American filmmakers as Steven Spielberg, Francis Ford Coppola, Quentin Tarantino, George Romero, John Singleton, and Michael Moore.

INTERNATIONAL CINEMA: ORIGINS TO 1960 FMTV-UT 321
Offered in the Fall semester only. Course Level: Intermediate. 4 units. No prerequisite.
This course provides a broad overview of world cinema from its origins until the emergence of modern cinema in the 1960’s. It addresses numerous national cinemas (French, German, Italian, Japanese, Scandinavian, Soviet, British, Indian) and examines both how representative films from each country emerges out of its national culture and also negotiates with the dominant aesthetic of Hollywood film. The approach will be stylistic, including the development of narrative, various cinematic modernisms, and technological advances such as the introduction of sound; industrial, including the formation of the studio system and the creation of national film cultures in response; and social, including propaganda and political (leftist) films and documentaries.

INTERNATIONAL CINEMA: 1960 TO THE PRESENT FMTV-UT 322
Offered in the Spring semester only. Course Level: Intermediate. 4 units. No prerequisite.
This course will focus on international filmmaking practice since 1960, with special emphasis on “new waves” and other contemporary film movements within a variety of national cinemas. We will consider films from a stylistic, formal, and theoretical perspective, paying special attention to the emergence of modernist and neo-realist inspired stylistic and narrative modes. We will also examine films in relation to their national, historical, industrial and technological context and relative to the particular thematic and artistic concerns of their makers and the communities in which they lived and worked.

THE ART OF SOUND FMTV-UT 1007
Course Level: Intermediate. 3 units.
This is a critical studies course exploring the aesthetics and psycho-aesthetics of sound: how sound works in art and life; how it affects emotions and stimulate the imagination; and how it is used in film, radio, television and other creative or artistic contexts, particularly its application as a key element in storytelling. This course examines the meaning and character of the soundscape (the acoustic environment) and the ways it has technically and aesthetically evolved throughout film history from the Kinetophone to the iPhone. The course includes reading in the theory of sound, and listening to examples of sound work by composers and sound designers. In previous semesters we have looked at the soundtrack in such films as: Playtime; Apocalypse Now, The Conversation, Aliens, The Evil Dead II, Saving Private Ryan, and Monty Python and the Holy Grail. Class meetings will be devoted to: 1) lecture and discussion based on assigned readings and listening and viewing assignments; and 2) screening of selected audio and video works.

MEDIA MAVERICKS: A CRITICAL EXAMINATION OF FILM AND VIDEO FMTV-UT 1002
Course Level: Intermediate/Advanced. 3 points.
This class is a critical examination of experimental film and video with and emphasis on filmmakers in New York City. There are no criteria for an avant-garde film or video, only the expectation that by watching it a viewer will be introduced to a challenging, refreshingly unfamiliar language that, by the end of the piece, he or she will have begun to speak. This new language many be politically confrontational, aesthetically difficult, lyrical, or rhythmical, but no matter what the form, it will express the particular vision of the artist who produced it. Challenging as this work may be for any audience, a close viewing of these “avant-garde” pieces will expand on your appreciation of their poetry and complexity. Whether you call these films experimental, alternative, independent, personal or poetic, they share very little save for their adventurous desire to reawaken those dormant visual and aural sensibilities that may have been hypnотized into years of sleep by too much commercial, mainstream media.

HISTORY OF EDITING FMTV-UT 1003
Course Level: Intermediate. 3 units. No Prerequisite.
The theory and practice of editing, from Griffith to Kubrick. The emphasis will be on experiments in narrative clarity and dramatic emphasis in storytelling. For many, editing is the unique source of the art of filmmaking. This course addresses this question.
HISTORY OF CINEMATOGRAPHY
FMTV-UT 1206
Course Level: Intermediate. 3 units. No Prerequisite.
This course deals with the history of the art and science of cinematography. A working Director of Photography will relate a perspective that is unique and factual to a theoretical discussion, which is traditionally academic. Cinematography has a strong tradition of adapting its tools to enhance the storytelling experience.

MUSIC FOR FILM AND TELEVISION FMTV-UT 1008
Course Level: Fundamental/Intermediate. 3 units.
This course examines the artistic, aesthetic, and technical aspects in composing and creating music for film and television. It provides an inside look into the relationship between composer, director, and music editor, exploring music as a creative tool. Through lectures, analysis, demonstrations, and presentations by guest speakers, students learn and deal with the specifics of the film composer’s job, duties, and responsibilities, including the basics of film scoring. As a result, students develop the listening and production skills necessary for creative use of music in films, television, and media. In addition to creative and technical considerations, the business and personal relationship between composer and director/producer will be discussed.

IMAGES OF THE 1930’S
FMTV-UT 1026
Course Level: Intermediate/Advanced. 4 units. Prerequisite: Junior or Senior status. For UGFTV students, this course may be used to fulfill only one of the following: Humanities or the Departmental History and Criticism requirement. Note: degree audit will automatically credit this class to UGFTV—History and Criticism. To have this class credited to Humanities area of General Education instead, please bring this request in writing to the registration office in Room 1107.
This course surveys narrative forms and representative works from literature in order to introduce the narrative tradition inherited by film, television, and radio. Various strategies of narrative structure and its principal components (e.g., plot, theme, character, imagery, symbolism, point of view) will be examined and related to contemporary forms of media expression. The course includes extensive readings, selected from English, American, and world literature, and assignments determined by the instructor.

DOCUMENTARY TRADITIONS I
FMTV-UT 1032
Course Level: Intermediate. 3 units (same as CINE-UT 1400).
14 sessions will be devoted to a comparison of current documentaries with those made in earlier decades to illustrate how the art has responded to social, political, and economic realities and to changes in technology and systems of distribution. The instructor, Professor George Stoney, has directed and produced more than 50 documentaries in a career of work that illustrates these changes since 1948 when he entered the field. Undergraduates who take the course for three units are required to keep journals in which they respond to each session and compare observations with those made when viewing at least one documentary of their choice seen outside class, as well as in response to critical essays provided at each session and references in the text. Those wishing to earn an extra unit (register for one unit of FMTV-UT 1097 Independent Study) may write a substantial term paper based on a topic approved by the instructor.

DOCUMENTARY TRADITIONS II
FMTV-UT 1034
Course Level: Intermediate. 3 units (same as CINE-UT 1401).
13 contemporary filmmakers will be present to show their work (often works-in-progress) and discuss the challenges they face as modes of production and distribution continually change. Former guests have included Don Pennebaker and Chris Hegedus, David Grubin, Jim Brown, Susanne Rostock and others whose work is regularly seen on Public Television, H.B.O. and the theaters.
Many who appear are TSOA alumni and former students of the instructor, Prof. George Stoney. Undergraduates who take the course for three units are required to keep journals in which they respond to each session and compare observations with those made when viewing at least one documentary of their choice seen outside class, as well as in response to critical essays provided at each session and references in the text. Those wishing to earn an extra unit (register for one unit of FMTV-UT 1097 Independent Study) may write a substantial term paper based on a topic approved by the instructor.

HISTORY OF ANIMATION
FMTV-UT 1144
Offered in Fall semester only. Course Level: Introductory/Fundamental. 3 units. No prerequisite.
A chronological survey of the art and commerce of the animated film internationally over the last 100 years. Designed to expand students’ awareness of the origins of a significant 20th-century art form and to acquaint them with a wide variety of practical techniques and styles, from pre-film influences to “Golden Age” studio cartoon factories to today’s independent avant-garde animator-filmmakers. Designed to expand student aesthetic sensibilities and sharpen critical perceptions about this unique genre.

ITALIAN CINEMA
FMTV-UT 1155
Course Level: Fundamental. 3 units. Fall semester only.
This course focuses on the history of Italian cinema and its particular approach to production and directing. This is cinema that gave the world several masterpieces, and still pursues an independent path that is strikingly different from the Hollywood mainstream.
We will focus on the neo-realism period and then of the major films of the great
maestros, Fellini, Rossellini, Pasolini and Visconti. The three principal areas of investigation are the narrative structure and directorial style of the films; issues of adaptation from novel to film; and the political, historical, social and cultural relations relevant to the films. Screenings, readings and papers will be required.

WOMEN IN THE DIRECTOR’S CHAIR FMTV-UT 1156
Course Level: Intermediate. 3 units.
This course offers students the opportunity to focus on women directors in film and television—their careers, their work and their messages. This course provides an historical and critical overview of the impact on the film and television industry of the woman director, students will also gain valuable knowledge on how a woman can develop a career as a director. This course will include guest women directors and, when possible, on-site visits to locations and studios.

HOLLYWOOD AUTEURS FMTV-UT 1154
Course Level: Fundamental. 3 units.
This course will analyze the possibility of pursuing the ideals of an “author cinema”—a personal way of expressing ideas that can deal with Hollywood mainstream and also with the independents, but will never be considered an integral part of either one. The “author cinema” would be a cinema of personal expression that refuses the mainstream’s prison of “three acts, happy ending, stars, etc.”; and at the same time, refuses the trends and the limited scope of most of the independents: a cinema that shows not only how to make a film, but why. Films from all over the world will be analyzed, focusing in particular on the authors that are able to keep alive their personal vision while dealing with the studios (i.e. Stone, Lee, Scorsese, Kubrick), the ones that dared to fight Hollywood (i.e. Welles, Peckinpah, Cimino, von Stroheim) and the loose cannons independent at heart (Altman, P.T. Anderson, Coen brothers). A series of guests to the class will be comprised of critics, curators and cultural organizers, filmmakers and producers.

FILM ANALYSIS FMTV-UT 1204
Course Level: Intermediate/Advanced. 3 units.
What do we respond to when we watch a film? What choices do filmmakers make to create a meaningful experience for the audience? We’ll try to answer these questions building on the analytic tools developed in Language of Film, Storytelling Strategies and production courses by examining, especially visually, a range of feature films and shorts over the course of the semester. We’ll screen films from around the world as well as films Made in Hollywood, USA. Each student will complete analytical papers for the midterm and final projects.

DOCUMENTARY FILMS GO TO THE MOVIES FMTV-UT 1205
Previously offered.
Course Level: Intermediate. 3 units.
The chronicling and exploration of our artistic processes and pursuits have always had a hold on our collective imagination. Our fascination with the moving picture medium has held us tightly in its grip since the very beginnings of cinema. What are these marvels that move us to tears, rob us of our dreams, and speak to the deepest part of ourselves? How are they made and by whom? What purpose do they serve? This admiration has led to a category of documentary film that uses the film medium itself to intimately observe both the mysteries of the film making process and the players involved in their creation, and in so doing has expanded the possibilities of the medium itself. The course is designed to present those documentaries and not only explore what makes them so worthy of our praise, but what they unearth about the filmmaking process and the filmmakers themselves upon which they are based. Examples to be screened are Burden of Dreams, Lost in LaMancha, and Apocalypse Now.

EXPANDING CINEMA: NEW MEDIA, THE MOVIES AND BEYOND FMTV-UT 1208
Course Level: Intermediate/Advanced. 3 units.
Atari. Computer Generated Imagery. YouTube. What is new media and will it change the world? In this course we will explore diverse examples of ‘old’ and ‘new’ media including interactive web work, gaming, installations, and movies. We will use blogs, online forums, and YouTube to discuss new media’s roots in older popular media including film and literature. We will question how new media have impacted traditional narrative forms and the structure of the film industry, as well as the broader contexts of new media in a changing world culture.

CRAFT PRODUCTION COURSES IN NEW MEDIA

REEL DELIVERY: DESIGN FOR MEDIA DISTRIBUTION FMTV-UT 45
Course Level: Introductory. 3 units. Course is not repeatable.
This course will introduce students to the fundamentals of web design and production. It will provide students with a basic understanding of HTML page construction, designing and optimizing graphics for the web and basic technical skills necessary for getting the student to his/her site online. Using the Internet as a promotion and distribution medium will also be discussed.

INTERNET DESIGN FMTV-UT 1123
Course Level: Introductory. 3 units. Course is not repeatable.
This course will introduce students to the fundamentals of web design and production. It will provide students with a basic understanding of HTML page construction, designing and optimizing graphics for the web and basic technical skills necessary for getting the student to his/her site online. Using the Internet as a promotion and distribution medium will also be discussed.

INTERNET DESIGN II FMTV-UT 1124
Course Level: Intermediate. 3 units. Course is not repeatable.
This course focuses on the fundamentals of Web design and production. It will provide students with a basic understanding of HTML and CSS page construction, designing and optimizing graphics for the Web and the basic technical skills necessary for getting the student to his/her site online. This course
teaches the students how to create a Website along with utilizing Social Media tools and channels as an effective part of a promotional strategy. YouTube, Vimeo, FaceBook, Twitter, Kickstarter and Mobile all offer opportunities. In this age of multiple media sources competing for our attention it is important to maintain a consistent and integrated Communications and Brand Strategy across all media distribution channels. The class examines various creative and technical approaches to image manipulation, design, and montage as well as discussing the production techniques necessary to implement creative concepts. This course deals with many of the unique technical and creative challenges—graphic optimization, video compression, and file format conversion—for putting one’s reel, trailer or film online. The students are taught typographical design principles, including the aesthetics of text style and font faces. The class will explore the creative possibilities of designing layouts and integrating animation and video into their sites. Students are introduced to a variety of Internet, DHTML and multimedia tools and experiment with their creative applications. We focus on the Internet as a promotion and distribution medium for the independent artist and filmmaker. Branding, audience awareness and usability are also emphasized. Fundamental understanding of PhotoShop recommended.

CRAFT COURSES IN POSTPRODUCTION

INTRODUCTION TO EDITING: FINAL CUT PRO AND AVID
FMTV-UT 1016
Course Level: Introductory. 3 units.
Enrollment is limited to 12. Not open to freshmen.
This is a hands-on course designed to introduce the student to narrative and documentary editing techniques, and to the role of the editor in shaping the final form of film and video productions. It will thoroughly explore the two major editing applications (Avid and Final Cut Pro) used in today’s digital post-production environment, and acquaint the student with every stage of the editing workflow from capture to final output. With Final Cut Pro, students will be given a more thorough grounding in the application, as well as teach and reinforce professional standards and practices. With Avid, the software will be learned in an environment that compares and contrasts it with FCP to give the user a better understanding of how it functions. At all points when new maneuvers are introduced, overarching similarities between systems will be noted. Students will learn to approach these and other nonlinear programs as variations on common themes rather than as completely new and foreign tools. In addition, the class will present examples of edited sequences from both narrative and documentary films for discussion, and may invite guests who will share their experiences in bringing films to completion. Good editing is crucial to the success of every film and video. This course is recommended to any student, from sophomore to senior, who would like to gain a clearer understanding of the role of the editor as an artist, a technician and a collaborator, along with a foundation in the software platforms in use by professional editors today. This is also highly recommended to any student pursuing directing or producing who wants a better understanding of how the post-production workflow functions.

INTERMEDIATE EDIT WORKSHOP: AVID FMTV-UT 1018
Course Level: Intermediate. 3 units. Course may be repeated. Note: Designed to support projects originated in Intermediate Narrative Production Workshop (FMTV-UT 1040), Documentary Workshop (FMTV-UT 1041), Intermediate Experimental Workshop (FMTV-UT 1046), or an Intermediate level Television Production core. Note: Designed to support projects originated in Intermediate Narrative Production Workshop (FMTV-UT 1040), Documentary Workshop (FMTV-UT 1041), Intermediate Experimental Workshop (FMTV-UT 1046), or an Intermediate-level Television Production core. This class is designed to be taken the semester immediately after an Intermediate narrative, documentary, or television production workshop. Together with the production class, it will give students a comprehensive sync-sound experience from script to locked picture. Students who wish to edit someone else’s project are also encouraged to enroll. The goal of the class is to finish with a fine cut of an intermediate project by the end of the semester. The class will explore the entire post-production experience: basic visual cutting of sync and non-sync material, the assembly, the rough cut, the fine cut, basic sound and music cutting, and exporting to QuickTime and Pro Tools. All stages of work are treated from the viewpoint of a professional editor. Students will learn how to edit using Avid Media Composer software, the industry standard for most feature film and television post-production. No previous experience with this software is required.

SOUND MIX WORKSHOP
FMTV-UT 1010
Course Level: Intermediate/Advanced. 3 units. Course may be repeated. Prerequisites: Sound Image (FMTV-UT 48) and Sight & Sound: Film (FMTV-UT 43) and one of the following: Sight & Sound: Studio (FMTV-UT 51) or Sight & Sound: Documentary (FMTV-UT 80). This class will provide students with an understanding of the final mix. If you are interested in becoming a mixer this will be an opportunity to learn the inner workings of a studio while getting hands-on experience in a professional setting: our mix studio. For directors, writers, producers, editors, or anyone involved with the learning process of making and finishing a Film/TV project, this will be just as valuable for communicating with your personnel. An excellent next step for those who have taken Sound Design I.

POST PRODUCTION FOR ADVANCED TELEVISION WORKSHOP FMTV-UT 1107
Offered in the Fall only. 4 units.
Post Production for Advanced TV Production Workshop is offered simultaneously with the second (Fall) semester of the FMTV-UT 1777 Advanced Television Production Workshop class, during which TV pilot episodes written in the first (Spring) semester are shot. The Advanced TV Production class will provide digital dailies that the edit class will receive and edit to a fine cut. Students will learn the fine points of media management and editing on Avid Media Composer software as well as how to anticipate and plan for all the stages of post-production, with particular emphasis on the needs of this project. Weekly screenings of dailies and works-in-progress will be coordinated with the production class. NOTE: In the following (Spring) semester, these episodes will be completed in FMTV-UT 1105, Advanced Edit Workshop. Students who enroll in that course for the express purpose of finishing the TV projects will have a unique opportunity to learn how to coordinate with music composers, color correctors and sound editors, while gaining skills in each of these areas. The goal of the class is to produce a finished DVD that
can be used as a sample of professional work. Students are free to enroll in one or both semesters of this editing progression.

ADVANCED EDIT WORKSHOP: AVID FMTV-UT 1105
Course Level: Advanced. 4 units.
Prerequisite: Intermediate Editing Workshop (FMTV-UT 1018), or Intro to Editing (FMTV-UT 1016), or any Intermediate-level production class.
This is both a lecture and a workshop class for student directors and those wanting to become editors. Each student has the opportunity to edit and workshop a film, shot in either an intermediate or advanced post-production house. They also get a refresher in the basics of importing, logging and digitizing. There are guest lecturers and one or two field trips to post-production houses during the semester.

CRAFT COURSES IN PRODUCING

PRODUCING THE SHORT SCREENPLAY FMTV-UT 1023
Course Level: Fundamental. 3 units.
Producing the Short Screenplay is a course designed to give you an understanding of the process. Producing the Short Screenplay is a course that analyzes the basic concepts involved in the production of a short film. Students will gain a practical understanding of the many tools and techniques of the craft, as they are applied in mainstream industry practice. Class lecture is designed to cover the five phases of production: Development, preproduction, production, post production, and distribution. Through class exercises, students learn how to apply the basic skill set of the producer, including but not limited to: budgeting, scheduling, casting, location scouting, managing cast and crew, and much more. This course provides good prep work for anyone looking to produce a short film.

PRODUCING FOR TELEVISION FMTV-UT 1028
Course Level: Intermediate. 3 units.
This course is designed to give students a broad range view of the role of the television producer, the ever-evolving television industry, and the processes and procedures that allow a television pitch to transform from an idea into a television program. The role of the producer is critical and as such, the producer is the center of the show’s universe, touching every aspect of the show from development and pitching to pre-production, production and post-production to marketing and more. By examining a variety of genres, students will discover the ways that the role of a producer differs, depending on the type of programming being produced. With the diverse landscape of offerings of contemporary television including cable, broadband and other new technologies, students have the opportunity to learn the inner workings of this complex industry, and how to navigate the waters. Guest speakers will be brought in to share their wealth of knowledge and experience as well as offering case studies of programs they have helped to pitch, create and launch.

TV NATION: INSIDE AND OUT OF THE BOX FMTV-UT 1086
Course Level: Intermediate. 3 units.
TV Nation: Inside and Out of the Box gives students the opportunity to experience, first hand, how the world of network television works from two points of view: business and creative. Students will gain an understanding of the business aspects of television through the vantage point of the network executives and programmers. They will also learn the creative process from development to pitching, from the vantage point of writers and producers in the industry. In TV Nation, students will role play the entire process as the key players who put together a season for broadcast and cable networks.

STRATEGIES FOR INDEPENDENT PRODUCING FMTV-UT 1092
Course Level: Intermediate/Advanced. 3 units.
The purpose of this course is to give students important tools for developing and producing an independent film. The course focuses on independent narrative features and documentaries, and recognizes the fundamental nature of film as both art and commerce. It examines the marketplace for independent feature film, its history, and its workings, including the mechanics and economics of distribution, festival strategies, and funding strategies. There will be guest speakers and occasional screenings.

FILM MARKETING AND DISTRIBUTION FMTV-UT 1093
Course Level: Intermediate. 3 units.
This is a specialized course in film marketing and distribution. Students will study two models: studio distribution and independent film distribution. Major studio distribution topics will include devising a release plan and strategy, analyzing grosses and financial elements and creating an advertising and marketing campaign. The independent film portion of the course will cover film festivals, acquisitions, how to create press materials for indie films, understanding distribution deals, shorts and documentaries, and how to work with agents, publicists, attorneys and producer’s reps.

PRODUCING FOR FILM FMTV-UT 1095
Course Level: Advanced. 3 units.
A study of the creative, organizational, and managerial roles of the producer in narrative motion pictures. Topics include how a production company is formed, creating and obtaining properties, pitching, financing, budgeting, publicity, marketing, and distribution. The course gives specific attention to the problems in these areas that will be faced by students as future professionals. Students will gain an understanding of the many tools and techniques of the craft, as they are applied in mainstream industry practice. Class lecture is designed to cover the five phases of production: Development, preproduction, production, post production, and distribution. Through class exercises, students learn how to apply the basic skill set of the producer, including but not limited to: budgeting, scheduling, casting, location scouting, managing cast and crew, and much more. This course provides good prep work for anyone looking to produce a short film.

PRODUCTION MANAGEMENT: BOARDS AND BUDGETS FMTV-UT 1296
Course Level: Intermediate/Advanced. 3 units.
An introductory course to Professional Production Management that provides the student with the information and practice of managing the making of a feature film or long form television show. Film and television production has many more requirements than simply securing a camera, stock and actors, and the course will explore those management elements that a filmmaker needs to fulfill in order to shoot and complete. We will examine the structure of the crew and the collaborative responsibilities of crew members, the legal issues of permits, insurance, rights, clearances and permissions; Screen Actors Guild requirements, the manage-
ment of the production including scheduling, budgeting, transportation, and the production's responsibilities to cast and crew. We will pay particular attention to professional practice concerning the structure of the workday hours and turn-around time and safety issues that are the responsibility of the producer, director, DP and shop steward. The course will explore techniques for on-set casting, location scouting, tech scouts, and read-thrues. Each student will be required to prepare a production book for his or her shoot by the end of class that will include a final marked script, script breakdown pages, shooting schedule, budget, cast, crew and location lists. The script to work from will be provided by the instructor.

LEGAL ASPECTS OF THE ENTERTAINMENT INDUSTRY
FMTV-UT 1195
Course Level: Advanced. 3 units.
Course is designed for juniors and seniors. A course that tracks the filmmaking process from its inception, at the idea phase and follows the creative process through development, pre-production, principal photography and postproduction.

The class will focus on the business and legal issues that arise during every phase of filmmaking. Key topics covered will include: copyright law; option agreements for underlying rights such as books, plays, magazine and newspaper articles; sources of financing; distribution agreements; licensing of music; agreements for actors, directors, producers and writers.

PRODUCING FOR FILM AND TELEVISION
FMTV-UT 1295
Summer only. Course Level: Intermediate/Advanced. 3 units.
An examination of the creative, organizational, and managerial roles of the producer in narrative motion pictures and television. Topics include how a production company is formed, creating and obtaining properties, financing, budgeting, cost control, and distribution. The course gives specific attention to the problems in these areas that will be faced by students as future professional directors, production managers, or writers. Each student is expected to break down, schedule, and budget a feature film or television show of their choosing.

CRAFT PRODUCTION COURSES IN SOUND

PRODUCTION SOUND
FMTV-UT 1004
Course Level: Intermediate. 3 units. Course may be repeated.
This course tries to duplicate the realities of the production sound mixer's life both at Tisch and in the professional world. Starting with a concentrated foundation in the tools of the trade, the semester moves through a series of workshops that present the student with a variety of situations like those faced on a working set. Workshops include many different and challenging scenes and situations, both interior and exterior, in which the students do complex multimixes. Other workshops focus on very specific aspects of the mixer's craft: radio mics, light and boom shadows, time-code and music playback, etc. The goals are to provide both professional skills and attitudes and to create an understanding of how production mixers bring the director's vision to the screen. The final project is the production mix of a film or video for one of the intermediate production courses.

STUDIO RECORDING
FMTV-UT 1005
Course Level: Intermediate. 3 units. Course may be repeated. Prerequisite: Sound Image (FMTV-UT 48).
This is a workshop-style class focusing on the techniques of stereo music recording in the studio. The first three classes are lecture/demonstrations, after which we will alternate between recording soloists, small ensembles, and bands, and discussing and analyzing these recordings. The emphasis is on making complete ensemble recordings of performances. As part of the process we will compare digital and analog systems, and study the structural and operational differences among a variety of microphones. Effects processors, reverbs, delays, equalizers and compressors will all be studied and applied to recordings. The goal of the class is to provide a set of principles and tools that will be relevant to any music recording situation that arises. Sound Image (FMTV-UT 48) is required to take this class. We will be jumping into a relatively complex studio very quickly, students will be expected to put in whatever time they need to become comfortable in the studio. Over the course of the semester each student is expected to make three finished recordings. Often the first recording will be of a soloist, the second a duo or trio, and the last a band or large ensemble. It is the student's responsibility to find musicians to record. Grading is based on attendance and participation in class and on the quality of the recordings produced. Students will not be graded on the quality of the music, just the recording. In this class we will refer to the history of music recording repeatedly as we learn about the fundamental techniques as they have been practiced since the 1930's.

FILM MUSIC WORKSHOP
FMTV-UT 1009
Course Level: Advanced. 3 units.
This course provides an intensive workshop setting where students produce music soundtracks for their films, working closely with composers and/or music from a library. Students will learn about music editing and how to prepare a Music Production Book. Note: At the beginning of this course, all students are required to have fine cuts of the picture they plan to use for their projects.

ADVANCED PRODUCTION SOUND
FMTV-UT 1012
Course Level: Intermediate. 3 units. Prerequisite: Production Sound Recording (FMTV-UT 1004).
As an intense, highly professional workshop, Advanced Production Sound will challenge the committed student to achieve the best industry standard production mixes possible. Workshops based upon actual production situations and issues will be concentrated, in-depth experiences. The technical aspects of the course will include acoustic, phase and impedance, mic directionality and capsule construction, radio frequency, stereo theory, etc. These topics will be handled in both theoretical and practical terms. The major thrust of the semester will be devoted to workshops around sophisticated production mixing and group exploration of state-of-the-art techniques and technologies. Each student will be required to mix the production tracks for an advanced production or a grad thesis film.

SOUND DESIGN I
FMTV-UT 1059
Course Level: Intermediate. 3 units. Prerequisite: Sound Image (FMTV-UT 48) and Sight & Sound: Film (FMTV-UT 43), and one of the following: Sight & Sound: Studio (FMTV-UT 51) or Sight and Sound: Documentary (FMTV-UT 80). Note: At the beginning of this course, all students are required to have a locked 2-minute silent film for their first project.
The course emphasizes individually created projects and includes opportunities for location and studio recording, digital editing signal processing and mixing.

DIGITAL EDITING AND EFFECTS: FINAL CUT PRO AND AVID
FMTV-UT 1115
Summer only. Open to all students. Course Level: Intermediate. 3 units.
This class is a hands-on workshop that addresses key digital editing processes from media management through advanced editing techniques, with an emphasis on effects creation using two primary mainstream non-linear systems, Final Cut Pro and Avid. Class exercises will be carried out on both systems. Detailed attention will be given to the unique aspects of each system and to techniques for moving from one to another. Where pertinent the integration of supplementary effects programs, such as AfterEffects, will also be examined. Students may work with their own footage or with exercise footage prepared by the instructor.

SCREENWRITING COURSES

STORYTELLING STRATEGIES
FMTV-UT 20
Course Level: Freshman. 4 units. Course may not be repeated.
The ability to understand “what makes a good story well told” is a skill that is crucial to your growth as a filmmaker whether you become a writer, director, producer, actor, editor, cinematographer, etc. Storytelling Strategies looks at how narrative stories work through an examination of the structural and mythic elements first established by the ancient Greek playwrights and recognized by Aristotle in his “Poetics” thousands of years ago. The course continues this examination up to and including such contemporary story models as Joseph Campbell’s “The Hero with a Thousand Faces” as well as the current Hollywood paradigm, “the three-act structure.” We will seek to find those principles that form the backbone of successful narrative screenplays and contribute to a film’s ability to resonate with an audience. The lecture is for analysis. The recitations are for applying what you have learned, through writing exercises and a completed short screenplay.
FUNDAMENTALS OF DRAMATIC AND VISUAL WRITING  
FMTV-UT 33  
Course Level: Fundamental. 4 units.  
Prerequisite: Sophomore status.  
Through lecture and recitation, this class is an intensive examination of the short film and the fundamental grammar of dramatic and visual writing. In the recitation, each student will write and re-write two original screenplays. The first will be 6-8 pages and the second 12-15 pages. These scripts may be used in the future for upper-level (intermediate and advanced) core production classes. In these workshop sessions students will be asked to read each other's work and give constructive feedback/notes to the writer(s). The lecture will serve as a forum for a comprehensive examination of the "writer's toolbox." Through the screening of short films and clips from features as well as the reading of short scripts and sections of feature screenplays, we will explore how preeminent screenwriters use the interplay of visual language, structure, and character to create original, compelling, and emotional stories.

INTRODUCTION TO TELEVISION WRITING  
FMTV-UT 1017  
Course Level: Intermediate. 4 Credits.  
Prerequisite: Fundamentals of Dramatic & Visual Writing (FMTV-UT 0033) or Intro to Dramatic & Visual Writing II (FMTV-UT 0032) or Screenwriting II (FMTV-UT 0056).  
This new course, aimed at second semester sophomores, is the launch pad of Television Writing in the department. Before taking any other TV writing courses, students must take Introduction To Television Writing. The course will introduce sophomores interested in TV writing to all aspects of what goes into writing for primetime network and cable, collaboration, what it's like to be on a writing staff, creating an original Pilot and all aspects of writing for television. After taking Introduction To Television Writing, students will be ready to decide whether to move into comedy writing, hour-long drama writing or both. The course is also open to seniors with an interest in television writing who haven't taken other TV writing courses.

PREPARING THE SCREENPLAY  
FMTV-UT 1019  
Course Level: Intermediate. 4 units.  
Prerequisite: Fundamentals of Dramatic and Visual Writing (FMTV-UT 33) or Scriptwriting II (FMTV-UT 56, offered in the Summer).  
A one-semester screenwriting class in which students will have the opportunity to do the necessary preparatory work before writing a feature length screenplay or long-form television script. The structure of the class will mirror the real world experience of working writers. Students will be asked to come up with an idea for their script, pitch the story, do any needed research, and then proceed to a step-outline and treatment. It is required that this class be taken before taking Developing The Screenplay and/or Adaptation: A Screenwriting Workshop, Writing for Advanced TV Production Workshop, Advanced Television Writing: The One Hour Drama, or Advanced Feature Writing I. Script Analysis is also recommended for students who want to take these courses.

WRITING THE SHORT SCREENPLAY  
FMTV-UT 1020  
Course Level: Intermediate. 4 units.  
Prerequisite: Preparing the Screenplay, or Screenwriting Workshop, Writing for Advanced TV Production Workshop, Advanced Television Writing: The One Hour Drama, or Advanced Feature Writing I.  
This intensive workshop takes the student from premise to plot to structure of a feature-length screenplay. How to deploy the main character is a critical element of this course. Students must complete at least a treatment of the full script together with thirty pages of script in order to get credit for this course.

WRITING THE FEATURE FILM  
FMTV-UT 35  
Course Level: Advanced. 4 units.  
This intensive workshop takes the student from premise to plot to structure of a feature-length screenplay. How to deploy the main character is a critical element of this course. Students must complete at least a treatment of the full script together with thirty pages of script in order to get credit for this course.

WRITING FOR TELEVISION: SITUATION/SKETCH COMEDY  
FMTV-UT 1102  
Course Level: Intermediate. 4 units.  
The course covers the fundamentals of comedy writing for sketch shows and half-hour sitcoms beginning with a sequence of short comedy writing exercises la The Daily Show, SNL, Mad TV and The Colbert Report. The primary assignment is to write at least the first act of an existing sitcom. The language and process of finding comedic situations, storylines, pitching ideas and developing the script is examined.

SCREENPLAY AND ADAPTATION  
FMTV-UT 1009  
Course Level: Intermediate. 4 units.  
Prerequisite: Preparing the Screenplay, or Writing for Advanced TV Production Workshop, Advanced Television Writing: The One Hour Drama, or Advanced Feature Writing I.  
This workshop is devoted solely to screenplays from 10-30 minutes in length that can be directed in Intermediate or Advanced Production classes. Students are assisted in exploring, developing, and writing appropriate material, from idea to finished script. Work can either be in narrative or non-narrative form.

SCRIPT ANALYSIS  
FMTV-UT 1084  
Course Level: Intermediate. 4 units.  
Prerequisite: Fundamentals of Dramatic and Visual Writing (FMTV-UT 33).  
This class is designed to help the students analyze a film script through both viewing and reading of a script. Plot and character development, character dialogue, foreground, background, and story will all be examined. Using feature films, we will highlight these script elements rather than the integrated experience of the script, performance, directing, and editing elements of the film. Assignments include two script analyses.
COMEDY WRITING FOR FILM AND TELEVISION
FMTV-UT 1158.001
Course Level: Intermediate/Advanced. 4 units. Course may be repeated. Prerequisite: Preparing the Screenplay (FMTV-UT 1019), Writing the Short Screenplay (FMTV-UT 1020), or Script Analysis (FMTV-UT 1084).

In this course you will have the opportunity to write: comedy feature film, half-hour sitcom specs scripts, series of comedy sketches and stand-up comedy material. This intimate class is a writing workshop that explores every aspect of comedy writing for visual media. Whether it's Larry David that does it for you, or the Brothers Farrelly, Marx or Coen, this course will help students discover what works, what doesn't, and why. The last part of the semester will be devoted to the business of comedy writing – where the work is, who the players are. Industry guest speakers may visit throughout the semester.

RESEARCH AND WRITING FOR THE DOCUMENTARY
FMTV-UT 1118
Course Level: Intermediate. 4 units. Course may be repeated. Prerequisite: Preparing the Screenplay (FMTV-UT 1019), Writing the Short Screenplay (FMTV-UT 1020), or Script Analysis (FMTV-UT 1084).

This course will examine the moral and ethical problems of documentary making; logistics and planning; research techniques and sources; choice of media and style. Each student will be expected to develop at least one idea into a project.

WRITING FOR CHILDREN'S TELEVISION PRODUCTION WORKSHOP FMTV-UT 1126
Offered in Fall semester only. Course Level: Intermediate. 4 units. Course may be repeated. Prerequisite: Preparing the Screenplay (FMTV-UT 1019), Writing the Short Screenplay (FMTV-UT 1020), or Script Analysis (FMTV-UT 1084).

This course will be devoted to the business of comedy writing – where the work is, who the players are. Industry guest speakers may visit throughout the semester.

WRITING FOR CHILDREN'S TELEVISION FMTV-UT 1136
Offered in Spring semester only. Course Level: Intermediate. 4 units. Course may be repeated. Prerequisite: Preparing the Screenplay (FMTV-UT 1019), Writing the Short Screenplay (FMTV-UT 1020), or Script Analysis (FMTV-UT 1084), History of Children's Television (FMTV-UT 1022), a History and Criticism course, is recommended.

A nuts and bolts course on how to develop teleplays or screenplays for young children and adolescents. Through lectures, guests, and class viewings, students move from concept to treatment to a full script as well as learn the business and marketing of children's programming and films.

WRITING FOR ADVANCED TELEVISION PRODUCTION WORKSHOP FMTV-UT 1131
Course Level: Advanced. 4 units. Course may be repeated. Prerequisite: Preparing the Screenplay (FMTV-UT 1019). This course re-creates the writers' room of a series television drama. In the 14-week semester, students will learn what it's like to work as writers and show-runners on a TV show. This will provide invaluable experience in preparing for future employment as writers, producers or directors on an actual network program. Students will develop and write two 21-minute pilots, which they will produce in Advanced Television Workshop (FMTV-UT 1777) in the Spring semester.

ADVANCED TELEVISION WRITING: THE ONE HOUR DRAMA FMTV-UT 1132
Course Level: Advanced. 4 units. Course may be repeated. Prerequisite: Preparing the Screenplay (FMTV-UT 1019).

Students are given the choice of writing an Original Pilot or a Spec Script for an existing hour-long drama. The course examines the structure and storytelling techniques necessary to write a 60-minute script—A, B, C and D stories. Students choosing to write a Spec for an existing show will begin by pitching their story ideas, writing an outline, then moving on to the first draft of a script. Those who choose to write an Original Pilot will start by presenting their premise, characters and storylines before moving on to an outline and the script. Each week we will read scripts from current shows or watch episodes of specific hour-long dramas to study their structure and plotting.

ADAPTATION: A SCREENWRITING WORKSHOP FMTV-UT 1152
Course Level: Advanced. 4 units. Course may be repeated. Prerequisite: Fundamentals of Dramatic and Visual Writing (FMTV-UT 33) or Scriptwriting II (FMTV-UT 56, offered in the Summer) and, starting in Spring 2010, Script Analysis (FMTV-UT 1084). Recommended for Seniors and Juniors.

A vigorous workshop in the craft of adaptation (developing screenplays and teleplays from works of fiction and non-fiction). The source material covered will include short stories, novels, news items, biographies, and true stories developed from journalistic sources and original research. We'll explore research methods and learn how to evaluate source material to determine which material invites adaptation. Through selection of your own projects (which you will research and develop from pitch to outline to first scenes) you will learn how to translate the essential elements of the source material's story, theme, main characters, and tone into well-structured screenplays.

ADVANCED FEATURE WRITING I & II FMTV-UT 1220/1221
Course Level: Advanced. 4 units. Course may NOT be repeated. This is a year-long course; students must register for the 2nd semester in the Spring semester. Prerequisite: Preparing the Screenplay (FMTV-UT 1019) AND permission of instructor, chair, or Executive Director of Writing Studies. Please see the Registration Office for an access code to register for this course after being granted permission.

A year-long advanced screenwriting workshop in which students will have the opportunity to write and re-write a feature length screenplay. As well as completing their own work, students will be required to read and critique (via class discussion and written notes) each other's work throughout both semesters. The overall structure of the class will mirror the real world experience of working writers. Students will be asked to come up with an idea for a feature length script, pitch the idea, do any needed research, then proceed to a step-outline, treatment, and complete first draft. The second semester will be devoted to re-writing the script to achieve a marketable and producible
screenplay. To that end, the class will also deal with the “business” of writing. Industry guests will be invited in to discuss agents, managers, options, Writers Guild membership, entertainment attorneys, contracts, etc. This class is only open to those students who have completed their three required writing classes and who have written at least one feature screenplay. Admission is by permission of the instructor, the department chair, or the executive director of writing studies.

WRITING FOR ANIMATION
FMTV-UT 2077
Course level: intermediate. 4 units. Offered in summer only.

This course is designed to explain the process by which animated films are written and conceived, before the animation process begins. Strong writing is essential when creating short films, feature length screenplays, and continuing series. In Writing for Animation, students learn the steps that evolve from an idea or “log line” through a treatment to a finished screenplay for a traditional or CGI film. Examinations of classic films, both live action and animated, are featured, and students are responsible for completing a properly formatted screenplay by the end of the course.

OTHER DEPARTMENTAL OFFERINGS

MEDIA INTERNSHIP I AND II
FMTV-UT 1037/1038
Course Level: Intermediate/Advanced. 1-12 points, variable. Prerequisite: Two of the three Fundamentals courses—Sight & Sound: Film (FMTV-UT 0043), Sight & Sound: Studio (FMTV-UT 0051), Sight and Sound: Documentary (FMTV-UT 0080). Only open to UGFTV juniors and seniors. The number of points is determined by the number of hours worked. Consult the George Heinemann Memorial Internship Office in Room 1139 for further details.

Internships in film, television, radio, web content, and other media are arranged on a limited basis for those students who are qualified. In these professional internships, the student’s employer or supervisor evaluates the work of the student. These written evaluations are submitted to the faculty supervisor. Internships may be taken for 1-12 points per semester, with a recommended maximum of 8 points in the Junior year and 16 points in the Senior year. These will count as Production Craft credits. No more than 24 points of internship credit may be taken toward the completion of degree requirements.

ADVANCED INDEPENDENT STUDY
FMTV-UT 1097, 1098, 1099
Course Level: Advanced. 1-4 units, variable. Prerequisite: Open only to juniors and seniors. Student must also file an Undergraduate Independent Study Form, available outside the UGFTV Registration Office. This form must be signed by the full-time faculty member who will supervise the study, as well as the UGFTV Undergraduate Chair. Students may enroll in an Independent Study to do work that would not be covered by an existing course in the Department. Working with a full-time faculty member, students develop a plan of study that outlines the project, the schedule, and the number of contact hours with the faculty (at least one meeting every two weeks is required) and an approximate number of hours per week to be spent on the project (approximately 4-5 hours per week per unit of Independent Study). Independent Study credit for crew work done in a Core Production workshop in which the student is NOT enrolled is limited to two (2) units, and the experience is not considered for a prerequisite equivalent. Please keep in mind, however, that all Independent Study credit is designated as Craft by Degree Audit. A student may not exceed three (3) Independent Studies (12 units) toward degree requirements. Students enrolled in Independent Study DO NOT have access to Departmental facilities or equipment for production projects, and are not covered by school insurance.
The Graduate Division of the Maurice Kanbar Institute of Film and Television at New York University’s Tisch School of the Arts is an intensive three-year conservatory graduate film program that trains students in the art of cinematic storytelling with campuses in both New York City and Singapore. We focus on helping writer/directors develop a narrative voice and the technical virtuosity to express that voice in cinema. Our students learn by doing—writing scripts, directing and producing films and exercises, shooting and crewing on each other’s projects. Every student has an opportunity to make a minimum of five movies while at NYU. The program confers a Master of Fine Arts degree.

The Graduate Film Program encompasses both fiction and documentary filmmaking. Each semester, courses in screenwriting, directing, aesthetics, acting, cinematography, editing, producing, and sound design complement specific filmmaking projects that provide hands-on training. Our students are well-prepared to transition into the professional world with a range of technical skills which often lead to employment in the industry, a reel of short films that can serve as calling cards, and a feature film script.

Bridging the gap between the creative artist and the business executive, New York University also offers a dual-degree graduate program that will give aspiring film producers and studio executives the knowledge to navigate the fast-changing landscape of financing and filmmaking today. The joint M.B.A./M.F.A. degree is a partnership between NYU’s Stern School of Business and Kanbar Institute of Film and Television at the Tisch School of the Arts. This three-year program is expected to attract the very best producing candidates by focusing on both the creative and business sides of film. Designed to be the most comprehensive of its kind, using the top faculty and resources of each School, the dual-degree program produces highly employable individuals sought by the major film studios, independent production companies, and the major television studios and networks.

The Graduate Film Program offers a stimulating and challenging creative community. Our faculty are working professionals in the industry who are committed to developing the next generation of filmmakers. Recent guest lecturers have included David Mamet, Ang Lee, Darren Aronofsky, Melvin Van Peebles, Jodie Foster, and John Sayles. In Singapore, recent guest lecturers have included Oliver Stone, Shekhar Kapur, Todd Solondz, Ted Hope, and Jong Lin. The student body is a diverse group from all over the world, with a range of creative experience including filmmaking, theater, and photography.

A faculty list begins on page 108.
Curriculum

The curriculum offers an intensive and detailed study of the various aspects of filmmaking, including writing, directing, acting, cinematography, editing, sound recording, and mixing. It provides theoretical and practical instruction in directing and writing for the screen. The focus of the graduate film program is hands-on filmmaking based around a curriculum with these objectives:

1. To provide students with the opportunity to develop their creative talent through actual production experience. The primary formats are 16 mm and digital video, with 35 mm equipment available for cinematography majors and thesis students.
2. To provide not only artistic and technical knowledge but also familiarity with business procedures used in the profession. In addition to directing, students are allowed to concentrate on producing, cinematography, or editing.
3. To provide experience in the actual process of making films and knowledge of and access to the industry.

Program of Study

M.F.A. Degree in Film Production—New York City and Singapore Campuses
(Except refer to the Tisch Asia section of this Bulletin for more information regarding this program in Singapore)

First-year students are immersed in all aspects of film production, attending classes that explore aesthetic principles as well as technical applications. In addition to their course work, students write and direct a number of short films and exercises, working on each other's projects by rotating crew positions. Course work continues through the second year and culminates with each student making a 10-minute narrative film. The primary focus of the third year is the development of a narrative or documentary thesis film.

Students undergo rigorous preparation in and out of the classroom in preparation for shooting their thesis film. Several advanced courses are also available as electives in the third year that prepare students for their transition to the professional world. Students may elect courses in feature screenplay writing and are encouraged to complete a feature-length script by graduation. Each thesis is reviewed by a faculty board, which then recommends the student for graduation.

M.B.A./M.F.A. Degree in Film Producing with Stern School of Business

The program takes three years to complete, including two summers. Students spend the first year at Stern, the second year at Kanbar, and the third year is split between the two schools. The summer between the first and second years is spent at Kanbar, taking two prerequisite courses that prepare the student to join the production classes in the fall. It is anticipated that students spend the next summer producing thesis-level films in order to satisfy their own thesis requirements. The program is 111 units and is split between the two schools.

Facilities

New York: The facilities for the Graduate Division of the Kanbar Institute of Film and Television are located in the Warner Communications Center at 721 Broadway, the Todman Center at 35 West Fourth Street, and the Iris and B. Gerald Cantor Film Center on East Eighth Street, which houses state-of-the-art screening rooms and classrooms.

The Todman Center houses a 3,200-square-foot film and television soundstage with a 50 x 30-foot hard cyclorama, surrounding drapes in two colors, a roll-up chroma-key drop, and video and audio control rooms. The Todman Center also houses a scenic workshop, properties collection, rehearsal rooms, a full-service kitchen/crew office, and a green room.

On the ground floor of 721 Broadway are two completely refurbished screening theatres devoted to classes, screenings, and lectures. There is also a full-sized teaching soundstage supporting cinematography and sound production classes. This facility has a full lighting grid with dimmer system as well as movable and permanent sets.

The seventh floor houses acting studios and classrooms.

The ninth and tenth floors house the administrative and faculty offices of the department. In addition, the ninth floor houses the departmental script and media library and the offices of the Associate Dean for film and television. The main reception desk for the Graduate Division of the Kanbar Institute of Film and Television is located on the 10th floor.

The Production Center issues equipment to students from the newly renovated, 8,000-square-foot complex on the ninth floor. This Production Center, which solely supports the curricular needs of the students, is the largest facility in the New York area of professional quality film, digital, video, and sound production equipment. Space is provided for equipment testing and training in this facility.

The 10th and 11th floors house the Postproduction Center. On the 10th floor there are three large graduate labs for teaching and editing, plus six private suites for thesis students. Also on the 11th floor is a recording studio, ADR and Foley studios, and a sound mix room.

Admission

A student matriculating in the Tisch School of the Arts must be admitted at two levels:
1. As a student within the department of specialization or major
2. As a student of New York University

Specific standards and regulations relating to the Graduate Division, Kanbar Institute of Film and Television, are described in the paragraphs that follow. Admission standards that pertain to the University in general are found beginning on page 224 and should be read in conjunction with the department’s standards.

A filmmaking background is not a prerequisite for admission to the graduate film program. The department is looking for potential creative ability as evidenced through visual and written material. Accordingly, the standards of admission are high. To qualify as degree candidates, individuals are expected to have a bachelor’s degree.

For the creative portfolio, applicants are asked to submit both a visual and written submissions. Details of specific submission requirements are outlined on
All members of the program are expected to be in full-time attendance. All participants who complete the program of study are eligible to receive the degree of Master of Fine Arts provided they have the prerequisite bachelor’s degree and have submitted a satisfactory thesis. Standards and regulations that pertain to the University in general are found beginning on page 237 and should be read in conjunction with this department’s standards and regulations.

Students must maintain a cumulative grade point average of 3.0 to be in good standing; any student falling below 3.0 is placed on academic probation. Grades of Incomplete must be completed by the following semester. Failure to make up an Incomplete within the designated time may be cause for being placed on probation. Academic records are reviewed each semester. In addition, each student is evaluated at the conclusion of the first and second years of study, taking into account his or her films, academic record, attendance, and ability to work with fellow students.

Students are expected to complete their course work within the three years of the program. With approval of the chair, students may maintain matriculation for up to four consecutive semesters immediately following the third year of study to finish their thesis project. Students must complete all degree requirements, including the thesis film, within 10 semesters of the date of first matriculation. Students who have had officially granted leaves of absence during their first three years of academic coursework will have their time limit extended accordingly.

One-year leaves of absence are granted only under the most extreme circumstances. No semester-long leaves will be granted under any circumstances. A request for a leave must be made in writing to the Chair, who makes a recommendation to the dean. The complete Leave of Absence procedure and required forms are available on the TSOA Student Affairs Website.

The creative works produced by students at the Tisch School of the Arts in fulfillment of class assignments, or as individual study projects, whether made on Tisch School of the Arts premises or elsewhere, with or without Tisch School of the Arts equipment, and with or without extra funds, are subject to certain restrictions until the educational experience associated with such works has been completed. These restrictions are spelled out in the Ownership Policy section on pages 239-240.

A laboratory fee is required of all students enrolled in the department. This fee is payable at the time of registration each semester. The fee is subject to yearly increase.

In addition, all enrolled graduate film students are required to purchase the CSI (College Student Insurance) Student Personal Property Insurance facilitated by Fireman’s Fund. This insurance policy is a combined personal property/3rd party equipment policy, which also covers the school’s insurance deductible of $5000 plus additional 3rd party rented or borrowed equipment for up to $25,000.
Courses

FIRST YEAR CURRICULUM

DIRECTING I—THE SILENT FILM

GFMTV-GT 2034
4 units.

During the fall semester, each student directs a four-minute black and white silent film. A script for this project is initiated in the writing class and developed with the participation of the directing instructors. The film will be shot only on exterior locations and will use sound effects but not music. The basics of film language are studied in class practiced in film exercises. Students work on their projects in crews of four or six, with each student doing the camera work on another crew member’s project. Each student will therefore be exposed and contribute to a number of productions other than their own.

Viewing of clips by master directors, basic reading, and classroom discussions will together provide a framework for the heart of the course, which is 16mm production.

The purpose of the course (the viewings, readings, and especially the productions) is to challenge the student to find his/her own cinematic voice within the basic, commonly understood language of narrative film.

The approach in something of a Fine Arts laboratory: while we will aim for a basic mastery of the classic conventions and tools of the film director, the course will also encourage that students explore, with genuine artistic seriousness, the personal and formal variations that will lead to discovery of one’s own style.

Students will take the initiative to embrace and work with the various (and collaborative) resources that are available to the auteur: sound and image, motion, light, character, story.—these are not the end, but the tools that the serious filmmaker masters in order to make their work live.

John Tintori
Associate Arts Professor of Film and Television; Chair, Kanbar Institute of Film and Television, Graduate Division
B.G.S., Michigan

PART-TIME FACULTY (NY)

Rania Aften
Stevin Azo Michels
Bryonn Bain
Michael Barrow
Henry Bean
Laura Belsey
Abigail Bess
Altrick Brown
Joe Cacaci
Paul Calderon
Lester Cohen
Lee Grant
Larry Gross
John Hamburg
Ian Harnarine
Etienne Kallos
Pam Katz
Lodge Kerrigan
Jason Kliot
Roz Lichter
Andrew MacLean
John Marcus
Tony Martinez
Lisa Milinazzo
Rebecca Miller
Peter Newman
Kimber Riddle
Ira Sachs
Peter Schneider
Michael Showalter
Barbara Sukawa
Robert Warren
DIRECTING II—THE OBSERVATIONAL CHARACTER STUDY & NARRATIVE PROJECT
GFMTV-GT 2035
4 units.
During the fall semester, each student directs a four-minute black-and-white silent film. A script for this project is initiated in the writing class and developed with the participation of the directing instructors. The film is shot only on exterior locations and uses sound effects but no music. The basics of film language are studied in class and practiced in film exercises. Students work on their projects in crews with each student doing the camera work on another crew member’s project. Each student is therefore exposed and contributes to a number of productions other than his or her own. Viewing of clips by master directors, basic readings, and classroom discussions together provide a framework for the heart of the course, which is a super 16 mm production.

For the next project, each student directs a short digital video documentary. The purpose of this project is to heighten and develop the students dramatic skills. This will be shot with one or two person crews, beginning over the Holiday Break, and continuing into the first few weeks of the Spring Semester. The documentary exercise is meant to teach the director to use the camera to capture life as it happens. Similar to improvisational acting, this is improvisational directing. Of course, as in all improvisations, there is important preparatory work: What is the truth of the scene or environment? How will I approach it as a visual storyteller? What stylistic approach is most appropriate for my subject? What beats will I search for, and how will I capture and develop the student’s dramatic skills? The course explores techniques for casting, location scouting, tech scouts and read-throughs. Students are required to learn Movie Magic Scheduling and prepare a production book for their shoot by the fifth week of class which includes their final script, script breakdown pages, shooting schedule, budget, cast list, crew list and location lists.

FESTIVALS, MARKETING & FINANCING THE SHORT FILM
GFMTV-GT 2088
2 units.
The course is designed to equip students with an understanding of marketing short films to improve their ability to secure financing for their projects. Students prepare supporting materials such as key art, DVD covers and press kits for their own films to enhance their ability to gain attention in festivals and in the short film marketplace. With the supporting materials in place, students develop strategies for festival submissions. With over 3000 film festivals held each year, strategic targeting can help most films gain festival acceptance which enhances the profile of the film and the filmmaker.

Students review what happens when they take a film to a film market where rights to short films are bought by distributors for their respective territories. The course also examines specific deal points of licenses, and the role of sales agents and the process of negotiating a deal to represent a film.

Once the student has a working knowledge of festivals and how a film is brought to market, students prepare for the financing of their 2nd year films by preparing business plans and learning Movie Magic Budgeting software. The course also investigates the uses of social media and Internet crowd funding sites to help finance their films.

MOTION PICTURE CAMERA TECHNIQUES I & II
GFMTV-GT 2012, GFMTV-GT 2083
2 units.
This is a basic course in cinematography and electronic cinematography. The first half of the course is devoted to the study of black and white cinematography. The
students will be taught the basics of camera operation, light measurement, exposure, and visual composition as well as the observation and study of natural light and its effect on cinematography. A variety of film emulsions and filters will be used to capture and control images. The students will be taught to add, modify, and remove light to further enhance their imagery. We will use set protocol to maximize our efficient use of time in a naturally lit location. Also, the students will learn the essence of shooting, descriptions and division of labor that an efficient film crew requires. During the latter part of the semester, the students will study and use the MiniDV camera in preparation for class assignments.

Finally and most importantly, we will study the fundamental mechanical procedures and basic terminology required to be a successful cinematographer and artistic collaborator. In the spring semester the course is intended to introduce the students to basic color moving image-capturing techniques for film and digital media with a concentration in lighting.

We will use color negative, color reversal, and MiniDV tape as capture mediums. We will discuss basic electricity and its safe use in support of good lighting. Ultimately, the students will be prepared for studio and location shooting environments.

EDITING I
GFMTV-GT 2001
2 units
An introduction to the principles of editing as elements of visual storytelling. We will examine the design of sequences in various kinds of films, talk about strategies of coverage, and trace the basics of post-production workflow. This class also incorporates a weekly lab, in which the students will learn the basics of Avid in an intensive hands on environment cutting assigned exercises which will be reviewed looking at issues of pacing, emphasis and sequencing. After the four-minute MOS project is filmed, we will apply those principles as we workshop the students’ films.

EDITING II
GFMTV-GT 2002
2 units
The first half of the semester will help the students understand how to structure non-fictional footage into a narrative arc while editing their Observational Documentary Projects. We will explore the idea of editing as writing and rewriting. In the second half of the course, students prepare for and edit their first dialogue-driven drama for the Adaptation Project. We will explore how much editing can shape performances and story. Throughout the course, more advanced Avid techniques will be put into practice.

LOCATION SOUND I & II
GFMTV-GT 2038, GFMTV-GT 2031
2 units.
In this class students learn the techniques and methods of sound recording on set. The course includes lectures as well as hands-on assignments improving the aural sense and the ability to capture ambiances, sound effects, and dialogue, both wild and sync. By the end of the semester, students should have a working knowledge of the industry standard Sound Devices digital flash card recorder with Smart Slate, AKG and Senheiser Microphones as well as general principles of sound recording that should allow fast understanding of other machines. Sound theory including concepts of sound perspective and reverb will be touched upon to ease the transition from the set to editing process.

ACTORS CRAFT I
GFMTV-GT 2043
2 units.
This course is designed to provide an understanding of the actor’s craft so that directors can guide actors toward delivering optimum performances. The actor’s world is explored experientially through a curriculum that lays a foundation of understanding of the actor’s craft through direct participation in acting exercises. Students learn various acting techniques that will aid in the rehearsal and casting of their MOS projects. This basic acting course aims to bridge the communication gap between actors and directors by demystifying the actor’s process.

ACTORS CRAFT II
GFMTV-GT 2044
2 units.
In the spring semester the directors move on to preparation for the Adaptation Project. The emphasis here is on laying a solid foundation for working with actors in scripted material. Students workshop scenes from their Adaptation script as well as other film scripts. Prior lessons learned are reinforced and new rehearsal methods like improvisation are introduced.

AESTHETICS I
GFMTV-GT 2010
2 units.
Silent Film: 6 weeks—During the first 6 weeks, students are introduced to basic film techniques with an emphasis on the function of these techniques in visual story telling. Studied closely for their dramatic effects, techniques are also viewed with an eye toward their patterns and variations in creating coherent work. Clips are screened from films by directors world-wide, past and present to demonstrate the use of location, activity, movement, gesture, camera placement and lighting, blocking and staging as tools integrated into the visual fabric of the story.

Documentary: 4 weeks—After the production period, students reconvene for 4 weeks to examine basic principles of the documentary, particularly as an observational character study. Clips are screened to highlight examples of compelling locations, activities, interactions, and situations. Students are also introduced to the notions of “structuring audience sympathy” and the director’s stance.

AESTHETICS: PRODUCTION DESIGN
GFMTV-GT 2011
2 units.
Ever since Georges Méliès’ “The Cabinet of Mephistofoles” began the era of narrative cinema, filmmakers have been making production design choices. As with any other visual medium, a successful end product demands careful consideration of composition, color and motif along with a consistent point of view. This course will give students an introduction to understanding of the role of design in motion pictures and give them some basic practical knowledge that will help them successfully incorporate these principals into their films.

SECOND YEAR CURRICULUM

DIRECTING III
GFMTV-GT 2134
4 units.
The student arrives on the first day of the fall semester with a script for a ten-minute, color, sound film. The semester is divided into two sections: 7 weeks of pre-production during which the elements of the film are explored through exercises and screenings, followed by a production period that extends from early November, goes through the
Winter Break, and ends when classes begin in mid-January.

Every one of the tools at the director’s disposal will be explored in a more complex manner, all of which helps the filmmaker discover and explore what style and manner of cinematic storytelling most suits the kind of film being made.

DIRECTING IV/MASTER CLASS
GFMTV-GT 2135
4 units.
The purpose of this Master Class is to explore, as a class, what each director is attempting in their work. Master Class considers the work that has been shot, and early cuts of the material. Specifically, how camera, blocking, design and performance work toward the director's goal for the film.

For the first 9 weeks of the semester, the entire class convenes as a group, with all the directing teachers, and occasional guests, to screen dailies, rough and fine cuts of the work. This leads up to the evaluations by the entire departmental faculty during the 10th week of the semester. Following the evaluations, the class meets in smaller sections for further discussion of the work done in order to prepare the final version of the film.

WRITING THE SHORT SCREENPLAY
GFMTV-GT 2117
2 units.
The goal of this course is to develop engaging and imaginative, original or adapted, ten minute narrative screenplays for production in the second year program.

The semester will begin with an "intensive" of five consecutive days of three-hour sessions devoted to table readings of first draft scripts written by students over the summer. Each script will be taken through a formal process of oral and written feedback in preparation for the subsequent course work.

The objective of the following seven weeks of the course is to rethink, restructure, rewrite and polish the works in progress. After a brief review of common issues and key principles, each revised script will be read and discussed in class. Additional individual consultations will be offered with the instructor. At the end of this course, each student should have a strong screenplay ready for production.

SCREENWRITING: THESIS AND FEATURE SCRIPTS
GFMTV-GT 2118
Lecture. 4 units.
The class is a combination lecture and workshop covering both the practice and theory of conceptualizing and preparing to write long form dramatic narratives.

The objective of the class is to prepare students to begin writing thesis and/or feature screenplays. Students should complete the class and be prepared to write a draft of their thesis and feature screenplay during the summer.

Note: In October of the 3rd year Fall term, students will prepare and direct a no more than 18 minute table reading of their thesis with actors for evaluation.

PRODUCING THE SHORT NARRATIVE FILM
GFMTV-GT 2103
2 units.
The course is based on the preparation of the second year 10 min. narrative short for production. The course requires students' scripts be completed and ready at the beginning of the semester. Course lectures and assignments cover casting, location scouting, budgeting, financing, examine crew organization and responsibilities, management of the shooting day including work hours and turn around requirements, AD responsibilities and safety. The course also reviews insurance, location permit and SAG requirements as well as legal and music license issues that impact the potential distribution of the completed film.

Each student is required to prepare a production book for his or her shoot by the sixth week of class.

PRODUCING THE INDEPENDENT FEATURE
GFMTV-GT 2104
2 units.
The course is intended to prepare producers, writers and directors with the knowledge and practice of independent feature film financing and production so they are better equipped to pursue their own projects when they enter the marketplace.

The course provides an overview of the process from the idea development stage through marketing and distribution of the finished film. Steps include optioning material, casting, creating contracts, preparing packages for presentation to potential financiers, pitching, assembling cast and crew, researching distribution channels, creating project specific market and budget analyses, and learning the necessary legal requirements throughout the process to insure distribution.

CINEMATOGRAPHY: STUDIO LIGHTING I
GFMTV-GT 2116
Studio. 2 units.
Lighting is the basis of cinematography. Learning the nuances of controlling source and shadow in order to create a mood and a feeling will advance the ultimate goal as filmmakers: to tell a good story. In this class you will get practical experience, with the tools and the hardware used in the industry, and you will work through the thestic decisions every cinematographer must make. But lighting is just part of the story.

The heart of cinematography is composition: camera placement, camera angles, camera movement and lens choice, which together with the lighting style will give your films their unique life. Specifically we will learn: the Arri SR2, the Sony EX1 HD camera, essential lighting and grip equipment, color film stocks, hard light vs. soft light, location shooting, color temperature and fluorescent lights, exterior lighting and control of natural light, covering a scene and continuity from a cinematographer's point of view, composition, and camera and actor choreography. In each class, we will look at selected scenes from popular films and recreate them, using the elements noted above. We will shoot many exercises with both the film and the HD cameras.

CINEMATOGRAPHY: STUDIO LIGHTING II
GFMTV-GT 2126
Studio. 2 units.
The spring semester of Studio Lighting is an opportunity for students to practice their skills as Directors of Photography—even if that is not their career objective. Each week the class will look at major films which utilize techniques commonly used for creating a look or mood. Techniques like shooting with smoke, fire effects, lighting for moonlight, among others, will be covered. At each class, a different student will have the chance to light and operate the camera, to shoot a scene employing the specific technique from that week's lesson. They will also select and manage the crew. Students will have the opportunity to do this numerous times during the semester.
NARRATIVE EDITING
GFMTV-GT 2101
2 units.
Since coverage and editing are inherently related, it is important to identify those kinds of shots that will be necessary in order to edit a specific scene. The lectures will cover various uses of the 180-degree line, eyelines, and screen direction, as they pertain to the editor. Clips used in lecture will concentrate primarily on dialogue scenes, but will also include action sequences. Each student will be required to submit a short paper describing the design of his or her film in regards to the eventual editing style.

EDITING WORKSHOP
GFMTV-GT 2102
2 units.
A workshop for students to screen and explore the editing of their 2nd year films. Emphasizing class participation, students will learn the art of feedback as well as editing. This class is designed to take students through the completion of their 2nd year film. Students will be introduced to After Effects, color correction tools, and techniques for generating high-quality outputs.

TECHNICAL TRAINING WORKSHOP: SOUND
GFMTV-GT 2169
1 unit
An advanced course on location sound recording with Directors in mind. Students will become well versed on various microphones, sound perspective, different boom operating styles, sound design and how these tools can support their films. Practical sound recording exercises will ensure students are proficient location sound mixers.

POST-PRODUCTION SOUND
GFMTV-GT 2170
2 units.
This course covers basic sound design, sound editing strategies, and technology. Students are introduced to Pro Tools sound editing program and introduced to ADR and Foley. The objective is to design and sound edit second-year films and to prepare for final mix.

DIRECTING THE ACTOR I
GFMTV-GT 2113
2 units.
The fall semester seven-week workshop prepares the director to work with actors on their ten-minute narrative film. The goal is to demonstrate the importance of communicating the vision of the script in a vocabulary that has meaning to an actor, and to focus on action and character behavior. Directors will acquire a working knowledge of the language of actors through the application of various acting techniques created by influential acting teachers from Stanislavsky to the present. The ultimate goal is creative collaboration between the actor and the director in order to obtain authentic, truthful performances for the 2nd year film.

DIRECTING THE ACTOR II
GFMTV-GT 2115
Lecture. 2 units.
The spring semester is an advanced course in directing actors through the study and application of established acting techniques and script analysis. Initially, students focus on different film genres using scenes and monologues from successful film scripts and plays. In the latter part of the course, scenes from material developed by the students in their writing courses will be staged focusing on character. The use of improvisation as both a rehearsal and development tool will be emphasized. The work of influential acting teachers and film directors is used as the basis of exploration of approach that will help students find their personal directing styles and become more confident in guiding actors in rehearsal and on set.

AESTHETICS: STORY AND STRUCTURE
GFMTV-GT 2125
2 units.
The objective of the course is to introduce various kinds of narrative structures as students begin to concentrate on long format narratives (feature length screenplays).

The course includes a close analysis of 6 variations of narrative structure: Classical structure with one protagonist, classical structure with 2 protagonists, classical structure with multiple protagonists, narrative structure with multiple story strands, feature narrative with episodic structure, and narrative with detours (i.e. flashback, dreams, flash forward, memories, etc). Students increase their vocabulary for thinking and talking about structuring stories they would like to render as feature length projects.

THIRD YEAR CURRICULUM

DIRECTING I
GFMTV-GT 2246
4 units.
Students applying to and accepted into this section of Directing are required to write a 20-minute script based on provided source material over the summer before the semester begins. In the fall, selected scripts will be chosen for production and work-shopped. The short pieces that are filmed will be a part of an anthology film based on the chosen material.

Directing Projects: Directing Television Commercials
This course explores the art and business of directing commercials and examines some of the ways that film and advertising intersect and cross-pollinate. Each student will write and direct one 30-second spec commercial. Through the prism of this very short format, directors will be asked to define their voice and point of view and learn to express themselves succintly. With the focus on each student’s particular assets and interests as filmmakers, we will discuss short, medium and long-term career strategies.

Directing Projects: Collaboration with Graduate Acting Dept
The principal goal of the class is using the director/actor relationship as one of serious collaboration with the understanding that this process will inform the way the work develops through rehearsals and shooting. Many directing students choose work that is related to their upcoming thesis projects, though this is not a requirement. The course begins with a two week intensive “block” of sessions in December of the fall semester. During this time the actors, trained primarily in stage performance styles, are introduced to working in front of a camera. Directors enrolled in the spring class participate in this block as their schedule permits.

During the spring semester actors are cast in short works that directors have prepared. The class time is devoted to taped rehearsals in front of the class with commentary and critique offered by the directing instructor (3 each week). Projects will be shot on the Teaching Soundstage during two consecutive weekends late in the semester. Grad film students in the advance cinematography class also participate in this collaboration as do students from the Design Department.
Directing Projects: Collaboration with Design for Theatre & Film

The goal of the class is to encourage collaboration that expands the vocabulary of visual story telling to include decisions over the smallest prop, largest set piece, every costume, choice of hair color or ribbon that ties it back. Students are assigned to teams of three: production designer, costume designer and director. A cinematographer from the advanced cinematography participates, but later in the semester. Class hours are devoted to a series of exercises that provide a structured way of thinking through the concept of script in concrete visual terms, to include location, cast, set, props, and costumes. Emphasis is given to ways design elements can impact story telling. The class exercises also serve to prepare students for the production of the projects over a designated weekend later in the semester.

DOCUMENTARY PROJECT
GFMTV-GT 2248

4 units.
In this class, through lecture and exercises, students study the styles, tools and skills associated with documentary filmmaking, and discover how they are useful for all storytelling forms. The course is for students who are considering making a documentary for their thesis or want to make docs in the future, and also benefits those who are writing or considering creating narrative in a documentary style. The first semester covers conceiving of and preparing a documentary for the thesis table readings and for fundraising, as well as how/what grants to apply for and how to pitch a doc with a trailer.

Anyone who would like to present a documentary at the thesis presentation in November should discuss it with the Instructor the previous spring before they register for this fall class.

Since the thesis presentation will involve a trailer of some kind, it is important that students shoot something over the summer if it is not easily accessible from New York.

MASTER SERIES: DIRECTING STRATEGIES
GFMTV-GT 2243

2 units.
Course now: in development. More info to follow.
Professional filmmakers mentor students on their own thesis projects, feature plans, and careers. Mentors will bring in a stream of industry professionals.

Lectures cover Mentor’s own work as well as aesthetic and practical issues. Open only to 3rd year students in the Graduate Film Program.

MASTER SERIES: CAREER STRATEGIES
GFMTV-GT.2244.01
2 units.
This course is designed to equip students with the essential information, strategies, and skills required to launch successful careers in the film, television, and related industries, after their graduation from NYU.

Initial classes focus on the broad range of professional opportunities and the nature of the competitive challenges ahead. Each session will be comprised of a one-hour discussion of the current state of the entertainment industry, with the professor (a 30 year veteran of film production) helping the students to strategize their priorities and career objectives. The second part of each class will involve a guest speaker from various segments of the industry (such as key agents, managers, lawyer, financiers, acquisitions and production executives from independent companies and studios). The take away at the end of the course will be that each student is able to clearly view themselves as an individual enterprise ready to segue way into their desired field in the entertainment business.

MASTER SERIES: INVESTOR RELATIONS
GFMTV-GT.2244.02
2 units.
This class will concentrate on shaping and pitching project presentations to non-film industry investors. The class is geared to help students hone their ability to raise money for their feature films. In addition, the class helps students develop film-related projects with revenue sharing possibilities. The class also includes guest speakers on film finance.

WRITING THE THESIS II
GFMTV-GT 2211
2 units.
The goal of this course is the development of the thesis script through in class readings and out of class consultations with the instructor. During a three-day period prior to Thanksgiving writers will be assigned a date and time to present their scripts for faculty evaluation. Each script must be read by actors. During follow-up sessions, writers will consult with the individual writing teachers to incorporate feedback from table readings into revised versions of the script.

WRITING THE FEATURE I, II
GFMTV-GT 2213, 2214

Writing the Feature I
GFMTV-GT 2213
2 units.
Primarily a workshop, this class is designed to develop an advanced draft of the idea each student presented in the previous spring’s Thesis and Feature Scripts class. If the idea is different from that idea presented, the new idea still must be developed to the level of the first.

If developed for a potential thesis, students will prepare a presentation of the project for faculty evaluation during the term, including a written treatment and a 12-minute table reading of excerpted scenes.

Writing The Feature II
GFMTV-GT 2214
2 units.
A workshop class for the completion of the feature film script. Each student must present a fully cast reading of their feature film.

ENTERTAINMENT BUSINESS LAW
GFMTV-GT 2236
2 units.
This course examines legal agreements required for the business of entertainment. While students are afforded the opportunity to review legal agreements used by the Professor in her law practice, the course also focuses on the give and take of an agreement, i.e., what is negotiable, how to negotiate, and how to protect your rights (creative or otherwise). The course is one of contrasts, from the broad strokes of why certain agreements are required, to the micro specifics of the impact of changing a word or a sentence in a contract. The impact of an agreement is viewed from both sides of the parties to a contract.

ADVANCED CINEMATOGRAPHY: 35MM FILM TECHNIQUES
GFMTV-GT 2204
Studio. 4 units.
The 35mm Film techniques class meets for 14 weeks and is designed to give cinematography majors practical and artistic experience in preparing for their professional careers as directors of pho-
The class has two components: lectures, in which concepts and procedures are discussed and demonstrated, and lab sessions in which students receive hands-on practice editing material from a professional feature film. Students who took the first part of the course will be provided with additional scenes to edit. During the final weeks of the course, students will edit the films created in the Collaboration Projects classes.

**PRO-TOOLS/SOUND MIXING**
GFMTV-GT 2270
2 units.
This course is designed to give students hands-on experience in sound editing and mixing using Pro Tools. Concepts in dialogue, music and effects editing will be thoroughly explored with particular emphasis on integrating these elements into a final mixed soundtrack. Through class demonstrations and work outside the classroom, students will familiarize themselves with the editing program and its mixing interface and apply the lessons directly to their own projects. By the end of the term they will have produced a professional sound track.

**DIRECTING THE ACTOR III, IV**
GFMTV-GT 2241, 2242
2 units.
This class uses classical plays and film scripts as a basis for acting. Focus includes characters, backgrounds, relationship and progression by performance, and the emotional and physical demands of character and improvisation.

**DIRECTING THE ACTOR IV**
GFMTV-GT 2241
2 units.
This class uses classical plays and film scripts as a basis for acting. Focus includes characters, backgrounds, relationship and progression by performance, and the emotional and physical demands of character and improvisation.

**AESTHETICS: NARRATIVE STRUCTURE, GENRE & SCRIPT ANALYSIS**
GFMTV-GT 2228
Lecture. 2 units.
The objective of the course is to provide advanced students a conceptual foundation for writing the narrative feature screenplay. The course is divided into 3 sections. First: an examination of various forms of narrative. Focus is given to distinctions between classical narrative form (character with objective, plot driven by cause and effect, style in service of story) and alternative forms (episodic structures, plot driven by chance, character mood privileged over action, style pronounced). Several films will be analyzed in terms of narrative structure.

The second part of the course reviews the characteristics of 15 popular genres, including an investigation of the role of theme, plot, casting, iconography, location and style in serving the tacit agreement between filmmaker and audience that any specific genre requires. Students become adept at analyzing the relationship between genre and narrative structure.

This process leads to third part of the course: screenplay analysis. This includes a study of character, theme, premise, management of time and space and overall structure. Specific scenes are discussed with a close reading of dramatic beats achieved through dialogue and subtext.

**MASTER SERIES: EXIT STRATEGIES**
GFMTV-GT 2244
2 units.
This course is designed to equip students with the essential information, strategies, and skills required to launch successful careers in the film, television, and related industries. Classes focus on the broad range of professional opportunities and the nature of the competitive challenges ahead.

Topics of study include making professional contacts, financing your feature, agents and managers, joining a union, legal matters, and survival skills. Students will be encouraged to articulate clear and realistic career goals, develop individual career plans, and devise effective strategies to achieve the necessary competitive edge in launching their careers.

Guest speakers will include key producers, managers, agents, distributors, film festival representatives, lawyers, and other key industry figures.
INDEPENDENT STUDY
GFMVT-GT 2202
1-6 units.
Students may enroll in an Independent Study to do work that would not be covered by an existing course in the Department. Working with a full-time faculty member, students develop a plan of study that outlines the project, the schedule, and the number of contact hours with the faculty (minimum of one meeting every two weeks is required) an approximate number of hours per week to be spent on the project (approximately 5 hours per week for 14 weeks for each point of Independent Study).

FEATURE FILM PACKAGING WORKSHOP
GFMVT-GT 2283
2 units
To secure financing for an independent feature film, filmmakers assemble a package for potential financiers that provides an introduction to the project and answers key questions about the film: how it will be realized, who are the members of the creative team, how much it will cost and what are its possibilities in the marketplace.

The workshop is a practicum intended for students ready to enter the marketplace with a completed screenplay, and an opportunity to put into practice the concepts presented in the second year PRODUCING THE INDEPENDENT FEATURE class.

Permission of the instructor is required for all participants in the class.

FILM FROM THE INTERNATIONAL PERSPECTIVE
GFMVT-GT 2284
2 units
The geography of the film world is rapidly changing. It no longer revolves exclusively around Hollywood, or even the U.S. There are growing and thriving Film Industries throughout the International map, with foreign directors, writers, and actors becoming artistically and commercially successful on a world wide basis. Films indigenous to their own nations are gaining an increasingly large share of their local box office pies, and opportunities abound around the world for new filmmakers to gain entry and thrive in foreign lands. Many US films are earning a disproportionate share of their total revenues overseas. Foreign financing is evolving into an essential component of funds available to make films anywhere in the world; including the U.S. For a film student hoping to get their films made an understanding of how industry works on a worldwide basis is a key element in having a successful film career. The course will examine the historical changes that have occurred in the foreign markets and attempt to forecast where the business is headed internationally. Most importantly the course is designed to create an awareness in graduate film students as how to access jobs in foreign countries.

INDEPENDENT FILM COMPANY MANAGEMENT: DEVELOPMENT, MARKETING & DISTRIBUTION
GFMVT-GT 2285
2 units
This course is an in depth exploration of the process of optioning rights to literary material and developing material into fundable narrative feature films. The course will examine successful case studies to illustrate the role of the producer, writer and director throughout the process. The Development Phase also includes assembling the elements required to secure financing, and case studies will examine those steps as well.

The second half of the course is devoted to production, marketing and distribution of feature films. The class will examine distribution and marketing strategies with an emphasis on case studies to illustrate principles, and review what materials need to be assembled during production to make sure all the distributor promotional needs are met.

SCORING FOR FILM AND MULTIMEDIA
MPATC-GE 2048
2 units
The creative & technical processes of composing music for moving image are accomplished through film composition techniques, live recordings, & critical assessments. The practical application of software addresses electronic & live recordings & critical assessment integrating key aspects of timings, MIDI-Mockups, score preparation, & music editing. Scores are composed for graduate films & animated works from the Tisch School of the Arts, as well as a library of pre-existing professional rough-cuts.

*Offered through Steinhardt, Music Dept.

ENTERTAINMENT AND MEDIA INDUSTRIES
MKTG-GB 2119
This course provides an overview of the entertainment and media industry. It covers key sectors of the entertainment universe: movies, home video, television, cable, publishing, sports, and music. The course explores concepts, frameworks, models, and analyzes industry data that apply across the entertainment spectrum including licensing, sponsorships and promotion. As such it provides a foundation for the other courses in the EMT specialization. The basic concepts, terms and principles that cut across the entertainment industry are covered. Time is also spent on understanding the development and application of marketing strategies and tactics for entertainment companies. Case studies and project work are included.

*Offered by the Stern School of Business.
The Tisch Asia (Singapore) campus of the Tisch School of the Arts is no longer accepting applications and will cease operations in summer 2015. Current students seeking information are urged to visit the Tisch Asia Web site at http://www.tischasia.nyu.edu.sg/page/home.html.
The Department of Photography & Imaging at Tisch is a four-year BFA program centered on the making and understanding of images. The curriculum is built around two principal areas: creative practice and critical studies. Situated within a University, our program offers students both the intensive focus of an arts curriculum and a serious and broad grounding in the liberal arts. It is a diverse department embracing multiple perspectives, and our 140 majors work in virtually all modes of analog and digital photo-based image making and multimedia.

The faculty and staff consist of artists, professional photographers, designers, critics, historians, and scholars offering a wide range of perspectives. Alumni from the department pursue graduate degrees, exhibit their work in galleries and museums, publish in national newspapers, work as documentarians and picture editors, produce websites and multimedia projects, and work in museums and educational and community settings.

The department’s facilities comprise two black-and-white and color labs with a total of 31 work stations that feature a number of high end scanners and large format printers, three individual video editing suites, and two shooting studios. Our equipment cage houses a variety of cameras in formats from 35mm to 8"x10" to DSLR, digital audio recorders and digital video cameras, and a substantial range of lighting equipment for use in the shooting studio or on location. In addition, there is a library for the department’s print, book, and slide collections.

The photography and imaging curriculum, combined with the extraordinary academic range of a major university, provides students with considerable flexibility to design a program suited to their respective interests and career goals. Freshman foundation courses include Photography and Imaging Analog and Digital in which the students explore a range of conventional and digital photo-based imaging in both black-and-white and color. Students learn by working on assignments as well as self-directed projects. Also during the freshman year, students take Visual Thinking (the only required non-photo based studio course) as well as Culture, History, Imaging, and Photography Studies, the introductory course in critical studies. Critical studies are the exploration of the manifold aspects of global visual culture in contemporary life as well as throughout history. The meanings and functions of images, their relationships to the texts, media, and institutions that link them to social and political life, and the impact of technological change on pictorial and linguistic expression all fall under the rubric of this intellectual discipline. Sophomore-level studio course offerings of Photography and Imaging Multimedia continue to further the students’ digital skills in the context of their choosing (i.e. web, printing, or multimedia). Students also take a year-long sequence in photography history, Social History of Photography and Aesthetic History of Photography. For juniors and seniors, the department offers a wide range of more specialized studio courses (some of which they can begin taking in the sophomore year) including Documentary Strategies, Web Design, Photography and Performance, Multimedia Projects, Lighting, and Large-Format Photography, as well as Directed Projects, in which students work on semester-long projects of their choosing. Mid level and advanced critical studies courses are open to students once they have completed the basic photography history sequence, including Contemporary Photography, Toward a Critical Vocabulary, The Future of Imaging, and Advanced History Seminars.

For juniors and seniors, there is an extensive internship program that offers exposure to many situations, including artist studios, galleries or museums, web design companies, print and publication, commercial photography studios, and community settings for teaching photography and digital imaging. The program offers the flexibility to double-major or minor and to study abroad during the junior year. In the senior year, students take the Senior Directed Projects course in the fall and exhibit the resulting thesis projects in the spring. Senior Focus: Catalog conceives and produces the senior catalog, and The Business of Art explores postgraduate options.
A minor in critical studies is available for Photography & Imaging majors interested in building skills in imaging, research, and writing to pursue photojournalistic, editorial, curatorial, or web-based work. Students who choose to embark on this program would declare their field of interest and proposed course of study in late sophomore or early junior year. The minor adds 16 units (four courses) of critical studies in addition to the required 24 units.

Special projects in the department include the Community Collaborations course in which Photography and Imaging majors teach high school students from neighboring New York City public high schools using the department’s facilities. Awards and Fellowships are awarded each year to students, such as: the Tobias Award, the Alumni Creative Assistance Fund, the Tom Drysdale Fund, in addition to the Tierney Grant for alumni. The department hosts several annual gallery shows including the Faculty & Staff exhibition, one traveling exhibition, fellowship and grant winners, a Work-In-Progress exhibition and the spring senior exhibitions.

**Admission**

For general University guidelines, refer to the Admission section beginning on page 198. Admission to the Tisch School of the Arts is highly selective. Admission is based on a careful evaluation of secondary school records; scores on standardized tests; personal essay; recommendations from guidance counselors and teachers; and a creative review in the form of an audition or a portfolio. Evidence of character and maturity are regarded as essential in potential students who hope to benefit fully from the unique offerings of the University and its urban environment. Participation in meaningful school and community activities is also an important factor. A student applying to the Tisch School of the Arts must submit an application to New York University and indicate the particular department that he or she wishes to enter. A student may only apply to one program. Prospective students wanting more information about undergraduate admission should refer to the Undergraduate Admissions web site at www.admissions.nyu.edu. Prospective students wanting more information about the admission requirements should visit the department’s Web site at www.photo.tisch.nyu.edu.

Prospective students are invited to visit the Department of Photography and Imaging where they have an opportunity to speak with our admissions coordinator and see the facilities. To schedule an appointment, please contact the department at 212-998-1930 or photo.tsoa@nyu.edu.

**SUBMITTING CREATIVE MATERIALS**

Note: Please visit our Web site for complete application information regarding portfolios, frequently asked questions, and more: www.photo.tisch.nyu.edu.

In addition to the application guidelines as stipulated by New York University, applicants are required to submit examples of their creative work, short essay and the department questionnaire through tischphoto.slideroom.com.

**Portfolio Requirements for Fall 2013 Applicants:**

1. **PORTFOLIO:** Submit a total of 15 images (4-5 images must respond to the assignment—see instructions below)
   
   Up to five images can be non photo-based. We encourage submission of sound, video art, and other new media based work. We are a department committed to the contemporary directions of photography, yet anchored in the mediums rich history. We are excited about quality work where content and craft are developed. We look for diversity in student thinking, experience, and media presentation.

   **Assignment:** Choose one of the themes below and include 4-5 images to address the concept. Indicate these images in the captions of your submission and explain the images in your Statement.

   1. Make a series of photographs that show how different light/time re-contextualizes the same scene.
   2. Make a work of art (any medium) that illustrates the Parallel Universe Theory.
   3. Create a photograph(s) that proves a “truth” and create a photograph(s) that proves an “untruth.”

2. **SHORT ESSAYS:** Four responses, 100 words or less per question, to the following:

   1. Introduce yourself. You may write something or include the link to a video of 30 seconds or less.
   2. Statement

   Write a brief statement about your submitted work. Discuss the primary issue that you want to discuss in your images and include what drives you to make your work. Please also explain your response to the assignment.

   3. Describe a photograph or photographer that you consistently return to view and explain how this photograph or image engages you.

   4. In your opinion, what does it mean to make photo/image-based art in the 21st Century?

3. **QUESTIONNAIRE:**

   List the photography, digital imaging, art and art history courses, if any, that you have taken at your high school and/or college.

   Briefly list your photography and imaging skills.

   Do you have any other experience relating to your image-making work that you’d like to share?

   If you have a website or blog you would like to share, please include the URL.

**Degree Requirements**

The Department of Photography and Imaging offers a program leading to the degree of Bachelor of Fine Arts.
Two semesters of the Tisch core writing curriculum are required for freshmen; one semester for transfers who have not satisfied the expository writing requirement at another institution; and the two-course International Writing Sequence, for international students.

**Curriculum**

The curriculum is designed to allow the student flexibility in selecting a course of study that reflects his or her interests and objectives. Courses taken to satisfy distribution requirements in liberal arts are taken in the College of Arts and Science or in the Tisch School of the Arts. Electives may be taken in any school except the School of Continuing and Professional Studies. The student is responsible for working out his or her own program with a faculty adviser each semester. Since most advanced courses in Photography and Imaging have one or more prerequisites, programs of study should be planned and courses selected carefully.

**Summer Program**

The summer program affords students from other institutions the opportunity to familiarize themselves with the department and New York City, while continuing students can use the opportunity to accelerate their progress toward graduation. As an additional incentive, the housing costs for the summer sessions are generally reduced from those assessed during the fall and spring terms. Incoming transfer students wishing to begin their studies during the summer should, however, contact the department in early May to discuss their course selections. Summer courses offered in the department include courses in analog and digital photography, lighting, Photoshop, web design, and courses in photography and human rights.

**Ownership Policy**

The creative works produced by students at the Tisch School of the Arts in fulfillment of class assignments, or as individual study projects, whether made on Tisch School of the Arts premises or elsewhere, with or without Tisch School of the Arts equipment, and with or without extra funds, are subject to certain restrictions until the educational experience associated with such works has been completed. These restrictions are spelled out in the Ownership Policy section on pages 239-240.

**Laboratory Fees**

The department charges a laboratory fee each semester to all students enrolled in the department. The fee provides for shared materials and equipment servicing related to lab operations. The fee is subject to yearly increase. At the time of printing of this bulletin, the fee was $365 per semester. All fees are paid during registration each semester. In general, students spend between $100 and $400 for supplies per class, depending on the course. Equipment, including a range of quartz and flash lighting, tripods, and 35mm special-purpose lenses, medium- and large-format cameras, as well as digital still and video cameras, are available for students to use on or off campus on a 24-hour basis.

**Special and Part-Time Students**

The department does not accept part-time students or non-matriculating ("special") students. Under exceptional circumstances, such students may be admitted to follow a carefully specified and limited course of study. Special students should consider the summer and winter programs. See pages 245 and 246.

**Entering Students**

All students entering the department must have a 35 mm camera with fully adjustable apertures and shutter speeds and either a built-in or a hand-held light meter. Continuing students are strongly encouraged to acquire additional personal equipment while they are enrolled, which may also include digital imaging/computer equipment, so that they have the necessary tools with which to work after graduation. Please see the website for current equipment recommendations.

**Double Major or Minor**

By successfully completing the requirements for a major in the Department of Photography and Imaging and by completing the requirements for a major or minor in a separate department of the Tisch School of the Arts or the College of Arts and Science, it is possible to obtain a double major or minor. The structure of the distribution requirements and elective units provides this option. Students who wish to pursue a double major should consult with their departmental adviser as well as with an adviser from the second department. Appropriate forms should then be filed with the department. A double major within Tisch is made by application and has rigorous standards of acceptance.
Transfer Credit and Minimum Residency
Credit is granted for academic work completed at another institution in accordance with University regulations as stated on page 185. Transfer students with limited experience in photography and imaging are encouraged to plan on five or even six semesters of study in order to complete the degree requirements. Students with studio experience are counseled on an individual basis by the faculty and may be exempted from elementary courses in photography and imaging. Depending on the nature of an incoming student’s experience, the department may suggest a six-week course in the school’s summer session to enable him or her to begin in September at the proper level. The submission of creative materials is required of all applicants.

Faculty
A listing of faculty for the department of the Department of Photography and Imaging is below. For full biographies on departmental faculty, visit http://photo.tisch.nyu.edu/page/faculty.html.

Matthew Baum
Adjunct Instructor in Photography & Imaging
www.matthewbaum.com
B.A., Brown University, 1996 Post-Baccalaureate, Harvard University, Graduate School of Design M.F.A., School of Visual Arts, 2007

Wafaa Bilal
Assistant Arts Professor of Photography & Imaging
www.wafaabilal.com
B.F.A., New Mexico; M.F.A., School of the Art Institute of Chicago

Terry Boddie
Adjunct Instructor in Photography & Imaging
B.F.A., New York; M.F.A., Hunter College

Isolde Brielmaier
Adjunct Instructor of Photography & Imaging
www.isoldeb.com
Ph.D., Columbia University

Kalina Brooks
Adjunct Instructor
M.A., California College of the Arts, 2006; Ph.D., Institute for Doctoral Studies in the Visual Arts, 2010

Mark Bussell
Adjunct Instructor in Photography & Imaging
www.markbussell.com

Yolanda Cuomo
Adjunct Instructor in Photography & Imaging
www.yolanda Cuomo.com
B.F.A., Cooper Union

Erika deVries
Associate Teacher in Photography & Imaging
www.erikadevries.net
B.F.A., San José State; M.F.A., School of the Art Institute of Chicago

Thomas Drysdale
Adjunct Professor of Photography & Imaging and Film & Television
B.A., SUNY (Stony Brook); M.A., New York. MacDowell Fellow

Cate Fallon
Adjunct Instructor in Photography & Imaging

Nichole Frocheur
Adjunct Instructor in Photography & Imaging
www.nicholefrocheur.com

Melissa Harris
Adjunct Instructor in Photography & Imaging
B.A., Yale

Mark Jenkinson
Associate Teacher of Photography & Imaging
www.markjenkinsonphoto.com
B.F.A., Cooper Union

Whitney Johnson
Adjunct Professor in Photography and Imaging
B.A. Barnard College

Elizabeth Kilroy
Adjunct Instructor in Photography & Imaging
www.elizabethk.com
B.A., Dublin; M.P.S. (interactive telecommunications), New York

Elaine Mayes
Professor Emeritus of Photography & Imaging
www.elainemayesphoto.com
B.A., Stanford

Susan Meiselas
Adjunct Professor in Photography & Imaging

Editha Mesina
Associate Teacher of Photography & Imaging
B.S., New York; M.F.A., Rutgers

Kristi Norgaard
Adjunct Instructor in Photography & Imaging
B.F.A., Parsons School of Design

Lorie Novak
Professor of Photography & Imaging
www.lorienovak.com
B.A., Stanford; M.F.A., School of the Art Institute of Chicago

Paul Owen
Associate Professor of Photography & Imaging
grunt.space.swri.edu
B.F.A., Minneapolis College of Art and Design; M.A., New York

Karl Peterson
Adjunct Instructor in Photography & Imaging
B.F.A., New York University

Christopher Phillips
Adjunct Instructor in Photography & Imaging
B.A., North Carolina (Chapel Hill); M.F.A., Rochester Institute of Technology

Shelley Rice
Professor of Photography & Imaging
B.A., SUNY (Stony Brook); M.A., New York. Joint appointment with the College of Arts and Science, Department of Art History

Fred Ritchin
Professor of Photography & Imaging; Associate Chair, Department of Photography & Imaging
www.pixelpress.org
B.A., Yale

Joseph Rodriguez
Adjunct Instructor in Photography & Imaging
www.josephrodriguezphotography.com

Deborah Willis
Professor of Photography; University Professor; Chair, Department of Photography & Imaging
B.F.A., Philadelphia College of Art; M.A. (art history, museum studies), CUNY; M.F.A., Pratt Institute; Ph.D., George Mason

Cheryl Yun Edwards
Adjunct Instructor in Photography & Imaging
Courses

REQUIRED STUDIO CORE
COURSES FOR MAJORS

VISUAL THINKING
PHTI-UT 1010
4 units. Fall and Spring.
Freshman majors take this concurrently with Photography and Imaging II. This foundation course is an introduction to visual thinking and expression. The properties of line, form, perspective, texture, value and color, pattern, and sequencing are explored through exercises in basic drawing, collage, painting, and bookmaking. Compositional strategies, the use of text with images, and basic book design are also addressed throughout the semester. Class time is divided between slide lectures that look at historical and contemporary art, group critiques of weekly assignments, and in-class exercises. Although there is little, if any, photographic work done in this course, the relationship to photographic vision and the creative possibilities of photography are integral parts of class discussions.

PHOTOGRAPHY AND IMAGING
DIGITAL
PHTI-UT 1
4 units. Fall and Spring.
This course explores the technical and conceptual fundamentals of color photographic image-making. Both digital and analog processes are utilized for making photo-based projects that reflect individual and shared experiences of the world.

Students work in a variety of photographic and nonphotographic mediums in order to understand the basic tools and syntax of image-making, including; composition, time, sequence, context, description, light, color, and execution. A range of concepts and strategies are introduced including scientific exploration in relation to photography, psychological and emotional responses to color, autobiography, performance, identity, and working on documentaries.

Students are introduced to and are expected to become conversant in the techniques of working in color transparency, digital capture, digital printing, and screen based/time based slide presentation. Approximately eight to twelve hours of lab work are done weekly outside of class time; individual schedules are arranged by each student. The beginning of the semester is assignment- and exercise-based; students work on a longer term self-directed project in the latter half of the semester.

PHOTOGRAPHY AND IMAGING
ANALOG PHTI-UT 2
4 units. Fall and Spring.
Creative expression, explorations of content, and articulation of ideas are emphasized. Through the learning of skills and explorations of materials, students develop the ability to execute their work. Class size is small, providing for individual critiques and classroom participation. The course is comprised of technical lectures, laboratory demonstrations, slides of historic and contemporary photography and related media, and critiques of student work.

Approximately eight hours of lab work are done weekly in addition to class time; darkroom schedules and lab time are arranged by students. Upon completion of the course, a student can expect to have a thorough understanding of the basics of black-and-white photography. This includes proper and consistent exposure, development, and printing.

PHOTOGRAPHY AND IMAGING
MULTIMEDIA PHTI-UT 3
Prerequisite: Photography and Imaging Analog and Digital. 4 units. Fall and Spring.
Photography and Imaging III is the third course in the photography and imaging studio sequence. The course explores concepts of sequencing and editing multiple images as well as the relationships between word and image. Serial imagery and typography/book design are extensively explored. Adobe’s InDesign page layout software; advanced Photoshop and scanning techniques; and workshops in lighting, analog and digital printing, and alternative processing are taught.

Students work on small project-based assignments for the first half of the semester. The second half is devoted to a project of their own design.

ADDITIONAL STUDIO COURSES

LARGE FORMAT PHOTOGRAPHY
PHTI-UT 1014
Prerequisite: Photography and Imaging III or permission of the department. 4 units.
Many artists and photographers turn to large-format cameras for the creative potential that the large negative affords in addition to the incredible sharpness of the resulting prints. This course introduces the student to the special characteristics of large-format work, including camera movements and metering strategies. The exposure and development techniques known as the zone system are also covered. Early in the course, students choose a specific project to concentrate on and apply their growing skills throughout the semester to produce a final body of work that reflects their evolving vision. A good deal of technical material is covered (e.g., meters, filters, developers, film), current exhibits of artist and photographers in New York are discussed, and occasional field trips are arranged. Large-format cameras are available for student use.

PHOTOJOURNALISM
PHTI-UT 1015
Prerequisite: Photography and Imaging II or permission of the department. 4 units.
This course is based on weekly assignments under the pressure of deadlines. Students work with digital cameras as well as with traditional film and printing in the darkroom. Topics to be covered include (1) how to build a story; (2) the demands of a one-day feature; (3) how to present your story ideas and your assignments to editors; (4) ethics of representation; (5) working in different communities and cultures; (6) copyright, libel, privacy, and other legal issues; (7) practical issues including how to get permits and the business of photojournalism; (8) how to transmit photos under combat conditions; (9) how to develop your style of photography in a journalistic context. Assignments often echo current events. Class time includes lectures, critiques, and visits by editors and photographers from the New York Times and other periodicals.

COLOR THEORY AND PRINTING
PHTI-UT 1025
Prerequisite: Photography and Imaging II or permission of the department. 4 units. Fall.
This course integrates both transparency and color printing techniques to examine the aesthetic and technical aspects of color. Class time is devoted to technical lecture/demonstrations on color theory and color printing, group critiques, and slide lectures. The slide lectures and discussions examine the use of color historically by visual artists and, more specifically, as it involves conventional and experimental photographic methods. The emphasis of the course is on the development of an idiosyncratic approach to photography and the world. Consequently, no assignments are given; instead, students are expected to generate work from their own interests, goals, and motivation. Students work on an extended project of their own choosing.
for the second half of the semester. Students should expect to purchase film and paper and budget for lab costs of processing slides (E6) and negative film (C41).

**DOCUMENTARY STRATEGIES**

**PHTI-UT 1006**
Prerequisite: Photography and Imaging Analog or Digital or permission of the department. 4 units. Fall and Spring.
This course considers the creative possibilities of a variety of documentary strategies. The editing of images, their structuring into an essay form, the interpretation of their various meanings, and the impact of the documentary essay on the world are all discussed. Students are assigned a range of problems that explore visual description and interpretation ranging from the photojournalistic to the autobiographical. In addition, each student develops a significant amount of time to producing a single-subject documentary project. Classes are lecture-demonstrations with critiques of student work and regular presentations of documentary photographs made throughout history, in different cultures and for different reasons, including the personal and the societal. Each student must have a camera.

**LIGHTING**

**PHTI-UT 1013**
Prerequisite: Photography and Imaging II or permission of the department. 4 units. This course is an introduction to photographic lighting, one of the most basic and important aspects of photography. The course examines the studio environment, as well as various location lighting situations. A rigorous series of lighting assignments thoroughly acquaints the student with the application and control of electronic flash, tungsten, and natural lighting. Still-life photography and portraiture are emphasized, and students discover the creative advantages of a variety of lighting equipment, camera controls, reciprocity corrections, synchro-daylight, and painting with light. Color theory, color temperature, and color correction are taught by using color transparency films. Students may work in black-and-white or color print form. Lighting equipment and basic materials are provided.

**ADVANCED LIGHTING AND PRODUCTION TECHNIQUES**

**PHTI-UT 1202**
Prerequisite: Lighting or permission of the department. 4 units. From Gregory Crewdson to David LaChapelle, photographers are making images that are increasingly complex in their production techniques—rivaling those of Hollywood films. This course picks up on the skills students have learned in basic lighting and allows them to develop a body of work that utilizes more complex lighting and production skills. The course begins with a series of demos and assignments designed to challenge and hone the students’ existing skills and transitions into a directed project of the students’ choice later in the semester. Students may work on any project/portfolio they choose, from fine art to fashion, with an emphasis on using light consistently throughout the body of work to convey a unified vision. Each student is encouraged to have a broad idea for a project/portfolio before registering for the course. Topics covered are advanced lighting techniques/ light shaping, casting talent/crew, production organization, special effects, RAW image conversion, shooting/lighting on location, and special lighting techniques for documentary projects.

**DIRECTED PROJECTS**

**PHTI-UT 1030**
Prerequisite: Photography and Imaging Multimedia or permission of the department. 4 units. Fall and Spring. The focus of this course is on the completion of a body of work; an intensive environment is created for the development of the student’s own vision. The project is self-directed from the student’s personal interest and concerns. The instructor helps direct, challenge, and teach the practice of questioning, analyzing, and completing a creative project. Students are expected to be self-reliant and responsible for ideas and intentions. Independent thinking and working are fostered, as are form, content, and the way the work addresses a given audience. Classes include lectures along with group and individual critiques. Lively, insightful, and supportive exchanges are encouraged.

**THE MAGAZINE AS VISUAL PIAZZA**

**PHTI-UT 1022**
Studio. Prerequisite: Photography & Imaging Multimedia. Indesign is recommended, but not required. 4 units. This course explores fashion magazines as a theatre for the imagination. We will consider in-depth the work of such legendary art directors as Alexy Brodovitch and Marvin Israel, and their collaboration with prominent photographers including Richard Avedon, Irving Penn, Hiro, and William Klein. Through magazine spreads from Harper’s Bazaar, Vogue, Égoïste, and Portfolio Magazine, along with film screenings of Funny Face, Qui êtes-vous Polly Maggoo? Blow up, and Who is Marvin Israel?, we consider the fashion magazine’s historical context, contemporary relevance, and its role as a force for social change. Field trips include a visit to the Richard Avedon Foundation and a contemporary fashion magazine. During the course of the semester, students create a fashion magazine. The magazine development process includes brainstorming, concept development, maquette sketches, photography, photo editing, writing, layout design, and type design. The finished product is a 64-page publication. Students work collaboratively in small groups.

**HISTORICAL PROCESSES**

**PHTI-UT 1214**
Prerequisite: Photography and Imaging Analog or permission of the department. 4 units.
This course investigates a variety of photographic processes that evolved in the second half of the 19th century. Students explore the historical and chemical aspects of the following light sensitive silver, iron, and palladium salts: photogenic drawings; calotypes paper negatives; cyanotypes; albumen prints; Van Dyke Brown; and palladium and platinum. Each student has the opportunity to print his or her own images with a variety of these processes and to become familiar with the process of making enlarged negatives digitally or in the wet lab. Basic materials are supplied. Students wishing to do additional work with platinum or palladium must furnish their own metallic salts. Students are required to keep a journal, do a research presentation for the midterm, and complete a final creative portfolio by the end of the term.

**COMMUNITY COLLABORATIONS: NEW YORK CITY TEENS SPEAK OUT**

**PHTI-UT 1220, STUDIO PIAZZA**
Offered Spring only. Prerequisite: Junior standing, working knowledge of photo-shop, community-based art teaching experience, or permission of instructor. Community Collaborations (aka CoCo) is a participatory photograpy project where NYU students teach digital photography to NYC public high school students and use the Web for exhibition, self-expression, and community building. In this Photography & Imaging and Art & Public Policy
Course, the NYU students work in teams of two or three and co-facilitate workshops with small groups of teens that meet twice a week from 3:30-6:00 on either Monday and Wednesday or Tuesday and Thursday. Cameras and all supplies are provided and the workshops take place in Photography and Imaging’s digital labs. The teens are given digital cameras to photograph their families, friends, and communities to create photographic essays exploring influence meaning. Formal design elements such as color, typography, scale, and sequencing are also examined. In addition, the nuance of HTML tags, hexadecimal colors, and image compression are explored. There are several short projects as students get up-to-speed on the technical side. Two larger projects comprise the remainder of the semester: a portfolio project that focuses on graphic and interface design and a Web project that uses “Web space” as a medium for its own sake. Students should be prepared to exercise both sides of their brain.

EXPANDING DIGITAL POSSIBILITIES PHTI-UT 1240
Prerequisite: Photography and Imaging Analog and Digital. 4 units.
Photography’s creative, artistic, and visual expression has changed the way we perceive the world around us and influenced our life more than any other medium. Yet, our perspective has been limited to the framed dimension, the classical notion of photography’s capabilities. In this course, we challenge the conventional methods of photography by exploring new ways of capturing an image with non-camera alternatives. We use emerging technology such as cell phones, 3-D programs, the Internet, screen capture devices, stereo algorithms, and many more.

Furthermore, our way of presenting the photograph has been limited by the physical space. We break away from the traditional way of seeing and presenting the image. We instead explore installation, book making, written and spoken words as image, and performance as non-tangible ephemeral image experience. This advanced course provides space for exploration of concepts and independent thinking with emphasis placed on realization of the student’s unique, creative vision.

INTERMEDIATE PHOTOGRAPHY PHTI-UT 1260
Prerequisite: Photography and Imaging Multimedia. 2 units.
Through demonstrations and hands-on instruction, students learn how to further control and expand their use of Photoshop; emphasis is on photographic concerns of tonality and color control as well as exploring the creative potential of constructing images from photographic source material and graphic design principals. A brief review of basic concepts and file formats and a discussion of workflow including the integration of the enhanced Adobe Bridge starts the semester. We review color correction and various selection refinements. Layering and layer masks are extensively examined and we touch on collage methods. We also look at automating routine actions to streamline your workflow. A thorough review of camera RAW image processing for greater control and retention of highlights and shadow detail is also included.

ADVANCED WEB DESIGN
PHTI-UT 1270
Prerequisite: Photography and Imaging III or permission of the department. 4 units. Spring.
The focus of this course is to investigate how sound, still-image, moving image, and visual language work together to create meaning. The course explores issues of narrative, interactivity, and nonlinearity as they relate to all types of projects from fine arts to documentary. A good deal of class time is devoted to work-in-progress critiques and discussions of contemporary multimedia projects and their historical precedents in photography, video, experimental film, performance, and installation art. During the first half of the semester, students explore key concepts in multimedia and begin working with ideas and tools. The second half of the semester is devoted to a self-directed final project that might be an interactive computer piece, a slide-show for the Web, or a form of students’ own invention. This is not a “software” course; rather, emphasis is placed on exploring ideas, developing content, and creating a new language through multimedia. Several tech workshops in audio recording/editing and in Flash are given throughout the semester to jump-start student projects. Please note: Students with Web or video skills may choose to work in these areas; however, this is not the focus of the course and Web and video technologies/softwares are not taught.

ADVANCED DOCUMENTARY STRATEGIES PHTI-UT 1216
Prerequisite: Documentary Strategies, Photожournalism, or permission of the department. 4 units. Spring.
This course explores conventional and alternative methods in documentary photography that have been used to explore a variety of subjects. Models such as the early Life magazine, the Farm Security Administration, collaborations between writers and photographers such as Let Us Now Praise Famous Men by James Agee and Walker Evans, the divergent coverage of the Vietnam War, and the work by collectives are among the many strategies discussed from a variety of cultures and political points of view. The course examines the variegated structure of the picture essay and contemplates the new potentials for it on a digital platform. While readings are assigned, the course concentrates on the student’s ability to conceptualize, carry out, and produce one small and one large documentary project during the semester.
SENIOR DIRECTED PROJECTS
PHTI-UT 1201
This course is required of all seniors the semester before their spring exhibition. If space permits, juniors may apply with portfolio review and permission of the department. 4 units.
Spring.
In this intensive critique course, students produce their senior thesis project for exhibition in the spring semester. Students are encouraged to use any photo-based method or approach that can best serve their individual ideas and directions. Later emphasis is on refining and editing each project, with assistance in determining a final completed form. Critical emphasis encourages the development of personal vision and project forms that best serve specific choices. Students are expected to challenge themselves and each other to delve deeper with their work and take risks. On the first day of class, students must bring a past project and be prepared to present their project ideas.

INTERNSHIP PHTI-UT 1300
Prerequisites: junior standing and permission of the internship coordinator. Students may enroll only after an internship contract has been signed. 1-4 units.
Juniors and seniors gain valuable learning experience and insight into the professional environments through this opportunity that bridges the academic and professional worlds. Students have been enrolled in internships at museums, art galleries, commercial photography studios, major publications, and with artists. Faculty adviser Mark Jenkinson facilitates the internship placement with regard to the student's interests as well as ensuring the educational propriety of the work. Units vary according to the nature of the placement. A maximum of 6 units total in Internship is allowed during a student’s career.
Students must download the internship guide and forms on the department website.

SENIOR FOCUS: CATALOG
PHTI-UT 1400
Open only to seniors. 2-4 units. Fall.
In this course, students conceive and produce their senior catalog and final senior group show announcement. Students organize, design, and carry out all aspects of production for the annual catalog and announcement. Seniors wanting input on the catalog's concept must be enrolled in the course. Skills employed and learning include the application of two-dimensional graphic design skills, investigation into the kinds and dimensions of materials, dealing with budgeting and production costs, selecting and working with printers, as well as engagement in the mailing and packaging process.

THE BUSINESS OF ART
PHTI-UT 1100
Open only to seniors. 2 units. Spring.
This course attempts to demystify the questions and decisions young artists face when choosing a profession in the arts. Central to the course is understanding that an artist’s creative growth and lifestyle choices are inextricably entwined with his or her financial security. Young creative professionals need to realistically assess their future goals and aspirations in order to find their niche in the worlds of both art and commerce, while supporting their larger creative vision. This course is largely a survey of the many career choices available to artists. Topics covered are graduate schools, careers in teaching, editorial, advertising, stock and corporate photography, art buying and photo editing, photo assisting, galleries, artist’s residencies, grants and fund-raising sources, portfolio preparation, and marketing résumés. The course relies heavily on guest speakers from the publishing, business, and art worlds, giving students the chance to show their work to, and elicit advice from, top industry professionals.

PHOTOGRAPHY I (OPEN ARTS) (FOR NONMAJORS)
OART-UT 11
There are no prerequisites for this course. This course is designed for nonmajors; please enroll directly via Albert. See Open Arts (http://specialprograms.tisch.nyu.edu/page/openClasses.html) for more information about this and other nonmajor courses. 4 units.
A basic black-and-white photography course, designed for nonmajors with little or no experience in photography. Emphasis is placed on the application of techniques in terms of personal expression. The course comprises technical lectures, laboratory demonstrations, and slide lectures of historic and contemporary photography, as well as critiques of student work. Approximately 10 hours of laboratory work are done weekly in addition to scheduled class time. On completion of the course, a student can expect to have a thorough understanding of the basics of black-and-white photography. This includes proper and consistent exposure, development, and printing. Students are required to have a 35mm camera with a meter and manual exposure control.

DIGITAL TOOLS (OPEN ARTS) (FOR NONMAJORS)
OART-UT 823
There are no prerequisites for this course. This course is designed for nonmajors; please enroll directly via Albert. See Open Arts (http://specialprograms.tisch.nyu.edu/page/openClasses.html) for more information about this and other nonmajor courses. 4 units.
This course explores the basic tools of digital imaging and the related network resources available to photo majors here on campus. The class explores Adobe Photoshop for image manipulation and InDesign, and Adobe Illustrator for design and layout purposes. Students learn to scan flat artwork as well as slides and negatives and capture images from video. Various output devices from laser and ink-jet printers to film recorders are covered, allowing for a maximum of media surfaces and printing techniques. Students work on several small assignments to introduce the hardware/software issues, but have the opportunity to complete a small project of their own for the end of the term. This course is not intended to completely cover the software packages listed, but to give students a fundamental understanding of the possibilities of the digital realm. A lab fee is assessed by the University bursar for this course. The department reserves the right to drop any student from a course who does not show up for the first meeting of the class.

PHOTOGRAPHY II (FOR NONMAJORS): ANALOG
PHTI-UT 1002
Prerequisite: Photography I, equivalent, or permission of the department. 4 units.
Photography II takes the tools from Photography I and expands them to develop one’s own vision. An informal survey of artists’ work and approaches is explored through the use of slides/video, visiting gallery and museum exhibitions, and a visiting artist. Students are expected to work on extended projects to develop an aesthetic and coherent photographic language. An emphasis is also placed on refining craft in relation to ideas and developing a critical vocabulary for discussion of visual arts projects. Classes include weekly critiques of student work. Each student must have a camera with manually adjustable aperture and shutter speeds. Some basic materials provided.
REQUIRED CRITICAL STUDIES CORE COURSES FOR MAJORS

CULTURE, HISTORY, IMAGING, AND PHOTOGRAPHY STUDIES
PHTI-UT 1005 4 units
This required freshman course consists of a series of weekly lectures, discussions, readings, and field trips to museums and galleries in the city. Lectures present historic and contemporary art and photography and its ideation as a basis for understanding the work the students are viewing on their weekly field trips. Students visit selected exhibitions chosen for their quality and relevance and arranged by geographic area of the city (one week SoHo, the next Chelsea, etc.). Students are required to monitor the daily press and periodicals for reviews of work they have seen and to highlight exhibitions the class should see. Additional readings of historic material are assigned, and short papers are required.

THE SOCIAL HISTORY OF PHOTOGRAPHY PHTI-UT 1101
Prerequisites: Culture, History, Imaging, and Photography Studies or equivalent. 4 units. Fall.
This sophomore course presents a social and political history of photography from its beginnings to the present day. It focuses on the popular forms of photographic imagery, like advertising, fashion, travel photography, the popular portrait and family snapshots, scientific documents, documentary reform, and photojournalism, and describes the medium's relationship to Western social history during the modern era. Matthew Brady, Annie Leibowitz, Richard Avedon, Roger Fenton, Nadar, Edward Steichen, Berenice Abbott, and Margaret Bourke-White (among others) are seen within the context of their respective art worlds, so the impact of art movements, cultural attitudes, and new technologies on photographers during different historical periods can be assessed.

ADDITIONAL CRITICAL STUDIES COURSES

ARTS WRITING PHTI-UT 1118 4 units. Fall.
A writing course with the larger aim of getting students to be more critical viewers and hence possess a more convincing voice—whether conveying, describing, analyzing, challenging, and/or critiquing what they see. The course requires students to attend exhibitions (mostly photography) on a regular basis (some of which happen during class time), and to write on a weekly basis. Initial assignments take the form of exercises, evolving into a more in-depth, content-driven criticism.

TOWARD A CRITICAL VOCABULARY PHTI-UT 1129
Prerequisites: The Social History of Photography and the Aesthetic History of Photography. 4 units.
This course takes as its main emphasis the analysis and synthesis of visual and written information. The readings include essays by Roland Barthes, Susan Sontag, and Fredric Jameson as well as articles or excerpts by Thomas Kuhn, Mircea Eliade, Nietzsche, Ortega y Gasset. This mixture of topics and issues is designed to broaden students' understanding of important concerns in philosophy, art history, science, literature, and psychology that are relevant to photography. Class time is spent in analysis of these texts in relation to historical and contemporary pictures.

CONTEMPORARY PHOTOGRAPHY: STILL AND MOVING PHTI-UT 1130
Prerequisites: The Social History of Photography and the Aesthetic History of Photography. 4 units. Spring.
This course provides an overview of the evolution of contemporary photography by examining diverse work made by creative photographers around the world during the last 10 years. Areas covered include new forms of documentary and photojournalism, the impact of new techniques of electronic image making, contemporary portraiture, artists' uses of photography, and photographic books. Students are expected to attend a number of current exhibitions around the city. Students' abilities to articulate their responses to different forms of photography are sharpened through regular short written assignments. Selected critical readings and a term project are required.

CONTEMPORARY AFRICAN PHOTOGRAPHY AND VIDEO PHTI-UT 1153
Prerequisites: The Social History of Photography and the Aesthetic History of Photography. 4 units. Spring.
This seminar explores the development of contemporary photographic and video practices as they relate to Africa. Organized thematically, it focuses on individual case studies—primarily living artists and public exhibitions—that comprise the dynamic and international realm of contemporary photo and video by artists living on and off the African continent. Emphasis is placed on the changing significance and role of photography within African and trans-African contexts. As a part of this process, we consider issues of representation; documentation, critiques, the reframing of sociopolitical issues and global relations; the visual articulation of racial, ethnic, gendered, and religious identities; as well as aesthetic ideas, performance, and the role of varied audiences and reception.

ADVANCED HISTORY SEMINAR: THE FUTURE OF IMAGING PHTI-UT 1170
Prerequisites: junior standing, the Social History of Photography, and the Aesthetic History of Photography. Course may be repeated. 4 units.
The introduction of digital imaging systems, allowing a new flexibility in image making and distribution, is revolutionizing photography. This course looks at photography's strengths and weaknesses, both real and imagined, in...
attempting to determine new strategies for its use as both society and technology evolve. Subjects include the role of the photograph during the Persian Gulf War, its heavy use in the field of multimedia, its problematic function as social critic, the imagery emerging from other cultures, and the clarion call for improved visual literacy. This course looks at the 150 years in which photographs have proliferated, how we have been changed by them, and how we can arrive at some understanding of this “image culture” around us in order to discern where it might be taking us.

ADVANCED HISTORY SEMINAR: THE BODY AND THE LENS
PHTI-UT 1120
Prerequisites: junior standing, the Social History of Photography, and the Aesthetic History of Photography. Course may be repeated. 4 units.
This seminar looks at the transformation of the male body and the female body in photographic history. Students look at the eroticization of the gendered, the gay body, and black body and discuss works by photographers such as F. Holland Day, Robert Mapplethorpe, Sally Mann, Carrie Mae Weems, Orlan, David Wojnarowicz, Andres Serrano, Renee Cox, Cindy Sherman, Alfred Stieglitz, E. J. Bellocq, Lorna Simpson, Deborah Bright, Lyle Harris, Cathy Opie, Ajumu, Larry Sultan, Yasumasa Morimura, among others. Photography has a long history of imaging the body, especially naked women. Students discuss the notion of the “gaze” as more than just a look and the implication of visualized fantasies in this genre in photography. Students also look at and critically discuss thematic exhibitions that have been produced over the last five years concerning these issues, such as Dear Friends, Rosse Is a Rosse Is a Rosse: Gender Performance in Photography, and Picturing the Modern Amazon.

ADVANCED HISTORY SEMINAR: HUMAN RIGHTS AND PHOTOGRAPHY
PHTI-UT 1120
Prerequisites: junior standing, Social and Aesthetic History of Photography and one intermediate-level course. Lecture. 4 units.
This course focuses on photography, representation, and human rights. Specifically, we examine the crucial role that photography plays in the global human rights movement. Many photographers who once considered themselves to be working within a documentary tradition now conceive of themselves as also working within a human rights framework. In order to understand this change, we need to view the many historical and contemporary movements related to documentary photography. We also explore critical issues surrounding the ethics and politics of photographic representation and the different mediums (such as traditional print media versus new media) used to express human rights issues. We also carefully place photography and visual representation within the wider field of human rights. And finally, we study the impact photography has had on social change, and the many possibilities photographs may have in the future struggle for universal human rights.

ADVANCED HISTORY SEMINAR: STIEGLITZ/STEICHEN—A LIFE IN PHOTOGRAPHY
PHTI-UT 1120
Prerequisites: junior standing, the Social History of Photography, and the Aesthetic History of Photography. Course may be repeated. 4 units.
This course, part lecture and part seminar, explores the various ways in which photographers can choose to have “A Life in Photography” (the title of Edward Steichen’s autobiography). Beginning with Alfred Stieglitz and Steichen, two seminal figures from the turn of the 20th century, the syllabus focuses on biographies of the artists to ascertain why and how they made choices to engage (or not) the social and economic issues of their time. Disguised with the new mass culture, Stieglitz chose to actively champion the elitism of art; Steichen, however, decided to spend his life working not only as a painter and photographic artist but also in advertising, in fashion and studio portraiture, as a war photographer, and a curator—in other words, exploring the various levels of visual culture, both high and low, and thereby helping to shape what has become contemporary American media. Until recently, Stieglitz’s choice was lauded as heroic by critics and historians, and Steichen’s was seen as a somewhat embarrassing sellout to capitalist kitsch. But recently the tides are turning, and photographers who have chosen to work commercially, and to embrace the possibilities of mass culture instead of or in addition to artistic expression, are being seen as harbingers of the pervasive image-culture that is the hallmark of the 21st century. This sea change is the subject of this course.

ADVANCED HISTORY SEMINAR: VISUALIZING CULTURE
PHTI-UT 1120
Prerequisites: junior standing, the Social History of Photography, and the Aesthetic History of Photography. Course may be repeated. 4 units.
Explores the range of ideas and methods used by artists, historians, and critical thinkers in addressing visual culture, e.g., photography, video, and film. It combines historical and theoretical approaches and addresses the problematic construction of art and family images; the female body; displacement; and how technology is used in telling the visual story. The course starts by examining a variety of cultural experiences in visual culture. It provides perspectives in criticism in museum and popular culture, and it looks at the visualization of gender, race, identity, and sexuality in art.

ADVANCED HISTORY SEMINAR: BEAUTY MATTERS
PHTI-UT 1120
Prerequisites: junior standing, the Social History of Photography, and the Aesthetic History of Photography. Course may be repeated. 4 units.
This seminar draws on specific images and individual “case studies” to explore ideas and representations of beauty. Students consider ways of “reading” beauty in contemporary visual art, film, video, media, fashion, advertising, and music. This seminar is an exploration of the problematics of beauty. Beauty is contested in art, media, and everyday culture. The seminar also explores the ways in which our contemporary understanding of beauty is constructed and informed by visual culture in museums, photography, advertising, film, and music. From the moment that photography was invented in 1839, people began to have their own portraits made. The portraits offered a framework in which to imagine the history behind the photographic image and to explore the notion of transformation. Central to our
discussions in this seminar is a focus on how beauty is imagined and realized. Using a series of case studies, students also consider the political image, race, class, and gender. Topics for student projects may be drawn from those discussed in class or questions raised in the text such as: What is beauty? Is beauty exploited in the media, hip-hop culture, or in art? Is beauty a matter of conditioning? What are the implications of beauty in history and contemporary culture? Does beauty matter?

This seminar is designed to enable students to think critically about the notion of beauty and to think about the consequences of the decisions they make about beauty. Students play an active role in constructing an argument about beauty. The primary focus is on reading, interpreting, and evaluating racialized, sexualized, and objectified images of men and women. Students explore the possibility that there exists a common reading of this imagery. Over the semester, students also look at fashion, narrative films, exhibitions, family images, and zine culture to examine viewer's responses. Students view the works of artists and photographs such as James VanDerZee, Carrie Mae Weems, Malick Sidibe, Robert Mapplethorpe, Andres Serrano, Seydou Keita, Yasumasa Morimura, Cindy Sherman, Joy Gregory, Orlan, Ray K. Metzker, Ralph Gibson, Nan Golden, Lorna Simpson, among others.

ADVANCED HISTORY SEMINAR: HEAVY LIGHT PHOTOGRAPHY IN JAPAN FROM THE 1850S TO THE PRESENT PHTI-UT 1120
Prerequisite: Social and Aesthetic History of Photography, or senior standing and 2 critical studies courses beyond City, History, Imaging and Photography Studios. Non-majors with background in Art History or Asian Studies are also eligible for the course. See department for permission. 4 units. Offered fall only.

Japan is the Asian nation with the longest and most distinctive photographic tradition. This course examines the main currents in Japanese photography from the 1850s to the present, concentrating on the ideas and visual idioms that have informed the country’s leading photographers. We begin with a historical survey of the development of photography in Japan since the mid-19th century, but we concentrate mainly on the years from 1960 to the present, a period marked by a host of startlingly original and innovative visual artists. Figures whose work is explored include such celebrated postwar photographers as Shomei Tomatsu, Eikoh Hosoe, Daido Moriyama, Miyako Ishiuchi, and Nobuyoshi Araki. Contemporary photographers whom we examine include Yasumasa Morimura, Moriko Mori, Nanya Hatakeyema, Miwa Yanagi, and Tomoko Sawada. Special attention is given to the importance of the photobook as a major medium for Japanese photographers. And since many contemporary Japanese photographers also work regularly in video, there are regular video screenings throughout the semester.

ADVANCED HISTORY SEMINAR: ARCHIVES PHTI-UT 1120
Seniors and Graduate Students must interview the professor for entrance to this course. This interdisciplinary seminar explores the role of the archive as the actual and conceptual origin or grounding context of much, if not all, research in the arts and humanities. Virtually all-intellectual inquiry into artistic and humanistic expression – whether we are considering artworks, literary texts or scholarly productions – ultimately makes reference to one authoritative version of the object under discussion. This version is most frequently housed in some kind of actual or virtual archive from where the work is canonized, and effectively put into circulation. The archive is supposed to guarantee authenticity while permitting revisions and rethinking of the humanistic heritage. The archive is thus at once the solid reference point and grounding origin of scholarly work, and the site where prevailing views are most effectively challenged or overthrown. This class will examine two particular aspects of this process: the notion of the archive as an actual physical location that houses actual objects and artifacts beyond an artist’s lifespan, and the metaphor of the archive as the receptacle of past knowledge and a work’s inalienable history. Different types of archives and issues will be addressed, since we will include literary works, art objects, political documents, racial and national repositories as well as technological storage “spaces” in our discussions. Guest speakers, experts on various types of research materials, will supplement lectures by the two professors, who specialize in the history and theory of modern texts and images respectively. Updating classical concepts of the archive, we will try to examine new technologies.

ADVANCED HISTORY SEMINAR: PHOTOGRAPHY, FICTION & FILM PHTI-UT 1120
Prerequisite: Social and Aesthetic History of Photography and one Intermediate Level This seminar will explore some of the ways in which photography has been incorporated into the novel, the poem and the fictional film. It will also look at ways in which the medium of photography and its practitioners have been imagined within these media. Works investigated will include stories, novels and films by authors such as Michelangelo Antonioni, Julio Cortazar, W.G. Sebald, and Wim Wenders, among others. The course will require a considerable amount of reading and writing.

MEDIA AND ADVOCACY PHTI-UT 0828
Prerequisite: Open to graduate and junior/senior undergraduate students with a background in media and/or human rights

Why have so many media-makers moved from documentary witnessing to social advocacy? Is the move due to the increasing fragmentation of media outlets, media’s decreasing credibility, or the apparent non-responsive sensitivity of political entities to global and local problems? What are historical precedents for current advocacy, from John Heartfield’s anti-Nazi collages to the Farm Security Administration’s photographers? What are new possibilities for influencing the public using strategies such as citizen journalism, blogging and “serious gaming”? This course will involve both individualized research by the students into historical and contemporary models, and an attempt to conceptualize new strategies of media advocacy using emerging technologies.
We are dedicated to educating writers as thinkers and artists who are serious, ethical, and responsible. We believe that it is our responsibility to encourage dramatic writers to find truth and to have the courage to tell that truth in their stories. We encourage the writers in our program to develop their own voices and their own visions.

Because of changing economics, new technology, and cross-fertilization in the arts, the artist of today characteristically works in a variety of media. We train emerging dramatists to work with flexibility, pace, and confidence in those media and in different dramatic forms and genres. We believe the study of playwriting, understood as stagecraft and the world of language, must and should be combined with the study of film and television writing, understood as fluency in visual language and storytelling.

The Goldberg Department of Dramatic Writing has recruited an entirely professional faculty of working writers, scholars, and production artists. It attracts highly talented writers from all over the world. Our ultimate aim is to graduate well-educated, well-rounded writers who will create new works of art and who will educate, entertain, enlighten, aggravate, delight, stimulate, and inspire people throughout the world.

All students, whether playwrights or screen and television writers, train in all disciplines, and then focus on a single medium as they proceed in their studies toward the final thesis project.

Undergraduate Program

The undergraduate program in Dramatic Writing, which leads to the Bachelor of Fine Arts degree, is divided into six parts: writing, text analysis, production/performance, general education, expository writing, and electives. Students may enter the program either as freshmen or as transfer students. The curriculum as a whole enables them to analyze the dramatic text as it has developed since the time of the ancient Greeks, learn the rudiments of production techniques, explore the world of performance, and develop and refine their writing ability through a series of intensive workshops.

During the first two years of study, students acquire a strong liberal arts background while sharpening their writing skills. This grounding in the arts and humanities encourages the development of imagination and intellect—essential parts of a writer's training.

Students who have completed one or two years of college are often ready to concentrate on a particular field of interest. For students in their final semesters, the major in dramatic writing serves as preprofessional experience. Work is judged by eminent writers according to
rigorous professional standards. Students also get a realistic view of the profession through meetings and discussions with producers, agents, and directors—the people with whom the dramatic writer works.

The undergraduate program is designed to be completed in four years of full-time study. By the senior year, each student is expected to have developed several full-length works for film, stage, or television.

**ADMISSION AND APPLICATION INFORMATION**

For general University guidelines, refer to the Admission section beginning on page 215. Admission to the Tisch School of the Arts is highly selective. Admission is based on a careful evaluation of secondary school records; scores on standardized tests; personal essay; recommendations from guidance counselors and teachers; and a creative review in the form of a portfolio. Evidence of character and maturity are regarded as essential in potential students who hope to benefit fully from the unique offerings of the University and its urban environment. Participation in meaningful school and community activities is also an important factor. A student applying to the Tisch School of the Arts must submit an application to New York University and indicate the particular department that he or she wishes to enter and may only apply to one program. Prospective students wanting more information about undergraduate admission should refer to the Undergraduate Admissions Web site at www.admissions.nyu.edu. Prospective students wanting more information about the artistic portfolio should visit the department’s Web site at www.ddw.tisch.nyu.edu.

The undergraduate program in Dramatic Writing is academically and creatively demanding. Only applicants with demonstrated creative excellence and a record of academic achievement are considered for admission. In addition to submitting a completed application form, applicants must include a brief statement explaining what they expect to contribute to the program and what they expect to gain from it. Applicants are required to submit 25 pages of original fiction or drama. A maximum of 10 pages of a spec TV script may be submitted and must be accompanied by 15 pages of original fiction or dramatic writing. Applicants should NOT send essays as part of their creative portfolio, nor should they send film or stage reviews, scholarly papers, term paper assignments, etc.

This material should be submitted directly to the Rita and Burton Goldberg Department of Dramatic Writing, Tisch School of the Arts, New York University, 721 Broadway, 7th Floor, New York, NY 10003-6807, Attn: Head of Undergraduate Admissions. Personal recommendations from teachers, academic administrators, and professional artists will be well regarded. Please check the Web site for the various deadlines: early admissions and regular admissions deadlines, as well as deadlines for internal and external transfers.

The program cannot and will not undertake to return any portfolio material submitted by an applicant.

**TRANSFER CREDIT AND MINIMUM RESIDENCY**

Credit is granted for academic work completed at another institution in accordance with University regulations as stated on page 219. Advanced Placement credit for classes taken on the high school level will be transferred as follows: a maximum of 8 units may be applied toward liberal arts requirements; the balance may be applied toward a maximum total of 32 units, the total that may be awarded from AP exams. Students have a limited amount of time to rescind the application of transfer or AP credits from their degree credit status. This may happen when students discover that they want to take more courses at NYU, either inside or outside the department.

Transfer students should be aware that the maximum number of transfer credits allowed in the Goldberg Department of Dramatic Writing is 56. Transfer students should expect to spend a minimum of five academic semesters of study in the Goldberg Department of Dramatic Writing before they qualify for graduation.

**UNDERGRADUATE DEGREE REQUIREMENTS**

The undergraduate program in dramatic writing offers the degree of Bachelor of Fine Arts. Candidates for the bachelor’s degree must fulfill the following requirements:

1. A minimum of 44 units in writing and text analysis, comprising lecture courses, workshops and seminars.
2. A minimum of 12 units in production, performance, and internship.
3. A minimum of 44 units in general education.
4. A minimum of 27 units in electives. Total: 130 units

**DISTRIBUTION REQUIREMENTS**

**Area I: The Major**

A minimum of 44 units, including:

- Craft of Dramatic and Visual Writing I and II
- Intro to Workshop I (Primary Concentration)
- Intro Workshop I (Secondary Interest)
- Intermediate Workshop (Primary Concentration)
- Advanced Workshop (Primary Concentration)
- Thesis (Primary Concentration)
- Forms of Drama I and II
- Shakespeare for Writers
- Film Story Analysis I and II

(Note: Students must take four classes in their primary concentration. Two should be completed by the end of their junior year. Students may take additional writing workshops as electives in any of the concentrations.)

**Total Area I: 44 units**

**Area II: Production and Performance**

A minimum of 12 units chosen from the following courses:

- Fundamentals of Filmmaking Workshop
- Fundamentals of Theatre Arts Internship
- Professional Colloquium
- Elective, as needed

**Total Area II: 12 units**

**Area III: General Education**

A minimum of 44 units, including the following:

- Expository Writing/Core Curriculum (8 units; two semesters required for freshmen, one semester for transfers, or the two-semester International Writing Sequence for international students)
- Text and Ideas (CAS MAP course; 4 units)
- Cultures and Contexts (CAS MAP course; 4 units)
- One course in history (4 units)
- One course in social science or natural science, 4 units
- Five additional courses in the liberal arts

**Total Area III: 44 units**

**Area IV: Electives**

A minimum of 27 units of additional course work from any division of NYU (other than the School of Continuing and Professional Studies)

**Total Area IV: 27 units**

**Total All Areas: 130 units**
DOUBLE MAJOR
It may be possible for an undergraduate to complete a double major if he or she successfully completes the requirements for a major in dramatic writing and successfully completes the requirements for a major in a separate department of the Tisch School of the Arts or the College of Arts and Science. For example, writing majors may combine their curriculum with a major in journalism or English. The flexibility of the distribution requirements and elective units allows many combinations. In some cases, this may require spending an additional semester at the school. Students may only declare their double major after one year of work in the program.

The department also requires all undergraduate students, at the end of their sophomore year, to file a statement of academic intent, indicating an area of academic interest in which they will focus their general education courses.

Doing a double major within Tisch requires that you apply to the desired department (Film and Television, Undergraduate Drama, or Cinema Studies) after your first, or possibly your second year. You must be accepted, just as you were to the Department of Dramatic Writing, based on a new application. Then your department requirements are adjusted.

Graduate Program

To earn the Master of Fine Arts degree in dramatic writing, each student must complete several polished, full-length dramatic works. Here, the process is almost as important as the goal.

During the first year, the graduate seminars in theatre and film writers in the nature of dramatic conflict and dramatic situations; on the coincidence of character and circumstance; as well as about story purpose, structure, characterization, dialogue, and theme. Students are required to complete an original one-act play, a full-length play, and a full-length screenplay. In the spring, production workshops give students the opportunity to try out ideas and assess their suitability for film or the theatre. Just as an artist uses a sketchbook to work out an idea for a painting, graduate students in the Goldberg Department of Dramatic Writing use videotape and access to the acting and directing companies or staged readings as a means of seeing how well their work holds up in the medium for which it is intended. In the second year, work is concentrated on the master's thesis (a full-length dramatic work), internships, and studies in text analysis. There are also special seminars and colloquia on contemporary theatre where students hear guest speakers: visiting playwrights, screenwriters, television writers, directors, agents, and literary managers who either discuss their work or discuss current topics in the entertainment business as they relate to writers. In addition, many students work on a second full-length play, film or television script in an advanced tutorial. Finally, there are two one-year long theatre lab courses for playwriting concentrates: one at The Public Theatre (one year), the other at INTAR. Students apply to the class of their choice, but the department will make final decisions if the demand for either class exceeds the allotted spaces.

The faculty members with whom students meet in weekly workshops are all professional writers. At times, when they feel it would be of benefit to student work, they will call on outside writers to act as consultants and critics. In each student's last semester there are full thesis readings of plays, and showcases of sequences from graduate thesis screenplays and television scripts. These are public presentations—staged by a professional director and with professional actors, and are advertised to the professional world as well as the public.

ADMISSION
The graduate program in dramatic writing is a two-year sequence of full-time study designed for writers with a proven creative ability and a record of academic excellence. Please note that a majority of classes meet during the daytime.

Admission to the program depends primarily on the quality of the writing that an applicant submits—a full-length play, screenplay, or teleplay. The program accepts shorter works; provided there is at least a total of 50 pages of creative material submitted. The program prefers submissions in dramatic form; novels and short stories may also be considered but dramatic material is generally stronger. One spec TV script may be submitted and must be accompanied, at minimum, by an equal amount of original dramatic writing.

Students who have recently graduated from the Goldberg Department of Dramatic Writing with a B.F.A. must wait at least three years before applying to the graduate program. If you transferred into the B.F.A. program, you may apply to the graduate program, and the graduate admissions committee will consider making an exception to the three-year rule.

All submitted work must be original (not adapted) and written solely by the applicant. International applicants should write the scripts themselves. If an applicant can not complete a script submission independently, that indicates the applicant should improve English skills prior to applying to this program.

All creative materials should be mailed in one well-wrapped, clearly labeled package to Rita and Burton Goldberg Department of Dramatic Writing, Tisch School of the Arts, New York University, 721 Broadway, 7th Floor, New York, NY 10003-6807, Attn.: Graduate Admissions.

The program seriously considers transcript(s) from applicants' undergraduate and graduate schools and letters of recommendation in making the admissions decision. The personal statement is also very important. In addition, the program requires a separate sheet listing any publication or production of work and whatever work experience the applicant has had that is relevant to a writing career. See page 224 for details of the graduate application.

The deadline to apply is December 1.

GRADUATE DEGREE REQUIREMENTS
Candidates must complete 68-72 units in the following areas: 26 units in the writing sequence; 9 units minimum in the production sequence; 16 units minimum in the text analysis sequence; 11 units in the graduation sequence; and 6-10 units in electives. As part of this, candidates for the degree of Master of Fine Arts must complete a full-length piece of work for stage or screen through at least two revisions of the first draft.

All graduate students must maintain an average of B (3.0) in order to remain in the program and graduate. Students who receive a grade of IP, IF, or lower than B in a writing workshop are placed on departmental probation with the expectation that the grade will be raised.
in the following semester. If work does not improve, the student's standing in the program is reviewed by the chair and the full-time faculty. At the completion of the first and second semesters, all graduate students' work is reviewed by the faculty of the department. Students whose work is found unsatisfactory will be asked to withdraw.

Faculty

A listing of faculty for the Rita and Burton Goldberg Department of Dramatic Writing is below. For full biographies on departmental faculty, visit http://ddw.tisch.nyu.edu/page/faculty.html.

Annie Baker
Adjunct Instructor in Dramatic Writing
Ethan Berlin
Adjunct Instructor in Dramatic Writing

Walter Bernstein
Visiting Instructor in Dramatic Writing

Donald Bogle
Visiting Instructor in Dramatic Writing

Loren-Paul Caplin
Adjunct Instructor in Dramatic Writing

Sabrina Dhawan
Assistant Professor of Dramatic Writing; Area Head of Screenwriting
B.A., Delhi; M.F.A., Columbia; M.A., Leicester

Mark Dickerman
Associate Professor of Dramatic Writing
B.F.A., New York

Elizabeth Diggs
Associate Professor of Dramatic Writing; Area Head of Undergraduate Studies
B.A., Brown; M.A., Ph.D., Columbia

Robin Epstein
Adjunct Instructor in Dramatic Writing

Martin Epstein
Associate Arts Professor of Musical Theatre
B.A., City College (CUNY); M.A., San Francisco State

Oskar Eustis
Arts Professor
Hon. doctorate, Brown

Gordon Farrell
Adjunct Instructor in Dramatic Writing
B.F.A., United States International (San Diego); M.F.A., Yale

James Felder
Associate Teacher in Dramatic Writing; Head of Undergraduate Admissions

Gary Garrison
Adjunct Instructor in Dramatic Writing
B.A., Lamar; M.A., North Texas; Ph.D., Michigan

Daniel Goldfarb
Associate Teacher in Dramatic Writing

Brian Goluboff
Adjunct Instructor in Dramatic Writing
B.F.A., New York

Linda Gottlieb
Adjunct Instructor in Dramatic Writing

David Grimm
Adjunct Instructor in Dramatic Writing

Ian James
Teacher of Dramatic Writing

Len Jenkin
Professor of Dramatic Writing; Head of Graduate Admissions; playwright, screenwriter, and director
B.A., M.A., Ph.D., Columbia

Jessica Keyt
Adjunct Instructor in Dramatic Writing

Joe Kelly
Adjunct Instructor in Dramatic Writing
B.S., SUNY (Binghamton); M.F.A., New York

Padraic Lillis
Adjunct Instructor in Dramatic Writing

Eduardo Machado
Arts Professor of Dramatic Writing

Cheri Magid
Associate Teacher in Dramatic Writing

George Malko
Adjunct Instructor in Dramatic Writing

Sam Murakami
Adjunct Instructor in Dramatic Writing

Janet Neipris
Professor of Dramatic Writing; Head of Graduate Development
B.A., Tufts; M.A., Simmons College; M.F.A., Brandeis

Peter Nickowitz
Adjunct Instructor in Dramatic Writing

Suzan-Lori Parks
Visiting Arts Professor in Dramatic Writing

Daniel Pulick
Adjunct Instructor in Dramatic Writing

Jacquelyn Reingold
Adjunct Instructor in Dramatic Writing
B.A., Oberlin College; M.F.A., Ohio

Dr. Carol Rocamora
Adjunct Instructor in Dramatic Writing
B.A., Bryn Mawr College; M.A., Ph.D., Pennsylvania

Charlie Rubin
Assistant Professor of Dramatic Writing; Area Head of Television Writing

Charlie Schulman
Adjunct Instructor in Dramatic Writing and Open Arts Curriculum
B.A. (hon.), Michigan; M.F.A., New York

Paul Selig
Associate Teacher of Dramatic Writing; playwright.
B.F.A., New York; M.F.A., Yale

Lucy Thurber
Adjunct Instructor in Dramatic Writing

Zipora Trope
Assistant Professor in Dramatic Writing

Charlie Zaremba
Adjunct Instructor in Dramatic Writing

Lucy Thurber
Assistant Professor of Dramatic Writing
M.A., Ph.D., Michigan.

Joe Vinciguerra
Associate Teacher in Dramatic Writing

Richard Wesley
Associate Professor of Dramatic Writing;
Chair, Rita and Burton Goldberg Department of Dramatic Writing
B.F.A., Howard University

Sheldon Woodbury
Adjunct Instructor in Dramatic Writing
B.A., Williams College; M.F.A., New York

Rafael Yglesias
Adjunct Instructor in Dramatic Writing

Thomas Zafian
Adjunct Instructor in Dramatic Writing
B.F.A., New York
Dramatic Writing

Undergraduate Courses (Core)

Undergraduate and Graduate Courses

Writing Workshops

Note: Craft of Visual and Dramatic Writing I-II (undergraduate level) or Graduate Playwriting Workshop I-II and Graduate Screenwriting Workshop I-II (graduate level) are prerequisites to all writing workshops.

Craft of Visual and Dramatic Writing I-II

Formerly DWPG-UT 11-12. Required course. 6 units each semester. Both semesters must be taken to receive credit.

A combination lecture and discussion course. The weekly lecture introduces the basic principles and vocabulary of dramatic writing. In recitation sessions, students read and discuss their own writing as it relates to the lecture material. There is also a colloquium section in which students stage their assignments in the Goldberg Theater for an audience of several classes.

Playwriting I DWPG-UT 30

3 units. May be repeated.

A topics course and playwriting workshop required of all students, building on the principles learned in the Craft of Visual and Dramatic Writing. Strong emphasis is placed on the identification of the dramatic situation, the inciting incident, and turning credits in the narrative construct. Students also learn about creating and sustaining dramatic tension in scenes. Other topics covered include characterization, dialogue, plot and structure, theatricalization—use of physical action, props, movement, sound, and light as primary to the theatrical experience—and the use of differing narrative modes while maintaining a clear dramatic arc. These goals are accomplished not only through writing exercises, but also through rigorous comparative analysis of dramatic texts from contemporary playwrights of different backgrounds and genres. A key assignment is the completion of at least one play of 10 to 20 minutes in length that clearly demonstrates a mastery of these techniques. Students also are expected to complete a full-length stage play by the end of the semester. Students must come to the first class with two ideas for a full-length play. Each idea should be described in one-page summary. Students must leave this course with a complete short play and the first draft of a full-length play. Students must complete the required work to move to the next level.

Playwriting II DWPG-UT 1040

3 units. May be repeated.

An intensive teaching and workshop course designed to expand on and enhance the techniques learned in Playwriting I and to encourage the student writer to engage the work and the world more critically. The writer reads and analyzes examples of literature from fiction and nonfiction, shaping the dialectic into the artistic, in addition to reading assigned dramatic texts specific to the writer's work. Students are expected to rewrite their full-length script, written in Playwriting I, in some cases engaging in page-one rewrites; in others improving and adding shading and nuance. In all cases, writers find themselves challenged to see their work in a new context and from a different point of view. The combination of readings in the lectures and for the student's specific work and the execution of craft in recitation is expected to accomplish this. Students not only complete a rewrite of the work they bring in from Playwriting I, but are also expected to begin, complete, and begin the rewrite of a second full-length play. To that end, come to the first class with three ideas for full-length plays. Each idea can be described in one or two typewritten paragraphs.

Advanced Playwriting DWPG-UT 1050

3 units. May be repeated.

Students in this course must have completed at least one full-length play. For undergraduates, their project depends on their thesis status. Students may not work on a thesis project in this course unless they are graduating in the following semester. If students are in this course and in a thesis course this semester, this means they are writing two different full-length pieces.

Advanced Screenwriting DWPG-UT 2055

3 units. May be repeated.

An intensive seminar in screenwriting for the most advanced students. Each week, one student's material is examined in detail in a story conference conducted by the instructor. Thus, students must have a completed first draft or detailed scene treatment ready at the start of class. Students read each other's works prior to the weekly story conference. All interested students must submit their scripts, with detailed step-sheets, to the professor.

Golberg Master Class in Playwriting DWPG-GT 2050

3 units.

This course is for students committed to playwriting. There are six graduate slots
and six undergraduate slots. Undergraduates should have taken Advanced Playwriting and be enrolled for (or pursuing) a thesis in Playwriting. Graduate students must be doing a playwriting thesis; for second-year graduate students only. Students work under the guidance of a distinguished playwright in developing and writing a new one-act play for the stage. Past teachers have included David Ives, Doug Wright, and Susan Miller.

**INTRODUCTION TO HALF-HOUR TELEVISION COMEDY WRITING**

DWPG-UT 1042.001 3 units.

This is the “gateway” course to the television concentration. Students must take either one to move on to any other television courses. There are no exceptions to this rule. This television course takes the student step-by-step through writing his own script for an ongoing television half-hour comedy. It is not a class for writing pilots. This course goes from the premise line, to the one-page outline, to writing paragraphs through revision and classroom workshop critiquing. Some students complete scripts, though others may complete or revise them in an advanced-level television course later on. This is a high-level course that prepares students for the professional world.

**TELEVISION I: WRITING THE HALF-HOUR TELEVISION ANIMATED COMEDY**

DWPG-UT 1042 3 units.

This television workshop course takes the student step-by-step through writing their own script for an ongoing half-hour animated series. The course covers adult animated series, kids’ series, and anime. It stresses comedy—note course title—but a half-hour animated drama may be allowable. The course goes from the premise line, to the one-page outline, to writing paragraphs through revision and classroom workshop critiquing. Some students complete scripts, though others may complete or revise them in an advanced-level television course later on. This is a high-level course that prepares students for the professional world.

**TELEVISION II: WRITING THE ONE-HOUR DRAMA**

DWPG-UT 1048.001 3 units.

A course for starting a one-hour dramatic script or for revising/completing the one-hour script begun in the previous semester. (Students arrive at this course at different levels of expertise.) For those students new to writing a one-hour, this television workshop course takes the student step-by-step through writing their own script for an ongoing one-hour television dramatic series. The course goes from premise lines, through the outline, to writing a solid draft of the script that may be polished in Advanced, in spring. This is a high-level course that prepares students for the professional world.

**WRITING FOR CHILDREN’S TELEVISION**

DWPG-UT 1047 3 units.

Animation aimed at children and teens continues to provide perennial entertainment around the world. How do these series continue to endure, both in a practical and creative sense? In this course, students explore writing for “kids animated” programs across the genres of action, comedy, and educational programming. Students analyze series bibles, premises, outlines, and scripts for existing shows and ultimately develop a spec from concept to script. In addition, students explore the writing of comic books as a corollary to cartoons; how they are similarly constructed and maintained in an ongoing series, as well as their critical differences.

**ADVANCED HALF-HOUR COMEDY WRITING**

DWPG-UT 1150 3 units.

This sequel to Half-Hour Comedy Writing or Half-Hour Animation Comedy Writing is for the continuation/revision of existing scripts developed during in previous semesters. There may be brief units on sketch, monologue work, or pilots. Students may begin a new half-hour comedy in this course with the permission of the instructor. Study groups are required of students. This is a high-level course that prepares students for the professional world.

**ADVANCED TV WRITING**

DWPG-UT 1150 3 units.

This is an advanced course in television writing, mainly for the revision of previous work in either the half-hour or one-hour television form though some exceptions may be granted to start a new work. This is a high-level, thesis-like course that prepares students for the professional world. Study groups are required of students.

**GRAPHIC STORYTELLING: INTRODUCTION TO COMICS WRITING**

DWPG-UT 1044 3 units.

A spin-off of the department’s popular Introduction to Animation Writing, this writing workshop examines comic books as a truly original American art form. The instructor—who has written professionally for over eight years with distinguished runs at both Marvel and DC (Superman, X-Men, Justice League)—introduces students to the scope of the comics medium, while developing a foundation of skills necessary to create comics and work in the field. Students study story structure through examination of successful (and unsuccessful) comics across many genres, leading to an original script or series pitch. A strong focus on a reading list of graphic novels—as a way to explore “nontraditional” themes—rounds out the course. Group review of students work. Guest speakers.

**WRITING FOR VIDEO GAMES**

DWPG-UT 105 3 units.

Computer games have emerged in recent years as a significant new popular art form—an art form that depends on the coherent and compelling construction of narrative, dialogue, character, and drama. The computer game writer or scenario designer is responsible for taking the animated units and programming created by software specialists, and fashioning these into a meaningful experience for the gamer. This new discipline requires the fluid use of narrative elements, the ability to write persuasive dialogue under conditions quite different from those of stage or film, and a working knowledge of the technical limitations and demands of computer game construction. In this course, students are introduced to these fundamental principles. Initial focus is on the real-time strategy format (RTS), utilizing the game-editing tools provided with Age of Empires and Empires: Dawn of the Modern World. Students research essential background materials, compose overarching narratives, and then write fully fleshed out scenario scripts. Finally, students are taught the rudimentary grammar of computer game narrative through actual hands-on construction of single player scenarios.

**B.F.A. THESIS PROJECT**

DWPG-UT 1060, DWPG-UT 1062, DWPG-UT 1065 3 units.

Every student must satisfactorily complete a B.F.A. thesis project (for stage,
screen, or television) in order to receive the B.F.A. degree. The playwriting or screenwriting student completes a full-length piece of work within a workshop or under the advisement of a writing instructor. The thesis adviser serves as project supervisor, shepherding the student through the completion of the project and aiding the student in the selection of a crit panel.

B.F.A. THESES—TELEVISION

DWPG-UT 1062
3 units.

This is for the continuation and revision of material that has begun in previous half-hour and one-hour classes. Students must be prepared to critique and evaluate scripts in both the half-hour and one-hour formats, which they have been trained to do. Everyone in this course has had at least one course in each area. To start a new work in this class, students must be unarguably “done” revising previous material. Study groups figure into this course, and students must attend all meetings. There may be two or three courses on related topics such as sketch comedy. Undergraduates only: This course prepares the television concentrate for their crit.

UNDERGRADUATE INDEPENDENT STUDY DWPG-UT 1400
Units vary.

Enrollment requires the recommendation of the faculty. Recommendation is based on the student’s ability to work independently and on the student’s academic record.

TEXT ANALYSIS

FORMS OF DRAMA I

DWPG-UT 1103
4 units.

A general survey of dramatic literature from ancient Greece to the beginnings of the modern movement, with emphasis on the changing conventions, techniques, and purposes of playwriting. The graduate section requires an extended reading list and more theoretical discussion; the undergraduate section confines itself to close reading and study of eight selected plays.

FORMS OF DRAMA II

DWPG-UT 1104
4 units.

An intensive study of the major 19th- and 20th-century playwrights whose work comprises the modern theatre at its best. Particular emphasis is given to the playwright’s use of dramatic craft to define the religious, psychological, and political conditions that illuminate the individual’s relation to money, sex, and power. A reexamination of the changing concepts of tragedy and comedy, the playwright’s relation to society, and the influence of other art forms on modern theatrical expressions. Texts include works by Buchner, Ibsen, Strindberg, Chekhov, Shaw, Cocteau, Pirandello, O’Neill, Brecht, Eliot, Genet, Williams, Ionesco, Pinter, Beckett, Berthard, and Strauss. Students write a number of short papers through which they explore their own relation to the material covered in class.

CONTEMPORARY AMERICAN PLAYWRIGHTS DWPG-GT 2100
4 units.

Looks at contemporary work by established writers, such as Sam Shepard, Lanford Wilson, David Mamet, John Guare, Terrence McNally, and Edward Albee and by writers who have achieved recognition in the last decade, such as Christopher Durang, Tina Howe, Wendy Wasserstein, and August Wilson. In some cases, the class compares early and recent plays in discussion (sometimes reading material that has not yet been either produced or published), and, in others, the class meets with the playwrights themselves.

SHAKESPEARE FOR WRITERS

DWPG-UT 101,102
One semester required of all undergraduates; open to all students. 4 units. First and second semesters.

An intensive study of Shakespeare’s life and 10 of his plays. The texts are studied in the order that they were written. The course reveals Shakespeare’s development as a playwright: his use of dramatic techniques, the influence of his times on his work, the demands of popular art, and the life of a professional dramatist in the Elizabethan age. A midterm report, term paper, and final exam are required.

FILM STORY ANALYSIS

DWPG-GT 2101
3 units.

Core course for all graduate students. 4 units. Recommended for all TV concentrations.

The course reveals Shakespeare’s development as a playwright: his use of dramatic techniques, the influence of his times on his work, the demands of popular art, and the life of a professional dramatist in the Elizabethan age. A midterm report, term paper, and final exam are required.

THE REHEARSAL PROCESS

DWPG-UT 1051
3 units. May be repeated.

Explores the role of actors and directors in bringing a playwright’s work from text to performance. Under the guidance of the instructor, the playwriting student gets a chance to act and direct. In addition, some instructors may bring in professional actors. Students use their
own works as the texts for the course; thus, all students who register should have either a one-act play or polished scenes from a full-length play ready for performance. Weekly attendance is mandatory.

ALTERNATIVE THEATRE: CARNIVAL OF SOULS
DWPG-UT 1053
Open to second-year graduate students and undergraduate seniors and juniors. 3 units.
Investigates those designed experiences that, like the “actual world,” place you at the center, instead of staring at a stage or screen, watching other people have adventures. In other words, students study and document (with slides, video, audio, drawings, text) those art forms/directed experiences that have the potential to put the audience on set or on screen—to provide an intense, immediate experience for the individual or the group (audience)—mentally, physically, emotionally. Included in the study are gardens, zoos, cities (Juarez, Amsterdam, Shanghai), department stores, spas, churches, theme restaurants, carnivals, amusement parks, installation and tech theatre. The course consists of lectures, a series of practical exercises and a series of practical exercises with actors, directors, dramaturges, and designers. We focus on the “art of the staged reading,” which includes a section on directing each other’s readings. The course culminates in a presentation of final projects by all participating writers at the end of each semester, in the Steinberg Graduate Play Workshop Festival. Guest artists from the New York City professional community are invited to respond to the student’s work.

DIRECTING DWPG-UT 1202
3 units. May be repeated.
An intensive production workshop in the art of directing from the point of view of the playwright. Focuses on preparing the script, working with actors, finding the right style for a given scene, and overall production concept. Students may direct scenes either from their own work or from the body of published plays.

FUNDAMENTALS OF FILMMAKING WORKSHOP H95.0560
NYU’s famous film department faculty. 4 units.
This course is now required of all Screenwriting I students and is based on the Kanbar Institute of Film and Television basic filmmaking courses, Sight and Sound. Students are trained in visualization for film to develop their understanding of the visual dimension of screenwriting. Students work in film crews of four, and each films and edits three or four projects using visual language. They present the projects to the class for review and discussion, first in written form, and then filmed and edited. The film department provides the use of its state-of-the-art digital video cameras and the Final Cut editing system for the course. A lab fee is assessed for the equipment. The Goldberg Department of Dramatic Writing provides students with videotapes and diskettes for the editing.

ADVANCED VIDEO
DWPG-UT 1256
Open to juniors, seniors, and second-year graduate students. Prerequisite: Digital Filmmaking Workshop, Graduate Screenwriting Lab, or other similar course. 4 units.
The goal of the course is to film, edit, and produce a 15-minute narrative project in video using the iMovie digital editing software (or Final Cut Pro 3 if preferred). Students pitch and develop their stories in the department’s story clinic. Then students storyboard, film, and edit the project in the class with extensive review and consultation with the instructor.

FUNDAMENTALS OF THEATRE ARTS DWPG-UT 1125
4 units.
Theatre is much more than just words. This course not only grounds the student in the art and craft of theatrical production but also trains the playwright in the visual and physical language of theatre. The course explores four areas: acting, directing, design, and tech theatre. The course consists of lectures and a series of practical exercises involving original writing for the stage. Students who take this course are eligible to use the Goldberg Theatre for workshop productions throughout their time in the department.

UNDERGRADUATE INTERNSHIP
DWPG-UT 1300
Required course. Units vary.
All undergraduate students are required to complete one internship in order to graduate. Internships are arranged by the chair.

FESTIVAL CREW DWPG-UT 202
1-3 units.
A variety of positions are available on the publicity and production staff for the program’s Annual Festival of New Works. In weekly meetings, the crew discusses the practical processes involved in running a production. Students receive crew assignments in the production for which they are responsible.
Graduate Courses (Core)

Note: Graduate students are also required to take courses in production, text analysis, and electives as listed above, as well as the elective and advanced level writing workshops listed above.

GRADUATE PLAYWRITING WORKSHOP I DWPG-GT 2061
Core Playwriting course for all graduate students. First semester only. Lecture and recitation sections. 4 units.
This course explores the fundamentals of basic structure in writing for the stage. It consists of lecture and the study of linear and nonlinear storytelling; learning to develop story ideas with strong dramatic situations that drive the plot; writing exercises designed to increase facility in structuring scenes; writing dialogue that compels action rather than simply describes it; comparative studies of the works of classic and contemporary playwrights and how their approach to craft might be applicable to students. Each student’s play is examined carefully in workshop, written, rewritten, and rewritten again, polished until it can be brought to its most perfect realization at this stage of the student’s training. Students must complete an original one-act play during the semester. In addition, each student is expected to begin a full-length work, completing two acts with an outline of the third. Depending on the progress of a class, full lengths may be finished in the first semester.

GRADUATE PLAYWRITING WORKSHOP II DWPG-GT 2062
Core course for all graduate students. Second semester only. 4 units.
The continuation of the Graduate Seminar in Playwriting. I. Students either finish their first semester full-length play, rewrite it if the play was finished, or begin a new work. Also a continuation of the discussion of topics in playwriting.

GRADUATE SCREENWRITING WORKSHOP I DWPG-GT 2066
Core course for all graduate students. First semester only. Lecture and recitation sections. 4 units.
An intensive lecture and discussion course in screenwriting. Lectures integrate writing work with presentations emphasizing understanding of basic screenplay structure: continuity of theme, story, and plot; development of character and dramatic circumstances; and the development of the protagonist’s story purpose. In addition, students read, analyze, and study a set of professional screenplays. There are screenings of modern film stories. This film selection mixes films featuring conventional plot and characterization with more contemporary films that feature unconventional forms and structure. Students are expected to complete a short film and a rewrite of the short film. They also develop three ideas for a feature film, as well as the writing of the first half of an original, full-length screenplay and an outline for the second half.

GRADUATE SCREENWRITING WORKSHOP II DWPG-GT 2067
Formerly Graduate Screenwriting Workshop II. Core course for all graduate students. Second semester only. 4 units.
The continuation of the first-semester course. Students complete the first draft of a feature screenplay. Discussion of topics in screenwriting continues. Students may begin a new script.

THE GRADUATE DRAMA LAB DWPG-UT 1409
Core course for all first-year students in the first semester and open to all graduate playwriting students in the second semester. 4 units.
An intensive workshop for graduate students as they cultivate and refine the craft of dramatic writing. Using the resources of the department’s acting and directing companies of 85 professional actors and 25 directors, students generate dramatic writing for the lab each week that then requires the student to collaborate on a staged reading of that work with the actors and directors. The presentation of work is critical for all dramatists, and although the craft here is theatrical, the development of character, dialogue, and action in dramatic space is relevant to film writers as well as playwrights. After each reading, a purposeful discussion of the work follows, conducted by the moderator (instructor) and one guest member of the Goldberg Department of Dramatic Writing faculty. Members of the acting and directing companies and the class participate fully in the discussion.

GRADUATE SCREENWRITING LAB DWPG-UT 1072
4 units.
In the Screenwriting Lab, students complete a series of writing exercises to learn how to tell stories visually. They analyze scenes and clips from classic films to learn how action can function as character and can be as forceful as dialogue.

Attention is also given to the inclusion in screenplays of other film elements, ranging from sound elements to costumes and sets. The writing assignments culminate with students writing three short screenplays that are submitted for consideration for inclusion in the graduate film program’s Collaborative Film class, where the accepted projects are rewritten and developed by writers and directors together to be used as workshop video productions.

FORMS OF DRAMA I DWPG-GT 2103
4 units.
The dramatist knows dramatic literature. An exploration of genres and styles in theatre. In the first semester of this yearlong course, students study tragedy and comedy, reading from works both classical and modern to trace the history of these primary theatre forms.

FORMS OF DRAMA II DWPG-GT 2104
4 units.
A continuation of the exploration of genres and styles in theatre. Whereas the first semester concentrated on tragedy and comedy, this semester concentrates on farce, satire, melodrama, surrealism, and other styles. The plays studied are a mixture of old and new, so students can see the evolution of the various styles throughout the history of theatre.

ADAPTATION FROM FACT AND FICTION DWPG-GT 2051
3 units.
Students study adaptations for the stage from fact, literature, and even film. Students do either a series of short-form adaptations or an outline for full-length adaptation. The course also focuses on the question of rights.

CONTEMPORARY AMERICAN PLAYWRITERS DWPG-GT 2100
4 units.
Looks at contemporary work by established writers, such as Sam Shepard, Lanford Wilson, David Mamet, John Guare, Terrence McNally, and Edward Albee, and by writers who have achieved recognition in the last decade, such as Christopher Durang, Tina Howe, Wendy Wasserstein, and August Wilson. In some cases, the class compares early and recent plays in discussion (sometimes reading material that has not yet been either produced or published), and, in others, the class meets with the playwrights themselves.
**FILM STORY ANALYSIS**  
DWPG-GT 2105  
Core course for all graduate students. 4 units.  
The course is designed to better help students organize their own narratives by analyzing the techniques employed by various screenwriters in constructing their screenplays. A selection of Hollywood films and foreign films from the silent era to the contemporary age is screened and discussed in terms of continuity of theme, delineation of plot, development of structure, protagonist’s story purpose, dialogue as action, and character. After each screening, the instructor leads a group discussion and analysis of the film, focusing further on the techniques, conventions, and devices employed by the screenwriter to both tell a good story and satisfy the demands of the audience.

**M.F.A. THESIS PROJECT—FILM I AND II**  
DWPG-GT 2065  
4 units.  
A writing workshop to assist the second-year graduate student in the preparation, writing, and presentation of his or her thesis project for the M.F.A. degree. The thesis project should be a full-length screenplay or television movie and should be an original work, not an adaptation. First draft must be completed by the end of winter break. There is a final departmental reading of sequences from all the thesis screenplays. Each student is also matched for a meeting with a film professional for review and consultation on his or her script.

**M.F.A. THESIS PROJECT—THEATRE I AND II**  
DWPG-GT 2060  
4 units.  
A writing workshop to assist the second-year graduate student in the preparation, writing, and presentation of his or her thesis project for the M.F.A. degree. The thesis project should be a full-length screenplay or television movie and should be an original work, not an adaptation. First draft must be completed by the end of winter break. In May, staged readings of the final works are presented in the Goldberg Theatre. Recent teachers have included Marsha Norman and Arthur Kopit.

**ADVANCED VIDEO**  
DWPG-UT 1256  
4 units.  
The goal of the course is to film, edit, and produce a 15-minute narrative project in video and edit it using the iMovie2 software on the computer (or Final Cut Pro, if preferred). Advanced videomaking techniques and story consultation with the students on their scripts are also covered.

**COLLABORATION IN THE THEATRE DWPG-GT 2061**  
4 units.  
A course for second-year graduate thesis playwriting students only. Students may take either the Intar Collaboration Course or this course. They may not take both.

Focuses on the act of collaborating between playwrights, actors, and directors. Consists of three to four units of three to four weeks; for each of the units, a new team is created to explore different forms of theatrical collaboration. The goal is to develop vocabulary, insight, and problem-solving skills for the very real issues of collaboration that are an essential part of the development of new work in the theatre. The course is conducted in conjunction with the Public Theater and Tisch’s Graduate Acting Program and involves playwrights from the Goldberg Department of Dramatic Writing, actors from the Graduate Acting Program, and early-career directors who are affiliated with the Public. There is the same number of directors as writers in the course, as well as 12-15 actors.

**INTEGRAL COLLABORATION COURSE (TAUGHT AT INTAR)**  
DWPG-GT 2051.002  
4 units.  
A course for second-year graduate thesis playwriting students only. Students may take either this course or the Collaboration in the Theatre course. They may not take both. Playwrights create short pieces that they then choose a director for. They rehearse the piece for two weeks with professional actors and then present it to the class. They are given notes and work on the piece for another week and present it again. Then we go on to a different set of pieces with the playwrights working with a different set of directors and actors. The directors and actors are provided for by Intar. Playwrights must have their first piece ready by the first day of class in the fall. This is a yearlong course. Students may not switch between the two collaboration courses in mid-year. The commitment is yearlong. In the spring semester, outside professional directors are invited to comment on the work.

**COLLABORATION COURSE: DIRECTORS AND WRITERS WORKSHOP DWPG-UT 1090.001**  
Graduate students must apply to this course by submitting short scripts that will be reviewed by the faculty in September. Eight writers and eight directors will be selected. 4 units.  
In this course, dramatic writing students and graduate film directors work in pairs to develop a script that is then filmed in digital video by the film students. The emphasis of the course is for the writer and the director to learn specifically how to work together: how to communicate and exchange ideas about the film stories they are developing. There will be special concentration on the visualization of story and the collaborative process, and all this keeping in mind the limitations of the shooting situation (budget). Students should register for another course which they will drop if they are selected for this course.

**PROFESSIONAL COLLOQUIUM DWPG-GT 2301**  
3 units.  
A colloquium featuring guest speakers from the theatre, television, and film industries who discuss the trials and tribulations, ins and outs of the business. Guests include agents, independent filmmakers, producers, story editors, literary managers, and representatives from the Dramatists Guild and the Writers Guild of America, East.

**GRADUATE INTERNSHIP DWPG-GT 2300**  
Required course. Units vary.  
All graduate students, as well as all undergraduate students, are required to complete one internship in order to graduate. Internships are arranged by the chair.

**GRADUATE INDEPENDENT STUDY DWPG-GT 2400**  
Units vary. May be repeated.  
Enrollment requires the recommendation of the faculty. Recommendation is based on the student’s ability to work independently and on his or her academic record.
A
n oversized Greenwich Village loft houses the computer labs, rotating exhibitions, and production workshops that are ITP—the Interactive Telecommunications Program. Founded in 1979 as the first graduate education program in alternative media, it has grown into a living community of technologists, theorists, engineers, designers, and artists uniquely dedicated to pushing the boundaries of interactivity in the real and digital worlds. A hands-on approach to experimentation, production, and risk taking makes this high-tech fun house a creative home not only to its 230 students, but also to an extended network of the technology industry’s most daring and prolific practitioners.

ITP is internationally recognized as a unique and vital contributor of new ideas and talented individuals to the emerging professional world of multimedia and interactivity. ITP attracts students from all over the world with a diverse range of educational and professional disciplines. Each year, ITP students represent many different countries to bring together a vast and vibrant group of people sharing different cultures, customs, and ideas to approach uses of technology. Past students have included graphic designers, computer scientists, journalists, dancers, photographers, architects, sculptors, painters, carpenters, industrial designers, media theorists, electrical and mechanical engineers, musicians, filmmakers, lawyers, anthropologists, psychologists, doctors—all with an interest in exploring new forms of communications and expression.

Experimentation is an essential element in understanding both the opportunities and responsibilities inherent in this evolving field. ITP’s philosophy of a hands-on approach to learning relies on collaboration rather than competition, fostering a creative environment where exploration, analysis, risk taking, and experimentation can occur. ITP provides an open and nurturing environment in which people are empowered to develop their own ideas, no matter how impractical or experimental. The department challenges students to apply their creativity and imagination to the latest digital tools and techniques. ITP emphasizes the user’s creativity rather than the capability of the computer. The curriculum is devoted to teaching the practice and theory that emerge from the convergence of new media technologies.

ITP’s goal is to train a new kind of professional—one whose understanding of technology is informed by a strong sense of aesthetics and ethics. In a field that moves so quickly—where today’s innovations may be obsolete tomorrow—students need more than just technical skills. They need an understanding of the underlying structures that fuel the dynamism between technology and creativity. Through internships and exposure to our prominent faculty, visiting scholars, and our expanding alumni network, students have valuable opportunities to form professional relationships with key individuals and organizations in the interactive new media fields. ITP graduates find challenging opportunities in a diverse range of industries in New York City and throughout the world. The
following are some examples of positions held by ITP graduates: founder, FourSquare; interaction design director, ESI Design; user experience manager, YouTube; cofounder, Antenna Design; creative director, Frog Design; exhibits designer, New York Hall of Science, San Francisco Exploratorium, American Museum of Natural History; senior information and policy officer for the Chief of Staff of United Nations Departments of Peacekeeping Operations and Field Support; senior user interface designer, Motorola; vice president/executive creative director, R/GA; artist, MacArthur Award Recipient; head, Future Social Experience Lab, Microsoft Corporation; principal, Local Projects.

“If anything is certain about the future, it is that the influence of communication technology, especially digital technology, will continue to grow and to profoundly change how we express ourselves, how we communicate with each other, and how we perceive, think, and interact with our world.”—Red Burns, ITP Founder and Former Chair

<table>
<thead>
<tr>
<th>Program Resources</th>
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<tbody>
<tr>
<td>New York City, the richest communications environment in the world, provides the ideal location for the department, which is situated at New York University’s Washington Square in Greenwich Village. The faculty is composed of scholars and practitioners, together with a select group of adjuncts who are recognized leaders in the field. Through internships and exposure to adjunct faculty and visiting experts, students are provided with valuable opportunities to form relationships with key individuals and organizations in this emerging field.</td>
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<th>Admission</th>
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<tr>
<td>For general University guidelines, refer to pages 222-226. Admissions is open to students from diverse academic and professional backgrounds. Acceptance into the program is competitive; enrollment is limited to full-time applicants who show exceptional promise and are interested in collaboration and experimentation. Admission for degree candidates is for the fall semester only. Prospective students can access the online application at the Graduate Admissions website: <a href="http://www.graduate.tisch.nyu.edu">www.graduate.tisch.nyu.edu</a>. Those with additional questions about the application may contact the Office of Graduate Admissions, Tisch School of the Arts, New York University, 726 Broadway, 2nd Floor, New York, NY 10003-6807; 212-998-1900; e-mail: <a href="mailto:tisch.gradadmissions@nyu.edu">tisch.gradadmissions@nyu.edu</a>; or Web: <a href="http://www.graduate.tisch.nyu.edu">www.graduate.tisch.nyu.edu</a>. All students entering the program must hold a bachelor’s degree though neither a technical nor visual design background is required. No entrance examination is required; however, international applicants must complete the TOEFL English language proficiency exam. The deadline for all applications is December 1. Admissions and departmental questions may also be addressed to the ITP admissions coordinator by way of e-mail: <a href="mailto:itp.admissions@nyu.edu">itp.admissions@nyu.edu</a>.</td>
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<th>Program Requirements</th>
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<tr>
<td>ITP is a two-year program of full-time study leading to the Master of Professional Studies degree. The degree requires completion of 60 graduate units within a three-tier structure. The first tier (16 units) comprises four required foundation courses. The second tier (40 units) comprises elective courses, approved courses in other departments, and internships. The third tier (4 units) consists of the final thesis project, which is conducted under the supervision of a member of the faculty.</td>
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<th>Transfer of Credits</th>
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| Applications for a transfer of credits based on comparable graduate-level courses may be submitted only after three courses have been completed within the program. A maximum of 8 units may be transferred. Applications require the approval of the faculty.
Ownership Policy

The creative works produced by students at the Tisch School of the Arts in fulfillment of class assignments, or as individual study projects, whether made on Tisch School of the Arts premises or elsewhere, with or without Tisch School of the Arts equipment, and with or without extra funds, are subject to certain restrictions until the educational experience associated with such works has been completed. These restrictions are spelled out in the Ownership Policy section on page 240.

Faculty

A listing of faculty for the Interactive Telecommunications Program is below. For full biographies on departmental faculty, visit http://itp.nyu.edu/itp/people/people.php?group=Faculty

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Education</th>
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<tbody>
<tr>
<td>Gabe Barcia-Colombo</td>
<td>Associate Teacher of Communications</td>
<td>M.P.S., New York</td>
</tr>
<tr>
<td>Jake Barton</td>
<td>Associate Teacher of Communications</td>
<td>B.S., Northwestern; M.P.S., New York</td>
</tr>
<tr>
<td>Frederick Benenson</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>M.P.S., New York</td>
</tr>
<tr>
<td>Nick Bilton</td>
<td>Adjunct Assistant Professor of Communications</td>
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<tr>
<td>Veronique Brossier</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>M.P.S., New York</td>
</tr>
<tr>
<td>Sergio Canetti</td>
<td>Adjunct Associate Professor of Communications</td>
<td>B.A. (graphic design, product design), Catholic (Rio de Janeiro); M.P.S., New York</td>
</tr>
<tr>
<td>Mark Collins</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>B.A., Georgia Institute of Technology; M.A., Columbia. Studied at École Normale Supérieure, Paris</td>
</tr>
<tr>
<td>Jonathan Cousins</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>M.P.S., New York</td>
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<tr>
<td>Dennis Crowley</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>B.A., Syracuse; M.P.S., New York</td>
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<tr>
<td>Gideon D’Arcangelo</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>B.A., Chicago</td>
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<tr>
<td>Jaymes Dec</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>M.P.S., New York</td>
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<tr>
<td>Heather Dewey-Hagborg</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>M.P.S., New York</td>
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<tr>
<td>Katherine Dillon</td>
<td>Associate Teacher of Communications</td>
<td>M.Arch., Harvard; B.Arch., Cornell</td>
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<tr>
<td>R. Luke DuBois</td>
<td>Assistant Professor of Integrated Digital Media</td>
<td>NYU Poly</td>
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<tr>
<td>Zachary Eveland</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>M.P.S., New York</td>
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<tr>
<td>Robert Fabricant</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>B.A., Yale; M.P.S., New York</td>
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<tr>
<td>Robert Faludi</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>M.P.S., New York</td>
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<tr>
<td>Jeffrey Feddersen</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>M.P.S., New York</td>
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<tr>
<td>Nathan Freitas</td>
<td>Adjunct Assistant Professor of Communications</td>
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<tr>
<td>Zack Gage</td>
<td>Adjunct Assistant Professor of Communications</td>
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<tr>
<td>Gretchen Gano</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>M.P.P., Rutgers; M.L.I.S., Rutgers</td>
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<tr>
<td>Christina Goodness</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>M.P.S., New York</td>
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<tr>
<td>Heather Greer</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>B.A., Georgetown; M.P.S., New York</td>
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<tr>
<td>Chris Hacket</td>
<td>Adjunct Assistant Professor of Communications</td>
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<tr>
<td>Kate Hartman</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>M.P.S., New York</td>
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<tr>
<td>Toru Hasegawa</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>B.Arch., Hosei (Tokyo); M.Arch., Columbia</td>
</tr>
<tr>
<td>Nancy Hechinger</td>
<td>Associate Teacher of Communications</td>
<td>B.A., Sarah Lawrence College</td>
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<tr>
<td>Todd Holoubek</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>B.F.A., M.P.S., New York</td>
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<tr>
<td>Tom Igoe</td>
<td>Assistant Arts Professor of Communications</td>
<td>B.A., Virginia Tech; M.P.S., New York</td>
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<tr>
<td>Christopher Kairalla</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>M.P.S., New York</td>
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<tr>
<td>Dana Karwas</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>M.P.S., New York</td>
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<tr>
<td>Art Kleiner</td>
<td>Adjunct Assistant Professor of Communications</td>
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<tr>
<td>Georgia Krantz</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>B.A., Oregon; M.A., Massachusetts (Amherst)</td>
</tr>
<tr>
<td>Raffi Krikorian</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>B.Sc., M.Eng., M.Sc., Massachusetts Institute of Technology</td>
</tr>
<tr>
<td>Zach Layton</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>M.P.S., New York</td>
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<tr>
<td>Daniel Liss</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>M.P.S., New York</td>
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<tr>
<td>Kati London</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>M.P.S., New York</td>
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<tr>
<td>Zannah Marsh</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>M.P.S., New York</td>
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<tr>
<td>Daniel Maynes Aminzade</td>
<td>Adjunct Assistant Professor of Communications</td>
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<tr>
<td>Peter Menderson</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>B.A., Tufts; M.F.A., Yale; M.P.S., New York</td>
</tr>
</tbody>
</table>
Corey Menscher  
Adjunct Assistant Professor of Communications  
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Sigrid Moeslinger  
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B.S., Art Center College of Design (Pasadena); M.P.S., New York

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Michael Luck Schneider  
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Jared Schiffman  
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John Schimmel  
Adjunct Assistant Professor of Communications  
M.P.S., New York

James Sears  
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M.P.S., New York

Greg Shakar  
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M.P.S., New York

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Clay Shirky  
Associate Teacher of Communications  
B.A., Yale

Kio Stark  
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M.Phil., Yale; M.A., Yale; B.A., North Carolina (Chapel Hill)

Hans-Christoph Steiner  
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M.P.S., New York

Billy Sullivan  
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M.A., School of Visual Arts

Christopher Sung  
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B.S., Yale; M.P.S., New York

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Richard Ting  
Adjunct Assistant Professor of Communications  
M.P.S., New York

Rebecca Trump  
Adjunct Assistant Professor of Communications  
B.A., Maryland; M.Des., Illinois Institute of Technology

James Tu  
Adjunct Assistant Professor of Communications  
B.S., Cornell; M.P.S., New York

Masamichi Udagawa  
Adjunct Assistant Professor of Communications  
B.A., Chiba, Japan; M.F.A., Cranbrook Academy of Art

Jennifer van der Meer  
Adjunct Assistant Professor of Communications  
M.B.A., HEC in Paris; B.A., Trinity College

Shawn Van Every  
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M.P.S., New York

Che-Wei Wang  
Adjunct Assistant Professor of Communications  
M.P.S., New York

Tracy White  
Adjunct Assistant Professor of Communications  
B.A., Columbia; M.P.S., New York

Kathleen Wilson  
Adjunct Assistant Professor of Communications  
B.A., Middlebury College; Ph.D., Harvard

Marina Zurkow  
Associate Teacher of Communications  
B.F.A., School of Visual Arts
**Curriculum**

**FOUNDATION COURSES—TIER ONE**

Unit Requirement: 16

Each foundation course is offered at least once a year. Generally, students complete these courses before moving to Tier Two or Tier Three. In particular cases, a different sequence may make more sense and may be permitted by an academic adviser. Students must complete 16 units in foundation courses in the degree program. Due to previous studies or work experience, some students may consider themselves already proficient in a field covered by a foundation course. In such cases, they may apply to the faculty for permission to waive it. In deciding whether to grant the application, the faculty may require that an oral or written examination be taken. Waiver of a foundation course does not in itself reduce the 60-unit requirement for graduation; rather, it means that a student will increase the number of elective studies, seminars, or fieldwork courses taken. The four required foundation courses are as follows:

- ITPG-GT 2000 Applications of Interactive Technologies
- ITPG-GT 2004 Communications Lab
- ITPG-GT 2253 Introduction to Computational Media
- ITPG-GT 2301 Introduction to Physical Computing

**ELECTIVE STUDIES—TIER TWO**

Unit Requirement: 40

The purpose of elective studies is to enable a student to study in depth in areas that are related to the concerns of the program. Electives consist of non-foundation courses available in the program, graduate courses available elsewhere within the Tisch School of the Arts, or graduate courses in other schools within the University. (Students may take a maximum of 8 units outside the department. These must be 1000- or 2000-level courses to count for graduate credit. It is the responsibility of the student to confirm that he or she can be admitted to a course offered outside the program; i.e., that any prerequisites have been met and appropriate approvals have been obtained.) Elective studies should comprise a coherent program of work and must be approved by the student’s adviser. Not all courses are offered every year.

**FINAL THESIS PROJECT—TIER THREE**

Unit Requirement: 4

Thesis project work is approved by the faculty and arranged under ITPG-GT 2102 Final Project Seminar: Thesis. A written report is required.

**Courses**

**TIER ONE COURSES**

**APPLICATIONS OF INTERACTIVE TECHNOLOGIES** ITPG-GT 2000

Hartinger. 4 units.

This introductory course is designed to allow students to engage in a critical dialogue with leaders drawn from the artistic, nonprofit, and commercial sectors of the new media field and learn the value of collaborative projects by undertaking group presentations in response to issues raised by the guest speakers. Interactive media projects and approaches to the design of new media applications are presented weekly. Students are thus exposed to commercial and mission-driven applications by the actual designers and creators of these innovative and experimental projects. By way of this process, all first-year students, for the first and only time in their ITP experience, are together in one room at one time. As a community, they encounter and respond to the challenges posed by the invited guests. The course provides an overview of current developments in this emerging field and asks students to consider many questions about the state of the art. For example, with the new technologies and applications making their way into almost every phase of the economy and rooting themselves in our day-to-day lives, what can we learn from both the failures and successes? What are the impacts on our society? What is ubiquitous computing, embedded computing, physical computing? How is cyberspace merging with physical space? Class participation, group presentations, and a final paper are required.

**COMMUNICATIONS LAB** ITPG-GT 2004

Barco-Colombo, Petit. 4 units.

An introductory course designed to provide students with hands-on experience using various technologies including social software and Web development, digital imaging, audio, video and animation. The forms and uses of new communications technologies are examined as tools that can be employed in a variety of situations and experiences. Principles of interpersonal communication, media theory, and human factors are introduced. Weekly assignments, team and independent projects, and project reports are required.

**INTRODUCTION TO PHYSICAL COMPUTING** ITPG-GT 2301

Hartman, Igoe, Schneider. 4 units.

Expands the students’ palette for physical interaction design with computational media. We look away from the limitations of the mouse, keyboard, and monitor interface of today’s computers and start instead with the expressive capabilities of the human body. We consider uses of the computer for more than just information retrieval and processing and at locations other than the home or the office. The platform for the class is a microcontroller, a single-chip computer that can fit in one’s hand. The core technical concepts include digital, analog, and serial input and output. Core inter-
action design concepts include user observation, affordances, and converting physical action into digital information. Students have weekly lab exercises to build skills with the microcontroller and related tools and longer assignments in which they apply the principles from weekly labs in creative applications. Both individual work and group work is required.

TIER TWO COURSES

SOCIAL WEATHER ITPG-GT 2014
Shirky. 4 units.
When you walk into a restaurant, you immediately understand the social weather. It is busy or calm, loud or quiet, people are dining in couples or groups, they are whispering or shouting, and so on. All these things tell you, almost instantly, what the mood of the room is. Reading social weather is a basic human skill. Social software—software used for group communications—also has social weather, but it is much harder to read. The culture and behavior of online groups is not as readily apparent as it is in a real room, for several reasons, including limited interfaces, separation of the participants in space and time, and lack of contextual clues. Social Weather examines how we read the mood and feeling of online spaces and the ways software affects the social weather (and vice versa). The class work consists of both theoretical readings and written observations made “in the field.” The final can be either a research paper documenting some aspect of social software or an attempt to create new interfaces or engines for such software, in order to examine its effects.

MATERIALS AND BUILDING STRATEGIES ITPG-GT 2025
Menderson. 4 units.
Is what we are building engaging enough to the audience that it could stand on its own, or are we simply building a container to disguise the computer? The purpose of this course is to consider the nondigital components that are essential to successful project building. From techniques for making small objects to fabrication methods for kiosks, students gain hands-on experience with a variety of materials and methods. Hand and power tools and shop procedures are demonstrated with an emphasis on safety and accuracy. Materials from the everyday to the exotic are considered in terms of workability, availability, and appropriateness of use. Students are encouraged to put their ideas quickly into three-dimensional form and to edit and refine them using basic prototyping techniques. Models and full-scale mock-ups are employed to previsualize objects within installation space. Throughout the course, user experience is considered as an informing and balancing element for what is built. The goal is to amplify the project concept by building and rebuilding, incorporating the discoveries encountered along the way, leading ultimately to work that is inspiring not only to the audience, but also to the maker.

TECHNOLOGY AND SOCIAL ACTIVISM ITPG-GT 2121
Grew. 4 units.
Explores the nature of social activism and the uses of technology in this field, through case studies, guest speakers, and research projects. Students are expected to identify communities that may best benefit from creative technological solutions and to develop proposals on how best to implement projects that may be of value to such communities. The course is both discussion and presentation based. All students are expected to participate in the discourse, in exploring communities in need, in critiquing existing projects, and in developing creative new solutions. Texts include readings, as well as various works of film, video, and interactive media. Guest speakers represent the fields of broadcast, education, museums, government, NGOs, and interactive media.

ASSISTIVE TECHNOLOGY AND SOCIAL APPLICATIONS ITPG-GT 2201
Pati. 4 units.
Works in collaboration with public institutions; as an example, in the past, the class worked with the new Children’s Hospital at Montefiore, a state-of-the-art facility that rethinks and seeks to improve the quality of a child’s treatment and hospital stay through the use of environment, art, and technology. In this setting, students worked in teams to develop age-appropriate projects designed to increase collaboration among children and to allow for enhanced learning and entertainment. Projects for the class may be physical objects and installations or screen-based environments. Readings and lectures address cognitive child development, an examination of current trends in educational software and children’s media, and a survey of the spectrum of assistive devices currently available to both children and adults, as well as a history of activism and legislation guaranteeing rights of accessibility to individuals with disabilities.

NEW INTERFACES FOR MUSICAL EXPRESSION ITPG-GT 2227
D’Arcangelo. Shakar. 4 units.
Focuses on the design and creation of digital musical instruments. Music in performance is the primary subject of this course. We approach questions such as “What is performance?” “What makes a musical interface intuitive and emotionally immediate?” and “How do we create meaningful correlations between performance gestures and their musical consequences?” Over the semester, we look at many examples of current work by creators of musical interfaces and discuss a wide range of issues facing technology-enabled performance—such as novice versus virtuoso performers, discrete versus continuous data control, the importance of haptic responsiveness, as well as the relationship between musical performance and visual display. Extensive readings and case studies provide background for class discussions on the theory and practice of designing gestural controllers for musical performance. Students design and prototype a musical instrument—a complete system encompassing musical controller, algorithm for mapping input to sound, and the sound output itself. A technical framework for prototyping performance controllers is made available. Students focus on musical composition and improvisation techniques as they prepare their prototypes for live performance. The course culminates in a musical performance where students (or invited musicians) demonstrate their instruments.

STORYTELLING FOR ACTIVE AND INTERACTIVE MEDIA ITPG-GT 2244
Rushkoff. 4 units.
This seminar, designed primarily for writers and performers, explores the story as a form for communication and considers how storytelling and engagement change depending on the medium. Students begin by analyzing narrative in storytelling, theatre, the written word, comics, and film. They then go on to translate the main components of the story to interactive media by developing scripts for interactive storytelling projects and performance. Weekly readings include both examples of myth and story as well as critical approaches to their structure—the Bible, Aristotle, Joseph Campbell, Russian folktales, Ibsen, Shaw, Brecht, Robert McKee (story), Scott McCloud, a fantasy role-
playing game, a bit of Rushkoff, and a novel by either Dick, Stephenson, Gibson, or Sterling. Classes consist of seminar discussions, as well as active experimentation with storytelling. Students tell a story, write a short story, a scene for a movie, and a short sequential narrative. They then develop—either individually or in groups—Stories for new media or new media scenarios, such as SMS, the Internet, or technologically augmented performance. This course provides a strong foundation for students interested in taking Rushkoff’s Postlinear Narrative lab.

**NETWORKED OBJECTS**

ITPG-GT 2253
Faludi, Igoe, Schneider. 4 units.
Explores the possibilities and challenges of designing alternate physical network interfaces. In physical computing, students learn how to make devices that respond to a wide range of human physical actions. This course builds on that knowledge, covering methods for making interfaces talk to each other. On the physical interface side, students learn about a variety of network interface devices, including microcontrollers, network radios, and serial-to-Ethernet converters. On the network server side, basic server-side programming techniques in PHP are introduced. On the desktop computer, basic network techniques are covered in Processing. Students should be comfortable programming in at least one language (Processing or PHP preferred) and with the basics of physical computing. Topics of discussion include networking protocols and network topologies; network time versus physical time; coping with network unreliability; planning a network of objects (system design); mobile objects; and wireless networks of various sorts. Students undertake a series of short production assignments and final project and keep an online journal documenting their work and reading. We also do some reading and discussion of contemporary work in the field.

**VIDEO FOR NEW MEDIA**

ITPG-GT 2256
Barcia-Colombo, Petitt. 4 units.
A production course focused on exploring the use of digital video in narrative, interactive, and experimental projects. The course content covers production techniques, postproduction workflow, and distribution methods. The use of camera equipment, lighting, sound equipment, and production strategies are explored through in-class demonstrations. Postproduction workflow includes editing, effects, motion graphics, and media management is covered through hands-on experience and in-class instruction. DVD-authoring, web-streaming, live video, and video installation techniques are covered as means of distribution. Students work in teams and on their own to create digital video-based projects. Outside exercises, a final project, discussion, and critique are required.

**NARRATIVE LAB**

ITPG-GT 2261
Rushkoff. 4 units.
This seminar and laboratory considers the impact of interactivity and technology on traditional narrative structure, and explores new methods for conveying the essential narrative elements in nonlinear and interactive forms of art, entertainment, and communications.
Throughout, we work on formulating approaches to traditional narrative in interactive contexts, as well as pilotage new narrative constructs developed for non-linear media. Each class meeting is broken up into two parts. The first is a seminar discussion examining an aspect of traditional narrative, and the way it is threatened or rendered obsolete in an interactive context. The second takes the form of workshop exercises and short projects through which alternative narrative forms specifically suited for an interactive environment are conceived, prototyped and evaluated. Students also work on longer-term experiments in interactive narrative, developing rule sets through which emergent narratives may form. These may take forms ranging from augmented theater, interactive comics, and video games to robots, installations, software, amusement rides, or prototypes for as-yet undefined media. Readings include Aristotle, McKee, Iben, Brecht, Marie Ryan, Scott McCloud, Rushkoff, Carse, Huizinga, Burroughs, and a few current game theorists.

**INTERACTIVITY IN FLASH**

ITPG-GT 2262
Brossier. 4 units.
This course is for students interested in creating dynamic projects on the Internet and developing their own interactive ideas. The intent of the course is to explore interactivity as a unique property of the digital medium. The tool used is Macromedia Flash and its scripting language, ActionScript. Scripting and application development are taught through examples and studied through focused exercises. The teaching is focused around three types of applications: building a Web site (from a self-contained site to a dynamic site using external assets and client server communication); programmatic animation (how to draw and animate using code alone); and developing a game (using thinking, game design and development, code and asset management). The student is expected to choose one area of concentration and create a final project, demonstrating his or her own unique interpretation of an interactive application, as well as an understanding of the material covered throughout the semester.

**THE WORLD—PIXEL BY PIXEL**

ITPG-GT 2273
Rozin. 4 units.
Images and visual information are perhaps the most potent tools at our disposal with which to engage viewers of our computer-based creations. Computers have the ability to share our visual world by means of evaluating visual information, transforming visual content, and even generating visuals from scratch. This course focuses on the art of computer graphics and image processing. Students are introduced to the tools and techniques of creating computer images from scratch, manipulating and processing existing images, composing and transitioning multiple images, tracking live video and masking, compositing and manipulating live video. The tools used are Lingo and C on the Mac; OpenGL may also be explored. The course involves regular production assignments and a final project.

**DESIGN EXPO**

ITPG-GT 2274
Cavalli, Hiebinger, Shorky. 4 units.
Students address a design challenge that is presented at the start of the term. Over the course of 14 weeks, students work in small teams to prototype and develop ideas in response to the challenge. Previous topics have included new ways of creating and sharing experiences via public blogs versus personal diaries (e-mail, trust, social networks, meeting new people and connecting with old friends, and sharing personal media, to name but a few). Classes take the form of critique sessions.

**USER EXPERIENCE DESIGN: USER RESEARCH FOR CONCEPT DEVELOPMENT**

ITPG-GT 2276
Trump. 4 units.
Compelling experiences of products, applications, and environments are grounded in a deep understanding of user needs. They are more than just user-friendly—they solve new problems, are innovative, invite participation, tell
powerful stories, and use technologies in completely new ways. People easily connect with these experiences because they make sense physically, culturally, socially, and emotionally. This course explores methods for observing human behavior; analyzing and solving complex design problems; and using storytelling to communicate new user experiences to others. Students create a research documentary, as well as present resulting design concepts through user scenarios and rough prototypes. Project topics are determined by students and may be linked with a production-oriented course. This course is also suggested for second-year students who wish to define and clearly communicate a concept, in preparation for thesis work.

INTERACTIVE COMPUTING IN PUBLIC PLACES ITPG-GT 2285
D’Arcangelo. 4 units.
Exploring the design and production of location-based interactive media systems in museums, visitor centers, interpretative centers, parks, retail sites, and other public places. The focus is on the opportunities and responsibilities designers take on when creating interactive experiences for the general public. The course follows a rigorous methodology and requires students to work on their fundamental design presentation skills. Students work in small teams to evolve their ideas from concept through design documentation to proof-of-concept. Each team presents a working prototype of an interactive media system for a public space at the end of the semester. Throughout the course, students learn basic project management skills that aid in the realization of innovative ideas. Weekly discussions briefly cover topical subjects such as tangible user interfaces, alternative feedback devices, wireless computing environments, and hybrid interactive systems that tie physical spaces to the Internet. The final project includes the presentation of the project with all supporting design documentation (written concept summary, flowcharts, storyboards, and scripts) and project presentation board. The prototype and all ancillary materials are presented in the end-of-semester show.

INTERACTIVE DESIGN FOR CHILDREN ITPG-GT 2290
Staff. 4 units.
Interactive Design for Children is an exploration of design issues and project development for young people. The course combines a general introduction to learning and teaching theories, educational and teaching strategies, and the popular market. Students explore theories of child development, constructivism, the critical thinking movement, and others and apply those theories to interactive design for children. Educational software, traditional children’s media, and electronic toys are examined and critiqued. Issues such as communication, creativity, and problem solving are integrated into design discussions and presentations. Guest speakers present perspectives on product development, instructional techniques, and industry trends. Ongoing class work includes an analysis/critique of current products in the educational and commercial markets, design case studies, and project development. The course also incorporates concepts of project planning and management, and where appropriate, technical/production activities. For a final project, students work in teams over a 10-week period to design and develop a prototype of an interactive product for children. This includes a concept and design document, screen designs, and where appropriate, physical mock-ups.

DYNAMIC WEB DEVELOPMENT ITPG-GT 2296
O’Sullivan, Sung. 4 units.
How does one move away from creating static Web sites and toward building active, evolving hubs of activity? This course covers the design and implementation of the “dynamic” Web site in two distinct but related contexts: the technical aspects of manipulating content “on the fly” and the end-user experience of interacting in this type of setting. Particular attention is given to social and community-based Web interaction. The production environment consists of the MySQL database and the PHP programming language. Students are expected to develop a firm knowledge of database design and optimization, the SQL query language, and the use of PHP to create dynamic activity of both orthodox and unorthodox nature. Late-semester topics focus on interfacing this environment with other technologies such as JavaScript and Flash, along with data population and site architecture methodology. Introduction to Computational Media or equivalent programming experience is required.

NETWORK EFFECTS ITPG-GT 2299
Shirky. 4 units.
Networks exist in the spaces between things; they require both concrete entities (computers, people, businesses) and abstract relations (protocols, friendships, contracts). We understand intuitively that networked computers differ from stand-alone computers, or that a group of friends differs from an aggregation of anonymous individuals, but describing that difference clearly is difficult. In particular, networks exhibit emergent characteristics that cannot be explained simply by examining their constituent parts. People are not like computers, but networks of people and networks of
computers are alike in many ways. It is the organization of the respective networks that creates those similarities. Network Effects is a course about the structure of networks and how that structure affects human experience. We focus in particular on two invisible networks—communications networks and social networks. Communications networks are invisible in the traditional sense; their inner workings are hidden from us. We examine a variety of communications networks and explore the ways different networks affect the experiences of their users. Social networks are invisible in a different way; because we are so immersed in myriad social networks—friends, family, work, school—we don’t see them. We examine some of the structural elements of social networks, such as strong and weak ties, clustering, and small-worlds networks, to understand some of the ways that the shape of social networks affects us. The goal of the course is to synthesize observations about these two types of networks. Technological choices embodied in electronic networks profoundly affect their social dimensions: Why can we CC people on email but not on phone calls? How does the one-way network of television differ from the two-way network of the Internet? What effect does BitTorrent’s architectural decentralization have on its users? Social choices also affect the design of technology; resistance to spamming or attempts to hide from the RIAA have led to several deep technological changes in the design of blogs and file-sharing networks, respectively, that alter the social relations among the users. The class meetings center on discussion of readings and lectures. Outside class, students complete two short papers, a midterm project, and a final paper or project. The midterm project involves designing and implementing a small network (though not necessarily a computer-mediated one) and describing its effects. The final is a project or research interest of the student’s choice and involves designing, building, and describing a network; a visual and descriptive analysis of an existing network; or a research paper.

NETWORKED EXPRESSION
ITPG-GT 2316
O’Sullivan. 4 units.
In an ordinary conversation, a person’s body language registers as much as his or her spoken language. When a computer or a computer network mediates the conversation, the context is usually filtered out leaving only the text to be conveyed. This course looks at techniques for conveying a fuller range of expression over the Internet. Students begin by programming simple chat servers and work toward building tools for transmitting video. Along the way, they learn techniques for making synchronous TCP and UDP, connections, formatting, compressing and parsing data, client/server and peer-to-peer architectures, connecting with physical computing devices, and real-time analysis and synthesis of video images. Another goal of this course is for students to learn to program using Java. Java basics are covered “as needed” for the specific networking techniques covered. This is more of a “by example” course than a comprehensive introduction to Java. The course does not require any previous Java programming experience. It is also fine for students to substitute languages that they already know, like Director or Flash, for some client interfaces.

DESIGNING EXPERIENCE
ITPG-GT 2322
Udagawu. 4 units.
What does “designing experience” mean? It is an act of choreographing a series of events in the others’ mind. How is it different from, for example, making a movie? In the case of linear narrative media, such as music, film, and novel, an experience is predetermined by the producer and is “spoon-fed” to the audience (at least on the mechanical level of perception). However, in the case of a functional object, such as a product, a prescribed event does not reveal itself until the user interacts with it. Therefore, the design must solicit the user for desired action, which triggers the product’s functionality/experience. Here, the user’s experience is an inseparable element of the functional system. This course explores the nature of designing experience in three successive projects. First, various ways of describing experience are discussed. Second, students redesign an existing experience of a functional object, such as an ATM. Third, they design a new experience as a vehicle of integrating the user and novel functionality. Students are encouraged to explore new vocabulary of interactivity, to expand the lexicon of interactive experience, and to examine the societal role of designing experience.

DYNAMIC BODIES ITPG-GT 2402
Tu. 4 units.
We take the beauty of the dynamic world around us for granted. In the digital realm, so far, only games have incorporated the behavior of our physical surroundings into their environments. In this course, students learn the fundamentals needed to get started in simulating the dynamics of objects in the world so these effects can be used in other projects. Concepts covered include linear motion (velocity/acceleration), circular motion (angular velocity, angular acceleration), springs, particle systems, and collisions. More advanced topics are incorporated into later sessions, depending on the progress of the class. Class examples are prototyped and demonstrated with various programming tools, but students may author their projects in any language. Students are encouraged to implement ideas beyond the realm of games.

DRAWING WITHOUT EGO
ITPG-GT 2406
Sullivan. 4 units.
Drawing is often the beginning of relating an idea. It constitutes the most intimate form of making and is the testing ground for new thoughts. “Drawing without ego” means letting go of fears of what you think drawing should be, and just letting it happen—feeling comfortable enough to use drawing as an alphabet to build thoughts visually, like language is built from letters. The course encourages the student to experiment and develop a visual idea, more than to create finished work. Assignments include sketching out proposals for new work—storyboarding, for example—building a visual vocabulary through various forms of improvisation, as well as the more conventional practice of drawing from the model and still life. Students bring their knowledge of interactive telecommunications to drawing and find ways to let drawing enter into their design work. In this introductory drawing class students are urged to draw anything they want, exploring the freedom of expression that comes from playing with one’s imagination and memory and creating convincing imagery with or without references. The class will have informal critiques, and will visit galleries to look at contemporary art. Weekly assignments are required. Section 1 of this two-unit course will meet the first seven weeks of the semester; section 2 of this two-unit course will meet the last seven weeks of the semester.
INTERACTIVE TELECOMMUNICATIONS

SEQUENTIAL STORYTELLING AND DIGITAL COMICS
ITPG-GT 2414
White. 4 units.
As comics evolve from paper to screen, we have an opportunity to experiment with entirely new ways of presenting them. This course provides a historical overview of comics and then focuses on how one can create one's own interactive works. Students break down the comic process into the components necessary to develop a compelling narrative and look at how the audience and the medium help to shape the final presentation of one's ideas. Students work on several projects so as to build up skills in graphic storytelling, and are expected to create an interactive comic, implementing the concepts explored in class, for a final project. Students present their works in progress throughout the semester. Grading is based on attendance, class participation, weekly assignments, and a final project. Students do need to have an interest in visual storytelling and be willing to take chances with their work.

LIVE IMAGE PROCESSING AND PERFORMANCE ITPG-GT 2422
DaiBoei. 4 units.
This course teaches the ins and outs of using image processing software with an aim toward some type of real-time use (e.g., a performance or installation). The course looks at ways to manipulate different visual media (time-based, still, vector, and rendered) in real time to allow students to develop interesting real-time performance systems. While the focus of this course is on using Max for visual work (through a software package called Jitter), it also looks at how to integrate interactive elements (sound, physical interfaces, etc.) into the work. Class time is spent on interface design and software development issues as well. The course explores some interesting capabilities of the software in terms of real-time camera input and tracking, generative graphics systems, and media transcoding. Throughout the course, students develop and share ideas on live performance as a medium for visual expression and learn the software tools necessary to put these ideas into practice in the form of idiosyncratic performance systems. A final presentation in the form of a group performance is arranged.

SOCIAL SOFTWARE FOR GROUP WORK ITPG-GT 2426
Shirky. 4 units.
Social software—software that supports group interaction—is native to the Internet in a way that other communications software is not. The radical change social software brings about is the decoupling of groups in space and time. Real-world conversations require everyone to be in the same place at the same moment; by undoing those restrictions, the Internet has ushered in a host of new social patterns, from the mailing list to the chat room to the blog. Designing such software is a problem that cannot be attacked in the same way as designing a word processor; designers of social software have more in common with economists or political scientists than they do with designers of single-user software, and operators of communal resources have more in common with politicians or landlords than with operators of ordinary Web sites. This course is based on the premise that we have only begun to figure out ways to support these new social patterns. The course begins with an overview of the 40-year history of social software and moves quickly to an examination of the tools and techniques available today, from blogs and wikis to RSS feeds and connectivity through Wi-Fi. Students spend most of the course working in small groups, and each group develops, presents, and refines a piece of social software designed to support some aspect of group experience. The course culminates in a presentation to outside reviewers.

FRAMEWORKS FOR INTERACTIVE SOUND ITPG-GT 2436
Feddersen. 4 units.
This course introduces the student to an array of critical and practical frameworks for creating technologically-based audio works. Drawing from an inclusive perspective of technology and sound throughout history, the coursework is based on in-depth dissections of specific tools, compositions, instruments and installations. Hands-on work is enriched with an equal component of critical reading and discussion. Outside of class students will maintain an audio “sketchbook” with which they will exhibit working knowledge of a range of concepts through the execution of small, simple exercises. Students are expected to be conversant in at least one digital audio platform such as Max/MSP, csound, pd, JSyn, or equivalent, and to be familiar with fundamentals of digital audio as covered in Digital Sound Lab (ITPG-GT 2266).

THEORETICAL PERSPECTIVES ON INTERACTIVITY ITPG-GT 2440
Rubinoff. 4 units.
The emergence of interactive technologies has profoundly altered our relationship to media and art from the position of passive spectators to that of active players. For longer than we might imagine, cultural theorists have foreseen these shifts, feared them, fought for them, celebrated them, and, clearly, misunderstood them. This seminar explores the thread of interactivity in cultural media as well as the opportunities and perils posed by the associated rise of mass interpretation, authorship, and bottom-up organization. The course traces the interactive imperative, from animated cave paintings and the alphabet to cut-and-paste novels and open source programming. Students encounter literary perspectives from Walter Benjamin to William Burroughs, media theory from Walter Ong to Baudrillard, social critique from Spinoza to Adorno, cultural programming from Genesis P-Orridge to Donna Haraway, and play theory from Huizinga to Howard Rheingold, all in the context of the relationship of interactivity to autonomy and agency. The course also covers the ideas and intentions of some of networking technology’s pioneers, from Vannevar Bush to Norbert Weiner. Students are required to read approximately one book per week, lead one class discussion, supplement one class discussion with audiovisual resources, and write two short papers arguing a cogent theoretical perspective on new media.

PERSONAL EXPRESSION AND WEARABLE TECHNOLOGIES ITPG-GT 2442
Papadopoulos. 4 units.
Explores the possibility of developing wearable devices and accessories as means to generate social experiments and as agents of expressivity and communication. As the course traces the relationship between the body, fashion, technology, and social interaction, students are asked to actively explore this trajectory and develop ideas and devices around them. What would an electronic gesture be like? How can technology and fashion allow people to dynamically express themselves? What is a subver-
sive technology? Weekly assignments frame the theoretical discourse, while a final project helps students synthesize theoretical considerations and design practices in the wearable computing space.

DEVELOPING ASSISTIVE TECHNOLOGY ITPG-GT 2446
Pettit. 4 units.
Assistive or adaptive technology commonly refers to ‘‘. . . products, devices, or equipment, whether acquired commercially, modified, or customized, that are used to maintain, increase, or improve the functional capabilities of individuals with disabilities.’’ This multidisciplinary course allows students from a variety of backgrounds to work together to develop assistive technology. Partnering with outside organizations, students work in teams to identify a clinical need relevant to a certain clinical site or client population and learn the process of developing an idea and following that through to the development of a prototype product. Teams comprise ITP students as well as graduate rehabilitation, physical, and occupational therapy students.

METHODS OF MOTION ITPG-GT 2448
Pettit. 4 units.
Explores various ways to express ideas and stories through animation. From week to week, students use a variety of tools—such as After Effects, Flash, Motion, and iStopMotion—to illustrate the fundamental concepts and principals of animated storytelling. The course looks at a range of traditional styles, including stop motion, cut paper, abstract, and cartoon animation. Students are encouraged to experiment with various techniques and tools in order to find the style (or collage of styles) that best serves their final project. Drawing skills are not necessary. A basic knowledge of digital video and graphics is a plus.

TOY DESIGN WORKSHOP ITPG-GT 2450
Reznik. 4 units.
Toys are an important element in the learning process of young children. Toys are always interactive and can easily take advantage of the tools and disciplines of thought we use at ITP. Toys make it OK to develop something just to be fun. We were all kids, so no one knows better than us how to invent toys. This course is centered around the creation of toys for children of ages 5–10. Students have an opportunity to research, design, prototype, and test new ideas for toys using both digital and nondigital materials. Projects are developed individually and in teams. An effort is made to test the designs with children and educators, and receive feedback from professionals.

BIG GAMES ITPG-GT 2454
Staff. 4 units.
What happens to games when they escape the boundaries of our tabletops and desktops and TV screens and living rooms? From massively multiplayer online games to networked objects that turn the city into a gigantic game grid, new forms of super-sized gaming are expanding at an alarming rate and opening up vast new spaces in which to play. Whether these games are measured in terms of number of players, geographical dimensions, or temporal scope, they represent a new trend in which the ‘‘little world’’ created by a game threatens to swallow up the ‘‘real world’’ in which it is situated. This course is a hands-on workshop that is focused on the particular design problems of large-scale games. Students develop a foundation of basic game design understanding from which to approach the specific issues particular to big games; analyze existing digital and nondigital large-scale games, taking them apart to understand how they work as interactive systems; and work on a series of design exercises that explore the social, technological, and creative possibilities of large-scale games.

SUSTAINABLE ENERGY ITPG-GT 2466
Staff. 4 units.
Introduces students to concepts of renewable sources of energy. The course begins with a broad overview of the topic, a definition of terms, and an opportunity to discuss the political and social ramifications of the field. At the same time, students are introduced to a handful of technical concepts that supplement the skills learned in physical computing. These skills allow the student to evaluate, monitor, harvest, and store small and/or intermittent sources of (typically electrical) energy, such as those from solar cells, turbines, and other sources. Students execute several small hands-on projects and one larger-scale project using the concepts learned in the class.
need for a curator change? We look at different museums’ efforts to use technology to take museums beyond the walls, to expand the notion of curators, to include people who don’t have access, or don’t know they do, to the places. And though we focus on museums, we also look at exhibits and other public displays of information. This is not a design or production course. The assignments are field trips to museums, readings, and writing. The course is primarily discussion-based, and class participation is a major part of the grade.

EXPERIMENTAL PROJECTS USING FLASH ITPG-GT 2476
Broster. 4 units.
Covers three areas of advanced skills and applications of Flash’s ActionScript programming language. The first part of the course looks at creating lifelike animations using object-oriented programming techniques. Included in this area is the use of Flash 8 BitmapData object for bitmaps manipulations. The second section deals with creating multiplayer social applications and games. The server technology used is the Communication Server (audio, video and data). The last part explores the development of applications for cellular telephones and specifics of such devices and networks. By the end of the semester, students concentrate on one of these three areas for their final project.

THE NATURE OF CODE ITPG-GT 2480
Shiffman. 4 units.
Can we capture the unpredictable evolutionary and emergent properties of nature in software? Can understanding the mathematical principles behind our physical world help us to create digital worlds? This course focuses on the programming strategies and techniques behind computer simulations of natural systems. It explores topics ranging from basic mathematics and physics concepts to more advanced simulations of complex systems. Subjects covered include forces, trigonometry, fractals, cellular automata, self-organization, and genetic algorithms. Examples are demonstrated using the Processing (www.processing.org) environment with a focus on object-oriented programming. The syllabus for the course can be found at www.shiffman.net/teaching/the-nature-of-code.

PRODUCING PARTICIPATORY MEDIA ITPG-GT 2482
Van Every. 4 units.
Traditional broadcast media (television and radio) are in a time of transition. Broadcast is being pushed in new directions by the increasing ease of producing compelling material and by the interactive and social nature of the Internet. Blogs and other Internet-based social networks have given rise to an audience that is eager to engage with and participate in the creation of media. This appetite is quickly moving into the realm of television and radio with new avenues for distribution and new means for audience interaction, offering serious challenges to traditional broadcast. The goal of this course is to introduce students to new technologies and methods for creating participatory media and making it available. Students develop new ideas for helping this transition along both on the Internet and in the traditional broadcast space. This course requires weekly assignments, and student presentations, and it culminates in final, group-oriented projects.

MUSICAL INFORMATICS ITPG-GT 2484
DuBois. 4 units.
Presented as an informal introduction to contemporary issues in music theory, acoustics, and psychoacoustics for nonspecialists, this course aims to give ITP students background knowledge they may need for their projects vis-à-vis musical informatics and cognition. Covering topics from foundation theories of music in various cultures (tuning systems, harmony, melody, rhythm, temporal form) to readings in music cognition and psychology, the course focuses on how to better evaluate sonic and musical choices when working with sound. Issues such as musical salience, aesthetics, and music psychology are discussed with an eye on theories of perception and a critical interrogation of cultural and historical biases implicit in music. Students are given an introduction to psychophysical and music cognition theory as a way of evaluating objective parameters in a highly subjective medium. Students undertake experimental research projects that they design to investigate ideas inspired by class reading and discussion. Students are encouraged to bring in (or post) musical examples from their research as well as current projects involving sound for group discussion.

ART/SCIENCE COLLISIONS: COMMUNICATING WITH DATA ITPG-GT 2486
Gano. 4 units.
The aim of this course is to explore and draw inspiration from the scientific process, its representations, and data. What does it mean to use the “scientific method”? What is the purpose and value of data produced in experiments? How true are representations crafted with data, and who wants or needs to know about scientific results? What do we gain by incorporating scientific data or visualization into our own work? The goal is to cultivate purposeful science communication and to encourage critical responses to scientific and technological practice in modern culture. Over the course of the class, the focus of each student is on a particular area of science and the aim is to become familiar with its process, language, and data. To do this, students get firsthand experience unpacking particular visualizations, by talking with scientists and students of scientific disciplines, and by interviewing members of potential audiences. Who produces and analyses data, and what are they looking for in their results? Who else is interested in understanding data—and in what setting, through what medium or interface? From these direct experiences, students propose their own art/science collisions: using artistic sensibilities and media tools to communicate about the scientific process, contextualize and annotate visualizations, and frame the chosen topic for particular audiences: museums, policy makers, the disabled, teachers, adults, or children. In periodic “science salons,” students discuss their chosen areas of science, associated datasets and visualizations, affiliated scientists, and potential audiences. Students formulate their own approach to communicating information about science, data, and the topics these inform. Students storyboard three separate explanatory presentations of the data in his or her selected area, each with a separate approach, designed for a unique audience. Students fully develop one idea as a media/interactive presentation for the final project.

CODE LITERACY ITPG-GT 2488
Napier. 4 units.
This course explores open-source software development as a social process. Using an open-source approach, students discover how code communicates ideas and structure and can be organized to bring together contributions from many people. The course examines the possibilities and pitfalls of open-source programming. Students create code as a group and explore how many people working together can contribute to a larger project. Students choose a project to work on collectively during the semester; they design the workings of a
code system, build a foundation of code that can be extended and reused, then test the system in several contexts. Students use several open-source software resources and evaluate their strengths and weaknesses. Programming is accomplished using Java and/or Processing, and object-oriented software design is explored in depth. Topics of investigation include creating reusable modular code, designing libraries, project planning, and using community software to organize a project. Students should have a working knowledge of Java or Processing and understand the basics of object-oriented programming. Students contribute regularly to a group project and complete a final project. Course work consists of demonstrating and critiquing code and discussing software design techniques.

UBIQUITOUS COMPUTING FOR MOBILE DEVICES ITPG-GT 2502 Crowley. 4 units.
The world gets more interesting as the devices that we carry in our pockets get smarter. What happens when a phone is smart enough to know where the user is and what’s happening around him or her? This course is designed to experiment with different contextual triggers (who? what? when? where?) to build applications that can change the way people experience the world around them. The course introduces students to what is needed behind the scenes in order to create “ping-me-and-I’ll-ping-you-back” style text-messaging applications. Class discussion revolves around the future of emerging mobile technology (passive location tracking, proximity detection, etc.) in the context of gaming, social software, etc., using examples that can be found both here in the U.S. and abroad. Techniques covered in the course are geared toward social and location-aware applications, though the class experiments with parsing incoming photo messages, translating semacodes, using geocoders and proximity algorithms, and more. The course focuses heavily on building applications that work on “lowest-common denominator” phones, though students are encouraged to find examples of applications that use emerging technologies (Java and Bluetooth) and discover ways to retrofit these applications to work with the phones we carry in our pockets today. This is not a course on Java/J2ME or Bluetooth development. Students are expected to build at least two working applications during the semester (midterm plus final).

TECHNOLOGIES OF PERSUASION: MARKETING, POLITICS, AND PROPAGANDA IN A DIGITAL AGE ITPG-GT 2516
Rushkoff. 4 units.
Explores influential techniques from print, graphics, traditional media, and social reality as they migrate to the interactive space. Students first study the fundamentals of persuasion, influence, and coercion and then look at how they have been adapted for use in interactive contexts. These include e-mail, the Web, and cell phones, as well as integrated marketing, “one-to-one” communication, viral media, hacking, and neuromarketing. Students study a broad range of applications, from simple marketing through online trading, political campaigns, activism, and satire, and discuss the relative ethics of using the same techniques for different purposes. How do Web sites guide users toward the “buy” button? How are viral campaigns launched? How do PowerPoint and Microsoft “spell-check” influence our thought patterns? How do marketers exploit information to craft persuasive messaging? How does the use of manipulative communications techniques change the quality of the media landscape? How do today’s online selling techniques fit into a history of salesmanship and marketing? How do wireless companies hope to get ads on our cell phones? Is the interactive space more or less conducive to manipulative communications? Readings include whole books and excerpts from among the following texts: Coercion and Media Virus by Rushkoff, Postman’s Technopoly, Cluetrain Manifesto, Lencker’s Train of Thoughts, and The CIA Interrogation Manual, as well as writings by Adorno, Barbrook, Harold Innes, Caildini, Benjamin, Naomi Klein, David Byrne, Tufte, Larry Lessig, Seth Godin, Malcolm Gladwell, Sergio Zyman, MowOn, ReMark, and etoy, and articles from magazines including Fast Company and Wired. Screenings may include the documentaries Merchants of Cool, The Persuaders, and the Politics of Fear. Students gain experience in researching, analyzing, and deconstructing existing interactive media and software for its persuasive impact. Although students with all ranges of interests are welcome to take the course, be forewarned: the seminar is structured to allow for a highly critical analysis of the role that marketing and influence techniques have played in both online and offline society.

SOCIAL FACTS ITPG-GT 2518
Shirky. 4 units.
The world abounds with social facts, things that are true because society has decided to behave as if they are true. If you were to turn to a fellow student and say, “I do” or “I sentence you to five years in prison,” your listener would not become your spouse or be hustled off to Rikers. Nothing happens during a wedding or a sentencing hearing; those events are just special forms of talking. Yet talking, in those circumstances, creates real change in the world. There are two nested effects here—the inner one is the conditions under which speech becomes action, and the outer one is the ways we give groups the power to enforce those actions. Social software creates novel contexts for groups, but currently operates outside traditional social support for group action. For example, both corporations and online groups can have high degrees of internal cohesion and strive for external effects on the world, but corporations have the blessing of society, as an official “legal fiction,” to take actions that ordinary groups, no matter how cohesive, are forbidden to take. That gap is mainly one of tradition—one can readily imagine alternate “legal fictions” to support alternate kinds of groups. This course is centered around weekly readings and class discussions of primary materials, some historical, some current, revolving around four questions: What effect does social software have on groups who want to take action in the world? How do groups come to binding decisions about the action they want to take? What are the traditional supports and constraints for real-world groups (corporations, governments, NGOs, etc.) that act on the world? And what new forms of social support can we imagine for groups that are mainly or solely organized online? The course features readings from political and economic theory of group action, the social structure of engaged (as opposed to merely conversational) groups, and field observations of real-world groups using social software. Students are expected to keep a weekly journal, to write midterm and final papers on groups trying to use social software to effect real change in the world. Note: This course is politically neutral. The design issues discussed are relevant to both liberal and conservative political actors. Students interested in taking this course should be comfortable entertaining political ideas they disagree with personally.
DESIGNING FOR THE FIVE SENSES ITPG-GT 2520
Moelinger. 4 units.
We perceive the world around us through sensory impressions. Sight, sound, touch, smell, and taste together contribute to how we understand and experience our surroundings. Conventional input and output for interactive media has made very limited use of our sensory system. As ubiquitous computing expands and applications for the electronics of sensor systems extend to more atmospheric realms, so does the potential for more multisensory design. Our goal is to expand the palette of interaction design to more fully engage our sensory apparatus. A particular focus is on the aesthetic possibilities of such multisensory design. We look at our senses in various combinations, examining how they closely interact and relate with one another. While smell and taste may not necessarily be directly evoked, it is possible to inspire these through a curious combination of audiovisual and tactile stimuli. A series of small assignments, each with a different sensory focus, some of them involving electronics, some not, are followed by a more resolved final project.

SENSOR WORKSHOP
ITPG-GT 2522
Igoe. 4 units.
Good physical interaction design relies on listening to physical action well. In this course, students focus on the input side of physical computing by researching various sensors and sensing methods and developing example methods for their use. The class assembles a library of sensor applications for interactive applications and applies this research to applications in their other courses at ITP. The course begins with a review of the principles of sensor systems as learned in physical computing. From there, students discuss types of sensors; sensors, time, and events; amplification and filtering of sensor signals; sensor networks; and related topics that aid in making sensor systems effective. There are a number of one-week exercises that students complete to demonstrate the techniques discussed in class. In addition, students are responsible for a major sensor research project in which they explain the operating principles of a given sensor and present a working example of the sensor in use. These research projects are presented throughout the second half of the semester and collected into an online reference site. There is no final application project, but students are evaluated on the application of their research (or that of other students) in production projects developed for other courses.

ALGORITHMIC COMPOSITION
ITPG-GT 2524
DuBois. 4 units.
This course looks at ways to compose music using algorithms. Drawing from both computer-age and precomputer repertoire and literature on writing music procedurally, the course looks at different topics and issues in the automatic or rule-based generation of music in both precompositional and real-time interactive environments. Students are expected to make a series of musical studies investigating different systems covered in class, ranging from stochastic music to rule-based grammar models to data mining. No specific knowledge of music theory is required, though a basic understanding of MIDI, digital sound, and some of the tools for manipulating them is useful. A broad overview of the history and repertoire of algorithmic music is covered in weekly listening presentations.

EVERY BIT YOU MAKE
ITPG-GT 2530
Kirkorian. 4 units.
Popular culture and current events have focused the public’s attention on surveillance. In the movie adaptation of Minority Report, the protagonist attempts to hide himself around Washington, DC, while technology tracks his every move. That future, maybe, is not that far off—the city of London itself has half-a-million cameras installed for use by the security services. How can one remain in control of one’s identity in that future? This course creates a framework to help students not only analyze existing technology, but also to help them think more deeply about their own projects. Students review current technologies such as Internet protocols, cellular networks, and RFID; they also get hands-on experience in both using these technologies and hacking them. We all understand why you shouldn’t throw out a credit card receipt with the card’s number on it without tearing it up, but should we be concerned with clicking on a link on a Web page? Sending an instant message? Opening a laptop to sign onto the wireless network at Starbucks? Maybe. Clicking on a Web page records your IP address on a Web server somewhere, instant messages are usually sent off unencrypted over the network, and opening a laptop usually requires negotiation with a DHCP server that records your computer’s unique identifier. Our devices and our online interactions leave a mark as unique as our fingerprints; thus, relevant questions are how can we turn those tables? What technologies can we create to trace information left by others? Given that openness is a core feature of the networks and technologies we use, what code, regulations, and etiquette make these usable? Weekly classes and assignments are balanced between background survey reading, technical reading, and hands-on experience all culminating in a final project.

FLASH BACK
ITPG-GT 2532
Staff. 4 units.
Programming is often viewed as an arcane art, an esoteric skill that is far removed from design and user experience. With the advent and evolution of higher-level programming languages, however, the power of coding is becoming accessible to an increasingly broad audience of designers, artists, and enthusiasts. This course explores the use of programming as a tool to sculpt interactive experiences, in the context of Macromedia Flash’s ActionScript programming language. Students focus on core programming concepts and use these basic concepts to prototype personal projects. While the focus of the course is on developing with ActionScript, the concepts learned are common to all programming languages.

PROGRAMMING FROM A TO Z
ITPG-GT 2536
Shiffman. 4 units.
There are 16,000 free books in the Project Gutenberg digital catalog. Google print is scanning millions more. With all this digitized text, what can we do with it beyond simply search and browse? This course focuses on programming strategies and techniques behind procedural analysis and generation of text. We explore topics ranging from evaluating a text according to its statistical properties to the automated production of text via artificial intelligence. Students are encouraged to develop their own systems and methods, from poetry machines to intelligent spiders to evolutionary language generators, etc. Examples are demonstrated using Java and Processing with a focus on advanced data structures (linked lists, hash tables, binary trees) associated with storing and manipulating text.
STUDIO (COMPUTATIONAL MEDIA) ITPG-GT 2540
O'Sullivan. 4 units.
This course is an environment for students to work on existing project ideas that may fall outside the topic areas of existing courses. It is basically like an independent study with more structure and the opportunity for peer learning. This particular studio is appropriate for projects requiring programming work, in any language, on a client or a server, on a PC or a phone. Beyond programming, the project should also develop conceptually through research of prior art, feedback from classmates, and user testing. There are required weekly meetings to share project development and get critique. Students must devise and complete their own weekly assignments updating the class wiki. They also must present to the class every few weeks. As topics of general interest emerge, a member of the class or the instructor takes class time to cover them in depth. The rest of the meeting time is spent in breakout sessions with students working individually or in groups.

STUDIO (PHYSICAL COMPUTING) ITPG-GT 2542
Igoe. 4 units.
This course is an environment for students to work on project ideas that may fall outside the topic areas of existing courses. This particular studio is focused on projects involving extended physical interaction. Students are expected to present a project description on the first day of class. They work together with the class and the instructor to develop a production plan for their project. Weekly class meetings consist of critique and feedback sessions on individual and group projects and breakout sessions with students working individually or in groups with people working on similar projects. As technical topics of general interest emerge, the instructor takes class time to cover them. Students are expected to show their projects multiple times during the semester, test the projects in stages, and get feedback from both class members in class and from the audience for whom their projects are intended, outside of class.

USER-CENTERED DESIGN OF INTERACTIVE EXPERIENCES ITPG-GT 2544
Trump. 4 units.
Compelling experiences of products, applications, and environments are grounded in a deep understanding of user needs. They are more than just user-friendly—they solve new problems, are innovative, invite participation, tell powerful stories, and use technologies in completely new ways. People easily connect with these experiences because they make sense—physically, culturally, socially, and emotionally. In a workshop format, we explore methods for observing human behavior, analyzing and solving complex design problems, and using storytelling to communicate new user experiences to others. The overall approach to user research in this course is generative: to generate new design opportunities and inspire design creativity. Students first complete several short assignments and then begin the main project. The main project results in design concepts represented by user scenarios and rough prototypes and supported by a research document created throughout the semester.

COMPUTATIONAL CAMERAS ITPG-GT 2546
O'Sullivan. 4 units.
We depend most heavily on our eyes in making sense of our world. It is natural that we try to emulate this on a computer. As a sensor the video camera is appealing, delivering up to 36 million bytes every second compared to maybe three bytes from a keyboard. Accessories and knowledge for using cameras are mainstream. For instance, by simply changing lenses, the same sensor once used for your fingers can now be aimed at a city block. Even very inexpensive computers are now fast enough to not only record frames of video but also to look through the individual pixels. It is no wonder cameras have become a standard accessory for computers (especially in cell phones). The difficulty of computer vision comes when you expect your software to be able to mimic the powers of the human brain to interpret arbitrary images. This course attempts to sidestep the difficult parts if you are willing to work in fairly contrived environments such as art installations, eye tracking rigs, or ant farms. The course covers software techniques for tracking objects in video, background removal, blob detection, as well as tricks on the optical side of the equation. Video tracking in real time requires a coding paradigm that can be used as a challenging method to improve a student's overall coding skills. The course uses Java in the Eclipse environment, which is a good next step from the Processing environment. We look at implementing these techniques across platforms, including the desktop, the cell phone, and even on a microcontroller. The course requires Introduction to Computational Media or similar programming background.

GLART ITPG-GT 2548
Prerequisites: Programming in Java and/or Processing. Napier. 4 units.
This course explores OpenGL as an artistic medium. The computer provides artists with a bewildering variety of options for creating images: image editors, 3-D modeling tools, animation tools, and dozens of programming languages. Yet at the lower level of all computer rendering lies a relatively simple and very powerful graphics processor. OpenGL provides access to this lower level of rendering and gives artists the opportunity to create their own “brush and canvas” to produce high-performance animated graphics in both 3-D and 2-D. The purpose of this course is to introduce OpenGL and provide a working knowledge of this powerful API. We use Java, Eclipse, and an OpenGL library to explore basic concepts of OpenGL such as coordinate systems, navigating in a 3-D space, cameras, rendering models, mouse and keyboard input, lighting, texturing, and blending. The course consists of weekly programming assignments and a final project. This course is intended for students who are comfortable with programming.

DIGITAL IMAGING: RESET ITPG-GT 2550
Rosenthal. 4 units.
Digital cameras and printers are making photography more ubiquitous and more useful than ever. This course is a workshop that looks at changing the rules for capturing and printing digital imagery. By gaining a better understanding of the engineering fundamentals and limitations of digital photography, students can produce breathtaking images with all the benefits of digital media but with an image quality that rivals film. Students experiment using low-cost, hands-on tips and tricks in software and hardware to capture high-dynamic range, expanded color, night color, 3-D, time lapse, and stop motion images using a digital camera and printer.

While using mostly off-the-shelf tools, these experiments require students to dig down to see the nitty-gritty of today’s and tomorrow’s technologies for digitally sensing, encoding, compressing, transmitting, and displaying images.
FUNDAMENTALS OF INTERACTION DESIGN
ITPG-GT 2552
Fabricant. 4 units.
This course provides students with a conceptual framework for designing interactive experiences. The tools and methods covered in this course can be applied to any platform, from screen-based applications to physical computing projects to interactive environments. The course touches on a wide range of design disciplines (graphic design, information design, product design) as they relate to the creation of compelling interactive user experiences. The course is divided into three sections: principles, context, and systems. It takes a heuristic approach to interactive design. Students work through a series of discrete design exercises covering basic concepts such as affordance, feedback, and modality. These exercises cover different types of interactive experiences, from simple, appliance-like design problems to dense information systems. Students gain a hands-on understanding of how to combine physical controls and screen-based design elements to support different types of interactions. In the second section, students acquire the tools and methods to conduct primary research with end-users, deriving relevant insights from direct observational research to shape their design solutions. In the final section, we look at some of the prevailing models for interactive systems, drawing from gaming, Web 2.0, and pervasive computing. Students make use of the knowledge and experience acquired during the course to create a set of interaction design patterns that can be applied to a large-scale interactive system.

PROJECT DEVELOPMENT STUDIO
ITPG-GT 2564
Rozin. 4 units.
This is an environment for students to work on their existing project ideas that may fall outside the topic areas of existing courses. It is basically like an independent study with more structure and the opportunity for peer learning. This particular studio is appropriate for projects in the areas of interactive art, programming, and physical computing. There are required weekly meetings to share project development and obtain critique. Students must devise and then complete their own weekly assignments updating the class Wiki regularly. They also must present to the class every few weeks. When topics of general interest emerge, a member of the class or the instructor takes class time to cover them in depth. The rest of the meeting time is spent in breakout sessions with students working individually or in groups of students working on related projects.

ASSISTIVE TECHNOLOGY WORKSHOP
ITPG-GT 2566
Patt, Schneider. 2 units.
This course is an advanced workshop to Developing Assistive Technology. Prior to entering the course, students have already identified a clinical need and client population and have an idea or project already in development. Students are expected to present this project description on the first day of class. Students work together with the class and the instructor to develop a production plan for their project. Class meetings consist of critique and feedback sessions on individual and group projects. Students are expected to show their project multiple times during the semester, test the project in stages, and collect data from their testing, as well as develop appropriate research, documentation, and a literature review.

COMPUTERS FOR THE REST OF YOU ITPG-GT 2568
O’Sullivan. 4 units.
This course explores the possibilities of subtle interaction with computers. Conventional computer interface tends to accommodate conscious, explicit, intentional communication. Many unconscious cues and actions that are valued in ordinary human expression are ignored or filtered by computer-mediated interactions. On the one hand, relinquishing a conscious gatekeeper can be associated with such uncomfortable subjects as subconscious manipulation, subconscious repression, even a loss of free will and the insanity defense. On the other hand, going past conscious control can be associated with achieving virtuosity in the arts and athletics, acquiring insight into your personality, and engendering trust in conversation. In this course, students build on software and hardware tool kits to create hands-on experiments tapping less conscious parts of our experience. Initial topics include using a cell phone as a personal sensor logger and visualizing the results; capturing subtle body language (e.g., eye-tracking) and transmitting it over a network; triggering and detecting subconscious activity (e.g., EEG); and the transition from communication to expression. Throughout the course, we relate these techniques to the advantages of introducing computers at all such as search, storage, and transmission. In the first half of the semester, students work in groups to create quick prototypes. The second half of the semester focuses on final projects.

INTERACTIVE VIDEO WORKSHOP ITPG-GT 2570
Staff. 4 units.
Interactive Video Workshop is a studio course focusing on conceptual and technical issues related to using digital video in interactive cinema projects, installations, and screen-based works. The focus of the course is on exploring various technologies for creating interactive video works as well as reading and discussion the conceptual basis behind interactive cinema. Use of existing delivery methods such as DVD, Flash, and Web video are discussed as well as new forms and combinations of existing technologies. This course offers a unique opportunity to combine video, physical computing, and programming so as to explore and experiment in new forms of narrative.

INTERACTIVE SCREENS AND CINEMATIC OBJECTS
ITPG-GT 2572
Zurkow. 4 units.
What does it mean to create interactive cinema? What are its limits and possibilities? Are we talking about cinema that is narrative, formal, symbolic, or vestigial? How does interactivity impact narrative perception, rhythm, and arc? Is the interface user-driven or machine-driven? Multilinear or singular? Screen or object based? Do we want to work for our stories? Is it possible to make profound or emotional narrative work in a multilinear or interactive environment? The creation and evaluation of work in this course pivots on the notion of narrative perception: a viewer's desire to actively make story out of represented moments, from Chaplin's silent movies to U.S. Army recruitment ads to de Kooning's paintings of women. The emphasis of this course is more conceptual than technical and more narrative than formal. Students work on the creation of time-based cinematic forms through short- and medium-length assignments. Students work in a range of media, from paper maps to multiscreens. In addition, students are expected to engage in critical dialogue through individual research and presentation of precedents, from new media art projects, readings, and experimental or mainstream film.
REDIAL: INTERACTIVE TELEPHONY  ITPG-GT 2574
Van Every.  4 units.
New technologies, such as voice-over IP, and open-source telephony applications, such as Asterisk, have opened the door for the development of interactive applications that use telephony for its traditional purpose—voice communications. This course explores the use of the telephone in interactive art, performance, social networking, and multimedia applications. Asterisk and low-cost VoIP service are used to develop applications that can work over both telephone networks and the Internet. Topics include the history of telephony, plain old telephone service (POTS), voice-over IP (VoIP), interactive voice response systems (IVRs), audio user interfaces, voice messaging systems (voice mail), text to speech and speech recognition, phreaking (telephone hacking), VoiceXML, conferencing, and more. This course involves programming with PHP, Perl, or Java.

THE SOFTNESS OF THINGS: TECHNOLOGY IN SPACE AND FORM  ITPG-GT 2578
Papacharissiou.  4 units.
Jasper Johns once wrote in his notebook: “Take an object. Do something to it. Do something else to it.” In this course, we investigate what it means to “do things” to objects in ways that transforms them and our relationship to them. We experiment with materials and objects, stretching their limits and exploring their relationship to space and the body. These investigations are grounded in an understanding of the interactional possibilities of gestures, social and spatial dynamics, networks, and open-source systems while we develop a new set of artifacts and construction techniques. Softness, modularity, adaptability and reconfigurability, washability, power management, connectors, and ways to engage the senses (and sensors) are just some of the ideas and topics we examine through weekly assignments and social experiments.

MOBILE APPLICATION DESIGN  ITPG-GT 2580
Staff.  4 units.
Mobile phones are the electronic devices that we keep closest to our bodies, minds, and social lives. These minute multimedia production studios contain within their narrow plastic shells the contact numbers, messages, pictures, and videos of people that we hold dearest, communicate with daily, and are most closely connected to. This course focuses on reaching students the fundamentals of developing applications for a number of mobile phones. Students are encouraged to use the tools developed as a means of expression in conjunction with other projects or to develop stand-alone projects. Weekly assignments allow the student to develop familiarity with the devices and techniques, and students are allowed to work independently or in groups to develop midterm and final projects.

PHYSICAL COMPUTING WITHOUT COMPUTERS  ITPG-GT 2584
Krikorian.  4 units.
Computation didn’t always mean silicon, microprocessors, and electricity: flat stones and dust paved the way for the Babylonians and the Chinese to create the abacus, and Babbage used metal and gears to construct his hand-cranked Difference engine. The raw materials for this course are wood, plastic, metal, and anything else a student can get his or her hands on, sans electricity. Students are expected to exercise their creativity while attempting to build “adders” and “memory units” without the affordances of modern computation. These weekly assignments culminate in a single working final project. Class participants examine our reliance on modern technology and question whether we can create home-brewed computation in disenfranchised areas. As this course is meant to be an exploration of doing computation without a computer, students are asked to build the answer to the question calculator is to abacus as computer is to what?

RECURRING CONCEPTS IN ART, ITPG-GT 2586
Krantz.  4 units.
As a response to developing technologies, people working in areas of new media and digital interactive art are continually inventing new concepts for self-expression. Interactivity, the passage of time, and resolution are just a few of the ideas that are being explored. Yet these ideas are new only in the sense that they are being adapted to new media. For example, in painting and sculpture, Renaissance and baroque artists used a variety of means to actively engage the viewer; the concept of continuous narrative, reaching back to the Egyptians, aims to convey the passage of time; and the notion of resolution has been variously interpreted by Titian, Seurat, Cézanne, de Kooning, Close, and many others. This course examines how artists throughout history have utilized various media and techniques to effect formal, conceptual, and experiential dynamics comparable to those being investigated by new media artists today. The goal of the course is not only to provide students with knowledge of the immensely rich history of artistic creativity, but also—and more important—to provide a platform through which that knowledge may be utilized to reconsider new media strategies of artistic expression. Through observation, discussion, reading, and projects (both written and hands-on), students acquire mental tools to approach their own work with an expanded understanding of artistic possibility. This course is not a dry art history survey and is not conducted as such. Organized thematically, rather than chronologically, the focus of each class is on a different concept derived from the field of new media production and examined with regard to artistic precedents. This is a course that necessitates active participation on the part of all students.

SHOW AND TELL STUDIO  ITPG-GT 2588
Heinberg.  4 units.
There is no shortage of great ideas and projects at ITP. But there is often a shortage of class time to thoroughly develop the concept for a project and to communicate effectively about it in writing or orally in presentations. At some point you are going to have to pitch your projects to people outside ITP, and this studio helps you gain the skills you will need. This studio is a complement to a production class. Each student brings a project from another class; we take the time, often lacking in class, to learn how to focus an idea into a workable concept and to practice and experiment with ways to present it. Writing is critical to thinking and design—so the writing you do helps you hone and clarify your concept and lay the basis for a smoother, more effective design and development process. We work on the structure of presentations, public speaking techniques, and how to write and design engaging and memorable presentations. We also work on written communication, which may include grant writing, artist’s statements, and proposals.
SUSTAINABLE PRACTICES
ITPG-GT 2590
10 CG. 2 units.
The term “sustainability” has been applied to a wide range of issues since the 1992 United Nations Conference on Environment and Development (the Earth Summit). These issues fall roughly into three categories: environment and ecology, economic development, and human rights equity. There are massive changes needed in all of these areas. The point of this two-unit seminar is to research and discuss how these issues relate to our work in interaction design and digital media production and to determine how the ITP community can have the most positive impact. In order to limit the scope of our research to something manageable within the semester, we focus mainly on environmental issues, starting with these central questions: What can we change here and now? What impact do our practices have on the environment, and what changes can we make to lessen the damage we do and increase any positive effects our work has? What skills or ideas do we bring to the table that can have the best effect? What are the most important things for a long-range sustainability program at ITP to focus on? In looking for answers to these questions, we attempt to address both our practice here at ITP and the assumptions we take with us into work and life after ITP. We build an online resource for ourselves and others based on what we learn in the process. This might include reading lists, suggested actions to be taken, links to sources of useful materials and tools for designers and artists, and to organizations whose work overlaps ours. We implement what changes we can and make suggestions on those that will take longer. For several of the class meetings, guest practitioners from a variety of areas join the class to discuss how their work is affected by these issues. The class is broken into groups of four, and each group is expected to research a given guest’s work and prepare to lead the class conversation with the guest. Students are expected to read and research widely on the issues addressed in the class, report on their findings, participate actively in discussions in class and online, and to begin to take action in their own projects.

GRAPHICAL USER INTERFACE
DESIGN IN AJAX ITP-GT 2604
Nollen. 4 units.
After the liberating bombshell of the Macintosh in 1984, the graphical user interface has been in steady decline ever since. That is until two Web-based programs—Gmail and Google Maps—proved that there were further interface possibilities to be discovered and they would not be tied to the fate of any particular desktop. As a result, JavaScript, once ghettoized, has become the darling of the Web 2.0 world. This course covers a broad selection of technical subjects concerning Asynchronous Javascript and XML (AJAX) including advanced JavaScript, DOM manipulation, Google’s Ajax API, XSS, JSON, RPC, XMLHttpRequest, and the various available AJAX frameworks (GWT, Prototype, Dojo, jQuery, etc.). Students are expected to be proficient in at least one other programming language. There are small exercises assigned for each class to ensure that the techniques are understood and mastered. Students are encouraged to either build a small project or to incorporate their new knowledge into projects from other courses such as Dynamic Web Development. In full, the course covers enough information for the student to build their own Google Maps yet retain a conceptual framework that can be applied in designing anything from the next best Web 2.0 service to the most radical net-art happening since Jodi hijacked Netscape.

DESIGNING FOR CONSTRAINTS
ITPG-GT 2606
Pitare. 4 units.
Whether we design an application for the small touch pad of a cell phone, a game for an elderly user, or produce art through a self-defined conviction, we work is often driven by constraints—some chosen, others imposed. With digital technologies, one other constraint is our own ability to keep up with the ever-shifting tools that we use. Does this perpetual learning curve stifle our creative process? Or in contrast, can an abundance of technical know-how cloud a simple vision? The goal of this course is to make work that is fueled by the positive constraints (our audience, our vision) rather than the damaging ones (our lack of ability to know everything about the tools we use). Through weekly assignments, we draw ideas and production techniques from art, game design, music (sound art), cognitive science, and universal design toward an understanding of how to carry our initial ideas through a development process, without compromising quality and clarity of vision. For a final assignment, students are asked to create a project for a specific target audience, defined by age/gender/race/culture and ability. The goal is to allow oneself a space for exploration while working toward a focused result. Some ideas for projects may include simplifying an application for the growing elderly population (can grandma really use that fancy Nokia phone?), a software game based solely on audio (ever played Doom without a monitor in a dark room?), or an art piece that clearly conveys your artistic intentions with a digital medium (think of interactive art that’s not utterly frustrating/annoying for gallery goers). In either case, we test our work early and often (starting midsemester), learn to identify problems, and solve them through an iterative design process. When needed, software examples are programmed using Processing. We also use simple pcomp modules to quicken exploration (such as custom keyboard emulators). A fair understanding of ICM and pcomp is required, as you are asked not to spend the majority of your energy learning new technologies, but rather make the best of what you already know. That’s one of the course constraints.

FABRICATING INFORMATION
ITPG-GT 2608
Collins, Hasegawa. 4 units.
Rapid prototyping and personal fabrication increasingly open possibilities of production that will reinvent our understanding and relationship with everyday objects and material culture. The seminar functions as both an introduction to different CNC + prototyping equipment as well as a studio in which to test the possibilities and constraints of these new methods of production. Using 3-D printing, laser cutting, and milling, we develop a language of “making” that can be brought to bear on two different scales: product and display wall. The seminar works within various scripting and modeling environments as a means to both work with form and translate form into real-world artifacts. Rather than take the world of objects at face value, we seek to develop transferable ways of working with form to actively question the shape and usage of mass-produced objects. As a starting point, we break down the world of “making” into certain procedures (i.e., perforating, extruding, folding) and extend the potential within each in a simple three-dimensional piece, a “monad”—or invisible unit. This language, as well as the qualities that emerge from the physical model, is then questioned in its correlation to existing objects. After developing an extremely acute formal
language within this procedure, the student is challenged to pair it with a means of accumulation/assemble (i.e., stacking, gluing, tabbing, nesting) that can negotiate a scale-shift from product scale to a display wall. We wish to emphasize the relation to the idea of algorithmic development (i.e., a simple unit that is “grown” or repetitively made) is partially brought about through the simplicistic operation of CNC prototyping equipment in the sense that you have a deposit, or remove material. We do not focus on the “natural” or “biomorphic” aspects of this, but rather look at how these operations are deployed in objects all around us. The question is how an increased sophistication of design can be gained from the loosened constraints of mass standardization that these machines afford.

**PROJECT DEVELOPMENT STUDIO (CELL PHONE JAVA)**

ITPG-GT 2614  
O'Sullivan. 2 units.

This is an environment for students to work on their existing project ideas that may fall outside the topic areas of existing courses. This studio is oriented toward projects that require cell phone programming. It is basically like an independent study with more structure and the opportunity for peer learning. This particular studio is appropriate for projects in the areas of interactive art, programming, and physical computing. There are required weekly meetings to share project development and obtain critique. Students must devise and then complete their own weekly assignments updating the class Wiki regularly. They also must present to the class every few weeks. When topics of general interest emerge, a member of the class or the instructor takes class time to cover them in depth. The rest of the meeting time is spent in breakout sessions with students working individually or in groups of students working on related projects.

**SITE SPECIFIC: AUGMENTATION, AFFINITIES, AND FRAMES**

ITPG-GT 2620  
Zurkowski. 4 units.

Site suggests contexts: spatial, temporal, narrative, and populated ones. Site-specific works require a frame for participants, a set of stories, and a point of entry. More than works within “the framework” of an institution, interactive and community-based works require the same levels of observation, interrogation, and participation as site works. Whether you are working in the physical or the virtual public, frame and context are primary considerations in the work you produce. We look at contemporary art practices and texts that engage and critique the local and the global, invert locale and involve the everyday, as well as more traditional urban studies. We also extend the idea of “site” to include a variety of tactical media and works that fall under the rubric of relational aesthetics. Site Specific is a seminar that consists of readings, writing, critique, and presentation that focuses on art works—sculptural, architectural, and digital practices—that operate in the spheres of public spaces. While it is not a studio course, students are expected to bring in projects and proposals from other courses to analyze and critique. Readings (tentative list): Thompson and Sholette, The Interventionists; Rosalind Krauss, “Sculpture in the Expanded Field”; Dan Graham, “Manifesto”; Miwon Kwon, One Place After Another; Lev Manovich, “Augmented Space/ Learning from Prada”; Erwin Wolfman, Relations in Public (excerpts); William Whyte, Social Life of Small Urban Spaces (excerpts); Iain Borden, “Another Pavement, Another Beach: Skateboarding and the Performative Critique of Architecture”; Arjun Appadurai, Modernity at Large (excerpts); Peter Hall and Janet Abrams (editors), Else/Where/ Mapping (excerpts); Don DeLillo, Valparaiso; Nicolas Bourriaud, Relational Aesthetics (excerpts); Erika Suderburg (editor), Space, Site, Intervention: Situating Installation Art (excerpts); and Nick Kaye, Site-Specific Art (excerpts).

**MECHANISMS AND THINGS THAT MOVE**

ITPG-GT 2624  
Roberts. 4 units.

This course is designed to equip the student with a basic knowledge of mechanical engineering, materials, and component selection for practical use. From kinetic sculptures to modern architecture, from product design to interactive art, learning how to create sound mechanical interfaces between inputs and outputs to a system helps us interpret and interact with our environments. There is little use in building effective circuitry for physical computing if the mechanism to be controlled is too weak to handle the task set forth for it. Systems can also be optimized and protected from expensive over-engineering with a basic knowledge of mechanics and materials. Topics covered range from how to attach couplers and shafts to a motor to converting between rotary and linear motion. Weekly lectures are supplemented by in-class demos and out-of-class lab work.

**USER GENERATED**

ITPG-GT 2632  
Shirky. 4 units.

Although a lot has been written about user-generated content in the last few years, it often has that “I know it when I see it” quality, rather than being crisply defined. When we ask “What is user-generated content?”, one of the surprising answers is that the literal definition of the term is useless. If you open a copy of Word and create a file, it isn’t “user-generated content.” If Stephen King opens Word and writes a book, that isn’t it either. Somehow your local file doesn’t count, while it isn’t a surprise that Mr. King’s novel finds readers. When we talk about user-generated content, and indeed user-generated anything, we are actually talking about a theory of social relations—user-generated content can’t be done by professionals and must have an audience. This course looks at both examples and theories of user-generated content, including blogging, wikis, online photos and video, and even user-generated editorial judgment and categorization systems.

**2X2**

ITPG-GT 2652  
Hechinger. 4 units.

Form follows format. The first movies were filmed plays; it took decades for the vocabulary of film and a new kind of storytelling to emerge. Now film is...
METAFORMS ITPG-GT 2654

Karasus. 4 units.

Metaforms is a studio course offering a broad range of topics focused on progressive architectural discourse framed by new media. The goal of the course is for each student to produce an architectural form which inhabits an urban public space in New York City. The forms need not be traditional architectural constructs, but new strategies towards defining an architecture that can be expressed through new technologies. Students are encouraged to imagine the impossible and to integrate metaforms into the contemporary city. Science fiction sites, transportation paths, urban anomalies, invisible boundaries, and temporary autonomous zone are examined and developed as metaform habitats. The semester long project is divided into two parts: expressions and interventions. The first section, expressions, addresses contemporary architectural tendencies that unfold to inhabit the spaces of urban environments. The second part, interventions, activates communication strategies to connect the metaforms to actual public spaces within New York City. The class work culminates in final presentations critiqued by guest reviewers from related fields. No prerequisites or architectural experience is needed, however, previous knowledge of at least one programming language is strongly recommended (Processing, MaxMSP/Jitter, Maya, Flash etc.). The syllabus for this course can be found at http://www.ale222.com/metaforms.

CIRCUIT BOARD DESIGN ITPG-GT 2662

Staff. 4 units.

A project needs to be robust. A breadboard is insufficient for this. It's good for initial prototyping, but to really get robust performance we need to use something with more consistency and reliability. For this we turn to printed circuit boards. At the start of this course, each student acquires the skills necessary to design, prototype, and produce a printed circuit board intended to be installed in a piece of the student's choosing. We begin the process with prototyping with breadboards, perforated boards, and etched boards. The final circuit is designed using the Eagle PCB software. Other topics covered in the course include circuit serial programming; the many package types of components and the benefits they add to a circuit; and surface mount soldering using a hot air bath. The final project may be a practical application or an artistic piece that uses the printed circuit board designed for the class.

BIG SCREENS ITPG-GT 2680

Shiffman. 4 units.

This course is dedicated to experimenting with interactivity on large-scale screens. Students develop one project over the course of the semester, culminating with a showing at InterActive Corps' 120-by-12-foot video wall at their corporate headquarters on 18th St. and the West Side Highway. A mock-up of the system is available at ITP for testing. Class time is divided between independent project development, critique, technical demonstrations, and field trips to IAC. Students should be comfortable programming in Java and Processing.

DRAWING MACHINES ITPG-GT 2688

Nolen. 4 units.

The course begins with the history of drawing (which has always been tool/machine based—i.e., drawing as meeting point of art and science, the Caves of Lascaux as a technological as well as an aesthetic event) and its evolution over time. For example, we may look at the trajectory from the 18th-century clock automatons which made simple drawings to bresenham's line algorithm. Basically, the course integrates Pencil and Computational Media into the history of drawing and human ideas about the drawing process—and puts them in context. Students explore drawing in whatever medium they choose, it need not be technological—the idea is to generate a "working tool set." This could mean exploring a certain aspect of MaxMSP or Processing or Arduino for example. The point is that drawing is an oddly physical and intellectual activity—one can't have one without the other. Can we bring some of this "physicalness" into how we understand our technological tools? Also, can we begin thinking about the sketchbook as a "machine for ideas?" The course is as much about "drawing machines" as it is about developing/refining a creative process. The course requires students to keep a online sketch diary of their process, and there is a final project where students explore in depth some aspect of what they researched over the semester.

MOBILE MEDIA ITPG-GT 2690

Van Every. 4 units.

Mobile devices (phones) have become platforms for both the production and consumption of rich media—augmenting their original purpose as one-to-one communication devices. In this course we explore the technology that enables the consumption and production of media on these devices with an eye towards how that media can be used in conjunction with the devices' original social and communicative purposes. In short, this course examines social and participatory aspects of mobile media consumption and generation. Students create projects that utilize the available technology to explore new forms of social media creation and consumption. In this course we cover Multimedia Messaging, the mobile Web, mobile
photography, mobile video, live streaming, geocoding and more. We utilize both PHP (Web side) and Mobile Processing (device side) for development. ICM is a prerequisite. Mobile Application Development (experience with Mobile Processing) and/or Dynamic Web Development (experience with PHP), although not required, are helpful.

**STUDIO (SOCIAL SOFTWARE)**

**ITPG-GT 2692**

*Shirky. 4 units.*

This course is an environment for students to work on their own project ideas that may fall outside the topic areas of existing classes. This particular studio is focused on projects involving social interactions among users. Students are expected to present a project description on the first day of class. They then work together with the class and the instructor to develop a production plan for their project. Early class meetings include discussions of foundational texts in social software, and on the opportunities and difficulties for designing software for group use. Weekly class meetings consist of critique and feedback sessions on individual and group projects, and breakout sessions with students working individually or in groups of people working on similar projects. Students are expected to show their projects multiple times during the semester, test the projects in stages, and get feedback from both class members in class and from the audience for whom their projects are intended, outside of class.

**TELEPRESENCE**

**ITPG-GT 2696**

*O'Sullivan. 4 units.*

This is a production that explores the possibilities of conveying a live presence across a distance. The course begins with a sampling of tools for sending signals across a network. These tools come from areas such as physical computing, telephony, TCP/IP networking and A/V devices. Then each week a theme such as ambience, trust, community, distraction, sex, globalization, loneliness, or expedi- tion is presented and students are expected to develop a small written proposal for a relevant telepresence project. Over the course of nine weeks, each student learns to employ some of the tools presented to build three ideas into prototypes. Physical Computing, ICM and Comm Lab are all prerequisites. The final part of the semester is an opportunity for students to develop one of their ideas further as a final project.

**WEARABLES STUDIO**

**ITPG-GT 2698**

*Papadopoulos, Eveland. 4 units.*

The Wearables Studio is the perfect environment for students interested in wearable technologies who already have a project they want to fully implement. Students are expected to present a project description on the first day of class. Wearable technologies have slowly come to maturity over the past few years. Conductive fibers and textiles, Arduino minis and lily pad networks, new power sources, as well as new ways of looking at modules and how these can be arranged, open up the space for more expressive possibilities. Still, there are many technical as well as conceptual, design, and social challenges that mire the way. A number of technical subjects are covered that relate specifically to wearable technologies, drawing on existing designs and their application to students’ projects. Technical subjects to be addressed may include the design of power sources suitable for wearable and portable applications; low-power design and construction techniques; creating soft electrical connectors, switches, and circuits, and the selection and sourcing of e-textiles. Students are expected to come with a project in mind and bring it to completion by the end of the semester. In the process, they present their progress and technical innovation during the semester and receive technical and design guidance in a collaborative environment that seeks solid solutions and robust concepts.

**COLLECTIVE STORYTELLING**

**ITPG-GT 2706**

*Patt. 4 units.*

This production course is centered around the examination and creation of collective storytelling environments. We survey a wide range of storytelling environments including site-specific works and environments, community-based arts projects, user-generated and participatory environments, and transmedia storytelling. This course requires field trips, weekly assignments, student presentations, and a final project.

**CRAFTING WITH DATA: REVELATIONS, ILLUSIONS, TRUTH, AND THE FUTURE**

**ITPG-GT 2710**

*Faludi. 4 units.*

Contemporary interaction designers and artists often manipulate scientific, historical, commercial, and social information. Literacy in design, art or engineering requires the complement of literacy in data. This course makes powerful additions to your skill set of programming, visual design, and electronics. Students become conversant in the tools available for extracting insightful information from real-world samples. In this course, we learn about the “lies, damn lies, and statistics” that are encountered in our daily information feeds. Basic training is provided in a variety of handy methods for interpretation and manipulation of data, yet no math beyond some simple arithmetic is required for completing this course. Materials are visually oriented, and the focus is on concepts rather than on mechanics. Exercises include analyzing maps, building physical models and exploring information via accessible computer simulations. Short projects teach how to understand where data comes from, what it looks like, and what it means. Students learn how to transform data in ways that avoid distortion, reveal truths, and grandly illuminate their ideas. (Note: The class is carefully structured to support your other production classes. There are a variety of weekly assignments but no final project or paper, allowing you time to apply your newfound skills.)

**DESIGN FOR ONE**

**ITPG-GT 2712**

*Patti, Schmolzel. 4 units.*

This course focuses on designing and prototyping for an individual who requires the infamous one-off product that does not fit into the everyday design category. Student groups are matched with outside organizations and individuals to assess the problem, research possible solutions, and build various prototypes for user testing. During the course, students research the social issues related to their design challenge: why does this problem exist, how common is this situation, and how does individual design differ from inclusive or universal design? As projects progress students are asked to generalize their solutions and define how a larger population might use their designs. The goal of the course is to bring student designers together with people in the community who need a specific one-off working solution that is used by the individual and documented to share with similar organizations. The course requires introduction to physical computing and introduction to computational media.
Thanks to modern-day computers and software, we now have a high degree of control over digital images and video. Non-Linear editors allow us to easily assemble sequential images on the frame level while image manipulation programs give us the power to change images on the pixel level. By using techniques from animation, special effects, video editing, and programming, we break images apart and reassemble them into new moving imagery. Our primary tool is Adobe After Effects but we also explore the algorithms behind image manipulation so that students might integrate the techniques into their own code.

Student’s assignments can either be pre-rendered animation, or real-time interactive animation. Grades are based on rendered animation, or real-time interactive animation. Experience with non-linear editing is a plus, but not required. Students must have completed either one animation course or one post-ICM programming course.

**VIDEO SCULPTURE** ITPG-GT 2722
Barcia-Colombo. 4 units.
Video is the new marble. In this course, we breathe new life into video as a medium for creating engaging interactive physical sculpture. Video is no longer a flat-screen-based medium. How do we create video sculptures that move, emote, and react to our presence? The course takes video off the screen and into the world of three-dimensional space in the form of site-specific and or physical installations. Through a series of weekly experiments and assignments, students work with projection, tiny LCD screens, physical sensors, and interactive software to hack video into interactive sculptures in the tradition of Nam Jun Paik, Tony Oursler, and Camille Utterback. Class is divided between lectures, guest speakers, and critical discussion/presentation of work. Previous knowledge of video production/editing is not required, but a mad scientist-like lust to bring video to life is highly encouraged.

Executives from the advertising, media, and consumer electronics industries are invited to class to provide guest critiques and to speak about future trends within emerging media.

**VISUAL COMMUNICATION** ITPG-GT 2724
Dillon. 4 units.
We see information before we read it—often we see instead of read. Effective technologists and storytellers embrace the importance of visual design and understand the many tools available to convey and manipulate the user experience. These tools include everything from the layout and packaging of the written word to photo editing, information graphics, illustration, typography, animation, color, and spatial modeling. This course provides an overview of the tools available and, through a series of practical exercises, enables students to understand the implications of their use. The goal of the course is to provide students with the practical knowledge and critical skills necessary to effectively consider visual design as an important and inevitable component of their work.

**DESIGNING FOR EMERGING MEDIA PLATFORMS** ITPG-GT 2726
Ting. 4 units.
As designers living in this hyper-connected world, we are well positioned to dream up digital experiences that were never before possible. This course explores the unique aspects of designing experiences for emerging media platforms which require special attention given to ubiquity, accessibility, and social connectivity. Students in this course are challenged to redefine the future of the digital music listening experience in the first half of the semester, and then challenged to redefine the future of interactive TV on the Web and/or mobile for their end-of-semester presentations. The course follows a rigorous design methodology that teaches students how to go from idea to conceptual prototype. Students work in small project teams of three to five. Weekly classes are divided in two sections; the first to discuss topics relevant to emerging media design such as next generation user interface design, social media theory, open API development, mobile technologies, and multi-channel content distribution. Following each week’s topic, students are expected to present their project updates with open class discussion in the form of critique sessions. Students are expected to prototype a final project so prior experience with basic electronics, physical computing, Web programming, and prototyping software (Adobe Flash is helpful, but not required.) The final project requires a working prototype with supporting design documentation.

**BASIC ANALOG CIRCUITS** ITPG-GT 2728
Rosenthal. 4 units.
Today’s mostly digital world also requires a basic knowledge of analog circuits. In this course students learn about the basic principles of analog circuits design and operation. Students learn about discrete components such as resistors, capacitors, diodes, and transistors as well as integrated components such as operational amplifiers. In addition, students become familiar with the operation of basic electronic test equipment such as digital multimeters, oscilloscopes, function generators. The instructor lectures on, and demonstrates, basic analog concepts so that students can form a basic rule of thumb understanding of analog circuits, concepts and components. In the lab, students can integrate analog solutions into their project work.

**DESIGNING AROUND PLACE** ITPG-GT 2730
Crowdy. 4 units.
This course is designed to experiment with the tools and technologies that are driving location-based services and the ways in which location data can be used to change the way we experience the world around us. The course focuses on existing location-aware applications and techniques (geocoding, geotaggling, mapping, location tracking, proximity detection) and how they can be combined with existing data feeds and APIs to reinvent the tools, social applications, and gaming concepts that we’re already familiar with. Students experiment with various tools, techniques, and data sets for accessing, pinpointing, and storing location and learn how these technologies can be used to develop applications across multiple platforms including mobile phones, laptops, and navigation and gaming devices. Students are expected to build at least two working applications during the semester (midterm + final). Prior experience in dynamic Web development (PHP/Python/Ruby/Perl + MySQL) is required as we start building in Week 2.

**LIVE WEB** ITPG-GT 2734
Van Every. 4 units.
The World Wide Web has grown up to be a great platform for asynchronous communication such as e-mail and message boards. More recently this has
extended into media posting and sharing. With the rise of broadband, more powerful computers and the prevalence of networked media devices, synchronous communications have become more viable. Streaming media, audio and videoconferencing rooms, and text-based chat give us the ability to create content and services tailored to a live audience. During this course, we focus on the types of content and interaction that can be supported through these technologies as well as explore new concepts around participation with a live distributed audience. In this course, we look at new and existing platforms for live communication on the Web. We leverage existing services and use Flash, PHP, AJAX, and possibly Processing and Java to develop our own solutions. Experience with ActionScript/Flash, PHP/MySQL and HTML/JavaScript is helpful.

**IF PRODUCTS COULD TELL THEIR STORIES: TOWARD A MODEL OF SUSTAINABLE DESIGN**

*ITPG-GT 2738*

*Van der Meer. 4 units.*

Is there lead in my nephew’s toy? Does my new HDTV have a much greater impact on global warming than my old TV? When I finally recycle those old cell phones and computers that have been collecting dust in my closet, where will they be taken, and will anything or anyone be harmed as they are recycled? Without answers to these questions that people are seeking, there are limits to the role consumption can play in our shift to a more sustainable economic model. As product developers, designers, tinkerers, and technologists, we have the means to uncover these answers, and communicate the backstories of the things that we make. The objective of this course is to explore sustainable models, methods, and practices of both production and consumption. The class explores an interaction design model proposed by Bruce Sterling’s Shaping their stories framework for users to affect and modulate the environmental and social impacts throughout their relationship with that object. Class participation is required and group projects are encouraged.

**PROJECT DEVELOPMENT STUDIO (INSTALLATION ART)**

*ITPG-GT 2742*

*Zurkow. 4 units.*

This is a workshop for students to develop an existing project idea. It is a combination of self-directed study, with the structure of a class and an opportunity for peer learning. This particular studio is appropriate for projects in the areas of installation art with a focus on the moving image, non-linear or multi-channel video and animation, and site-specific projects. Each class time is a chance to work on your project, share project development and critique. Students devise and then complete their own weekly assignments updating the class wiki regularly. They also present to the class every few weeks. Topics of shared interest are presented by a member of the class, or by the instructor. The rest of the meeting time is spent in breakout sessions with students.

**ANIMALS, PEOPLE, AND THOSE IN BETWEEN**

*ITPG-GT 2746*

*Zurkow. 4 units.*

This course uses animals, humans, and other creatures as a way to think about character representation. Claude Levi-Strauss’ observation that “animals are good to think” is the starting point from which we make, discuss, and examine the ways in which works of art imagine the interrelationships between the human, the animal, and our environment. If we can only perceive these things through mediation (media representations), then how do we represent them? The fundamental question, reflecting our ideologies, prejudices, hopes, and fears. Do we speak for animals, and if so what are we saying for them? Are they friends, pets, environmental equals, or beasts? How are hybrid monsters (chimera) created and what do they mean? How do we understand our places as subjects in a landscape or datascape? How can anthropomorphic cuteness be subversive? This course focuses on questions of intention, relation, and subjectivity, through critical engagement with representations of people, animals, monsters, and mutants, in their respective environments. The class is further focused on the use of character in context, via toy design, robotics, animation, video, image generation, or data visualization. There are introductory texts on character development, and generally an emphasis on literary, philosophical, and natural history texts, including Jorge Luis Borges, John Berger, Giorgio Agamben, Donna Haraway, Rebecca Solnit, Steve Baker, Deleuze, and Guattari. Assignments include studio work and readings. There is more emphasis on the development and analysis of ideas, and less emphasis on particular media or forms. Students make several short projects, backed up by readings and research into precedent art works. There is a final project. Class is a combination of studio critique, responses to art works, reading, and discussion.

**DATAFLOW PROGRAMMING FOR PROJECTS**

*ITPG-GT 2748*

*Steiner. 4 units.*

Graphical dataflow programming languages like the Max family (Pd aka Pure Data, Max/MSP, JMax, etc.) provide a more intuitive approach to media creation and manipulation. This paradigm is based on mapping out the flow of the data, which more closely mirrors the experience of realtime media. We start with the basics of Pd itself, and cover the basics of audio, video, 3-D, physical computing, networking, and how to organize large projects. Pd is free software, and also runs on embedded systems like PDAs and iPhones, providing possibilities previously only feasible using microcontrollers. The Max paradigm is compared to object-oriented languages like Processing to provide an idea of their differences and similarities, as well as their respective strengths and weaknesses. This course is structured around learning by doing, so students have regular assignments to explore the ideas covered in class, as well as a final project. The focus is on Pd, but much of this knowledge is applicable to Max/MSP as well.

**LITTLE COMPUTERS**

*ITPG-GT 2750*

*Nolen. 4 units.*

Apple sold the iPhone as a phone, but its buyers use it as a little computer. In no time, hackers cracked the phone and found it to be not much different than their OS X based laptops and desktops. The cute device runs a mature UNIX-based operating system and it supports most of Apple’s object-oriented API, Cocoa. The course covers object-oriented programming, C/Objective-C/Objective-C++, scripting languages, OS X internals, Interface Builder, and xCode. The Cocoa and Cocoa Touch APIs covered include Quartz, OpenGL, Core Location.
CFNetwork (wifo), as well open source frameworks such as GDData (Google) and XMPFramwork (Jabber). Access to a Mac running OS X 10.5 is the minimum requirement, but having a real Cocoa Touch device like the iPhone or the iPod Touch to test on will make the class more enjoyable. The course is highly technical in nature and is geared to intermediate to advanced programmers, or extremely dedicated beginners. That said, the goal of the course is to acutely understand this new field of little computers using the iPhone as the main research platform.

THINKING PHYSICALLY
ITPG-GT 2754
Hartman. 4 units.
Our bodies are ripe with the potential to express and perceive, but aspects of our physical selves are often ignored by the devices and communication systems that we use. Even as our technologies become smaller and more versatile, we find ourselves bending down towards our keyboards and screens, and much of what we communicate with our bodies gets lost in translation. In Thinking Physically, we work to open ourselves up and embrace the rich capabilities and inherent expressiveness of the human form. Starting with the body itself, we think about how it works and then work to become better listeners, considering physical social perceptions, proxemics, and cultural contexts. We then work to become better listeners, striving to sense the subtleties of body language, gesture, and nonverbal communication. Finally, it’s time to put those listening skills to work, designing interfaces that perceive the body’s communicative nature and encourage people to interact in a more physical way.

SPATIAL MEDIA ITPG-GT 2756
Schofield. 4 units.
What happens to the screen when it becomes a table or a mirror or a sidewalk? How does one design for such a screen? This course explores how interactive media can be integrated into physical spaces and furniture through the creative use of projectors and embedded displays. The course also examines the multitude of questions that arise when designing for this type of media. Emphasis is placed on the role of spatial and social context and the importance of relevant content within each of these environments. Technical topics include display integration techniques, vision-based sensing, physical sensing, and methods of fabrication. Students will work in pairs to complete two large projects over the course of the semester. These projects are evaluated on both the quality of the design and the success of implementation. Additionally, there are weekly assignments that challenge students to consider a wide variety of spaces that are ripe for transformation through the integration of digital media. Since this course involves programming on an intermediate level, a working knowledge of Processing or C is a prerequisite.

DESIGN FOR UNICEF
ITPG-GT 2758
Starky. 4 units.
UNICEF (United Nations Children’s Fund) takes on issues affecting the health, well-being, and opportunities of children and youth around the world. Increasingly, this includes creating and managing novel communications tools, from online forums for youth journalism to storytelling to support for youth AIDS activists. It also includes physical design challenges like designing off-the-grid communications infrastructure. (A list of relevant projects can be found at Mepemepe.com) In this course, students examine some of the design challenges UNICEF faces, and work in groups to research and prototype possible extensions to existing efforts. The first third of the semester involves understanding the goals and constraints of various UNICEF projects, the middle third involves each workgroup selecting and developing a prototype project, and the final third involves soliciting user feedback and professional critique of that prototype. The course includes site visits and project critiques from UNICEF technologists and field workers, and culminates in final presentations to members of the UNICEF staff.

VISUAL MUSIC ITPG-GT 2760
Layton. 4 units.
Op Art, Synaesthesia, Liquid Light shows, Andy Warhol’s exploding plastic inevitable, the Expanded Cinema of Jordan Belson and Tony Conrad’s Flicker, Xenakis and Le Corbusier’s sonic architectural designs are some of the many other examples that reflect the dynamic integration of sound and image. Using Anton Webern’s concept of “Klangfarbenmelodie” (Sound-Color-Melody) as a jumping-off point, this course evaluates and studies the history and practice of Visual Music. Ranging from spectral music and serial composition to a foundation, this course moves into the history and practice of experimental cinema, algorithmic approaches towards visualization and digital architecture. Students are encouraged to pursue individual approaches towards sonification and visualization techniques ranging from but not exclusive to Max/MSP/Jitter, Processing, video and other analog visualization techniques. This course is a historical and critical seminar with an emphasis on production, improvisation and critical analysis, featuring several prominent guest speakers currently working in the field.

WHEN STRANGERS MEET
ITPG-GT 2762
Stark. 4 units.
Even the simplest exchange among strangers can contain a tangled accumulation of meanings: What transpires may have physical, emotional, social, political, technological, and historical dimensions. This course takes an analytical approach to unraveling and understanding these charged moments. In the process of the studying how and why strangers interact in public, we address some of the abiding themes at ITP—urban behavior, spontaneous interaction, the pleasure of the unexpected, how technology can mediate and/or enable human experience—and we make a close and thorough examination of how they play out in this narrow slice of human experience. This approach is designed to bring students to a more concrete understanding of these larger abstract ideas. Classwork consists of readings, class discussions, field assignments (a series of assigned interactions with strangers that the students document and discuss) and an analytical final paper. Students learn how the interactions of strangers have changed histori—
spectives through discussion with other and develop their own opinions and perceptions. Through theoretical and historical perspectives, the class seeks to understand games from the past sixty years. Starting with foundational texts by historian Johan Huizinga and sociologist Roger Caillois, like ‘New Games Journalism’ seek to critically examine the phenomenon of games and its artistic discoveries about trust, mimicry, and flash judgments. Because stranger interactions are at heart a means to interrupt the expected narrative of the everyday, we consider the works of artists and thinkers who show how such disruption, surprise, spontaneity, and play are fundamental to the pleasure and substance of urban life, for example: the Situationists and their descendents, Sophie Calle, Marina Abramovic, Francis Alÿs, Graffiti Research Lab, Robert Rauschenberg, Survival Research Labs.

We also explore recent art/technology projects that specifically engage strangers, such as Familiar Strangers, the Listening Station, PostSecret, Oddible, Loca: Set to Discoverable, Following the Man in the Crowd, Mobile Feelings, and others.

GAME STUDIES ITPG-GT 2766

Pratt. 4 units.

Games are as old as human society, if not older, and the past 30 years has seen an explosion of creativity from this once “invisible” art form. With the popularization of the computer, games have come to occupy a larger part of the mind-share of modern culture. This in turn has inspired the range of voices that have stepped forward to examine the phenomenon of games and its artifacts. In this course, we survey the major work that has been done to understand games, both digital and traditional, in the past sixty years. Starting with foundational texts by historian Johan Huizinga and sociologist Roger Caillois, up to the present day where movements like ‘New Games Journalism’ seek to place games in the more personal context of a single human life. While the class seeks to understand games from theoretical and historical perspectives, the focus is on students bringing their own interpretations to bear. Through short essays and presentations students connect theory to real-world examples and develop their own opinions and perspectives through discussion with other students. This course is for anyone interested in understanding the history of games and the enormous world of thought that surrounds them.

PERSUASIVE TECHNOLOGIES: DESIGNING THE HUMAN ITPG-GT 2770

London. 4 units.

Persuasive technologies range from Google’s Image Labeler to the Karryfront Screamer Laptop Bag, from Clocky to Facebook’s socially-reinforced newsfeed updates. This course critically examines the design of these technologies as they play on specific human emotions and vulnerabilities. In the spirit of transparency and ethical investigation, we explore approaches to subverting, upending, and exposing our relation to such technologies. Furthermore, we examine the power of persuasive technologies in creating opportunities for communicating non-human intentions and viewpoints. Readings range from Douglas Adams on Genuine People Personalities, to Frank Herbert’s Without Me, You’re Nothing, Friedrich Juenger’s The Failure of Technology, to BJ Fogg, Nass, and Rives, and the work in Critical Design by Dunne and Raby, among others. Through class discussion, readings and examples we identify human emotional/social touchpoints: jealousy, seduction, fear, risk, reward, etc.

Students conduct their own analyses of a manipulation technique, and of its corresponding persuasive technology application. For the second assignment students develop and present a persuasive technology concept for a non-human object or viewpoint. An example might be Play Coalition’s “PlantBot,” which puts plants in control of their own mobility based on their need for sunlight. For midterm, guest critics provide feedback to students’ presentations of their final project concepts. Final projects can be developed in conjunction with other ITP course work, such as networked objects, social media, game design, physical computing, thesis, mobile computing, or a written research analysis.

NEW YORK CITY: A LABORATORY OF MODERN LIFE ITPG-GT 2776

Barcia-Colombo. 4 units

It is the inherent social nature of people and of creativity that makes New York City so important to the arts. Whether it’s high-brow or low-brow, high culture, or street culture, New York City remains an important international center for music, film, theater, dance and visual art. This workshop focuses on creating mixed media art inspired by and created for New York City. Over the course of the session, students study the “cultural economy” of the city, through an in depth examination of current New York based photographers, filmmakers, and installation artists. Students create four unique pieces of their own, inspired by these artists and energized by the social nature of the city. These pieces take the form of photography, audio art, documentary video, and site-specific public installation. Class time is devoted to lectures, guest speakers, field trips and critique. Basic video and audio editing are covered in lab sessions. Readings include “The Warhol Economy” by Elizabeth Currid, “The Death and Life of Great American Cities” by Jane Jacobs, and “Take the F” by Ian Frazier.

READING AND WRITING ELECTRONIC TEXT ITPG-GT 2778

Parrish. 4 units

This course introduces the Python programming language as a tool for reading and writing digital text. This course is specifically geared to serve as a general-purpose introduction to programming...
in Python, but will be of special interest to students interested in poetics, language, creative writing and text analysis. Weekly programming exercises work toward a midterm project and culminate in a final project. Poetics topics covered include: character encodings (and other technical issues); cut-up and re-mixed texts; the algorithmic nature of poetic form (proposing poetic forms, generating text that conforms to poetic forms); transcoding/transcription (from/to text); generative algorithms, n-gram analysis, context-free grammars, performing digital writing. Programming topics covered include: object-oriented programming; functional programming (list comprehensions, recursion); getting data from the web; displaying data on the web; parsing data formats (e.g., markup languages); and text visualization with Processing. Prerequisites: Introduction to Computational Media or equivalent programming experience.

MEDIATED INTIMACY: CLOSNESS AND DISTANCE
ITPG-GT 2798
Stark. 4 units
The experience of intimacy across distances is at least as old as the technology of the letter. Since then, every new technology of connection produces new ways of initiating, enriching and sustaining intimacy. These new developments are often perceived simultaneously as creating distance and bridging distance. Because the invention of technologies of intimacy is a perennial pursuit at ITP, the goal of the class is to enrich students’ ability to create meaningful and successful projects related to intimacy. Students gain a studied and nuanced understanding of the idea of intimacy and the physical and emotional experiences associated with it—as well as examining how existing and cutting-edge technologies work to connect intimates across the physical and metaphorical distances they routinely experience in everyday life. The first section of the course is devoted to studying intimacy, bonding, attachment, longing and desire from a variety of perspectives. These include psychology and psychoanalysis—e.g.: Freud, Erich Fromm, Lacan, Kristeva, John Bowlby on attachment; Jessica Benjamin on bonding; Donald Winnicott on intersubjectivity; recent neuroscience, neurochemistry, and evolutionary biology related to intimacy and bonding; and recent psychological work specifically regarding intimacy and the internet. The second section of the course focuses on current art and technology projects—along with commercial ventures—that explore mediated intimacy across distances (the examples are legion). We scrutinize these projects to understand what they do right and what they do wrong. And we investigate the language and syntax of mediated intimacy, including attempts to incorporate each of (or combinations of) the human senses into devices of connectedness. In seeking to articulate what makes a meaningful mediated experience of intimacy, the course also looks at a group of edge cases—for example, personal performances in public (from web-camera girls to performance art)—that support asymmetrical intimacies. Through this process, we attempt to define a set of possible methods from which to create work. Classwork includes short papers throughout the semester and a final research paper or research-based project proposal.

SOCIAL ACTIVISM USING MOBILE TECHNOLOGY
ITPG-GT 2800
Freitas. 4 units
We all know how mobile phones and ubiquitous computing have changed communication and networking in our personal lives, but do you understand the affect they have had on political and social justice movements around the world? More importantly, do you know how this has been done, so that you can apply these techniques when your own moment to raise your voice comes? While Obama Vice-Presidential SMS announcement was a milestone for politics in the U.S., activists and organizations around the world have been using mobile phones for years to get their message out, organize their communities, safely communicate under authoritarian eyes and save lives in times of crisis. Through studying historic, global uses of mobile technology and then teaching you how to use and apply these techniques, this course will give you the power 2B THE CHNG U WNT TCE. The source will study and apply the use of SMS capture and broadcast systems (FrontlineSMS/RapidSMS), mobile crisis & event reporting tools (Ushahidi, VoteReport), Bluetooth broadcast systems, pirate Wifi mesh nodes, helmet-cam mobile phones and wearable UMPC/NetBook video broadcast systems. The course will also study about security and privacy of mobile phones and the possibility for open-source telephony. While the focus will be on the cutting edge, we’ll also review the historic importance of police scanners, HAM radio, walkie talkie radios and other “old school” tools that have played important roles in the civil rights movement, the environmental movement and more. Actual organizations, causes and activists will be invited to speak to the class (both in-person and via Skype from around the world) to offer their stories and observations. Opportunities to work on projects with these movements will be presented to students. Some experience programming mobile devices (J2ME, iPhone, Android) will be useful, but not necessary. Experience in setting up at least one web server/application or blog system preferred. Having a cause you work or identify with or at least something you care about will be very important. Case studies to include:— The use of SMS message forwarding and multimedia attachments to share the Philippines version of the Nixon tapes.— Streaming live video from Mt. Everest and the Great Wall of China (while hiding from the police)—Secure, Anonymous, Private Mobile Phones via open-source Cryptophone software and Google Android—Reporting in Crisis: Kenya, Congo and Gaza eyewitness account tracking via SMS and Smartphones—Election Protection: making sure your vote counts—activism for the common citizen—Crowd Control: Organizing and directing mass mobilizations through Twitter and SMS—Virtual Telephony: Asterisk, Google Voice, Skype and more, and why making phone numbers virtual and disposal matters—From Tsunami’s to Twitter: did you know the first microblogging via SMS that mattered happened in the aftermath of the 2005 tsunami?

MASHUPS: REMIXING THE WEB
ITPG-GT 2802
Maynes Eames/A. 4 units
What does DJ Danger Mouse have in common with a modern web application developer? Mappers! A hallmark of Web 2.0, mashup applications draw upon content retrieved from external data services to create entirely new and innovative applications. This introductory course explores what it means to be a web mashup, the different classes of popular mashups, and the enabling technologies needed to create mashup applications. Through projects and hands-on tutorials, students learn about the practical tools and technologies they need to remix digital content using XML, AJAX, and web service APIs such as Flickr, Delicious, and the Google Maps API. Students are expected to
have some basic programming experience, but no experience with web technologies is required.

UNDERSTANDING NETWORKS, ITPG-GT 2808
Igoe. 4 unit
Interactive technologies seldom stand alone. They exist in networks, and they facilitate networked connections between people. Designing technologies for communications requires an understanding of network topologies, how the elements of a network are connected and addressed, what protocols hold them together, and what dynamics arise in networked environments. This class is intended to supplement the many network-centric classes at ITP. It is broad survey, both of contemporary thinking about networks, and of current technologies and methods used in creating them. Prerequisites: Students should have an understanding of basic programming (Intro to Computational Media or equivalent). Familiarity with physical computing (Intro to Physical Computing or equivalent) is helpful, but not essential. Some, though not all, production work in the class requires programming and possibly physical and electronic construction. There is a significant reading component to this class as well. Possible topics include: * topologies: how to think about them (nodes and links), how few workable ones there are, and how there’s no topology so stupid it isn’t in use some place. * addressing and routing: what a namespace is, three ways to generate a name (nesting, serial uniqueness, random pseudo-uniqueness), the difference between smart and dumb networks, why the phone network and the internet differ even though they use the same wires * protocols: envelopes and contents, the stack and the reference lie, end-to-end principles, reliability vs. speed tradeoffs * scale: more is different, scale breaks otherwise workable systems, makes redundancy and degeneracy critical, tends to push systems * a discussion of security and its effects Possible exercises include: * Basic socket communication, both software and embedded hardware versions * Client-server programming * A group protocol/messaging exercise * An HTTP/RESTian model exercise

ELECTRONIC PROJECT DEVELOPMENT STUDIO
ITPG-GT 2814
Rosenthal. 2 units
This class is an environment for students to work on their own electronic project ideas that may fall outside the topic areas of existing classes. This particular studio is focused on projects involving electronics. Students are requested to present a project description on the first day of class. They then work together with the instructor and an aide to develop technical solutions for their project. When technical topics of general interest emerge, they will be covered in class. Class meetings consist of basic electronic and technical lectures focused on strategies to solving technical project problems. Students are expected to show their projects multiple times during the semester and develop and test the projects in stages. The first half of the semester the class meets each week in a normal class session, the second half of the semester during the normally scheduled class time, the instructor meets with students by appointment and/or during office hours by appointment, to provide one on one guidance, critique and trouble-shooting assistance.

DESIGN FRONTIERS IN BIOLOGY AND MATERIALITY ITPG-GT 2816
Staff. 4 unit
Biological organisms and systems are essentially living machines. Digital technologies allow us to create a control structure with computational predictability and precision. What happens, however, when designers begin to incorporate the self-determined internal control structure of a biological system as part of a design strategy? This course offers a new approach to materiality, positing that all matter is dynamic but exists within a continuum of control ranging from passively temporal (wood, water) to electronically active (photovoltaics, thermochromics) to biologically alive (plants, tissue). This course presents alternative design strategies for creating computational interfacing with living matter and state change of natural materials. Students are introduced to the world of the bio lab from a designer’s perspective, both conceptually and practically. We examine the state-of-the-art in artistic experimentation with biological systems such as the genetic manipulation projects of Eduardo Kac, or the carbon nanotubes grown into architectural structures of Ryan Wartena. We also examine more DIY approaches to living systems integration and interactivity with biological systems. Students use a hands-on approach in their design process, with biological sensing as input and indicators or material state change as an alternative method of information display, for example. This course is designed to further our computational relationship with the natural world, pushing forward ideas in sustainability, interactivity, energy production and the emerging relationship between the designer/artist and the bio lab, approaching biology as an open frontier for digital design.

INFORMATION AND TECHNOLOGY FOR SOCIO-POLITICAL CHANGE
ITPG-GT 2822
Goodwin. 4 units
If you saw radical injustice happening right in front of you, what would you do? This course will investigate how others are answering that question right now, using specific political and technological toolsets. From the Iranian “Twitter revolution” in Azadi square to Sri Lankan bloggers, from post-election Kenyan crowdsourcing to the grassroots humanitarian Katrina response, to the Obama election, this class will investigate technologies created or re-purposed for socio-political change. What are the design and implementation issues? If we view government as a “platform,” what does that mean for new interfaces? Are all governments a stable compilation? If not, what are the implications for interaction design? Is there any way to avoid bias in application design? How do we accommodate for those with whom we do not agree? How should transparency and security issues be properly balanced when these issues are translated in applications? What are the real tools that have been used or are being used right now to rectify injustice and bring positive social change? What have been their advantages and disadvantages, and how has political context defined their use? How does the digital divide modify the outcome? Together in this class we will look at live global case studies to answer these questions, from the viewpoint of the individual user of both government and technology. We will review underlying design issues around freedom of information and privacy, structured change vs. creative chaos, crisis-driven vs. long-term change, and strength in numbers vs. the value of dissent, all with an eye towards producing good new ideas for positive social change. You will be asked to select one case study to follow through the semester, be given
In order to realize the goals of this class, other research projects related to this subject, and also develop some workable prototypes that could be developed further, you are expected to integrate your findings into your final assignment: one prototype for potential or actual implementation. Rather than learning about specific tools (this is not a production or design class), this class is about understanding a user scenario. Your challenge would be to make the case for which technologies are useful means to specific positive ends, and to prove it through with a testable prototype.

**WILDLIFE OBSERVATION TOOLS: INTERACTION IN THE WILD**

ITPG-GT 2824

Igne. 4 units

Wildlife tracking presents a number of technological challenges. What types of sensors and communications devices are available? How do you hide the equipment in nesting places, feeding places, and other regularly visited spots? Can you attach tracking radios to the animals themselves without causing them hardship? How do you “ruggedize” the equipment? How do you gather data from the equipment you’ve placed regularly and reliably? These challenges are related to common interaction design problems with humans, so understanding and mastering them is valuable experience for interaction designers. For anthropologists, zoological, and veterinary researchers, understanding the technologies behind their tracking equipment, and the approach that technology designers take in developing and deploying these tools can benefit their research. The goal of this class is to give students an introduction to the technological challenges of tracking and observation of wildlife. Specifically, you are presented with the challenges faced by Professor Anthony De Fiore’s research group in tracking spider monkeys in Ecuador. Students discuss the challenges associated with spider monkey research, survey the state of the art in animal tracking with a focus on appropriate tools for this research project, and work in groups to develop interactive prototypes to address one or more of these challenges. Our hope is that this class serves both to introduce students to the subject, and also develop some workable prototypes that could be developed further in future semesters, either through other research projects related to this particular work, or on their own. In order to realize the goals of this class, students have access to current tracking tools: radio collars, “ruggedized” cameras, microphones, and other current tracking technologies. We also introduce common sensor and communication technologies used in physical interaction design practice. Students use the latter to either modify or extend existing gear or to develop new devices.

**TIME**

ITPG-GT 2826

Wang. 4 units

The ways we keep time are the ways we are kept. One might argue that humans ideated timekeeping and now we take it for granted. Without clocks we can’t enjoy the benefits of social synchronicity. But with them, we are unwillingly constrained to arbitrary increments that guide our countless decisions. This class uses technology as a way to rethink and recapture the ways we keep time. Over the first half of the semester, we prototype a series of time keeping devices around a set of themes. Blindness, bio-mechanics, materials, space-location, isolation, synchronicity, and collaborative time. Each class begins with the delivery of tools to help construct various types of timepieces along with reviews and discussions. Video, software, motors + mechanisms, electronic signal- ing and communication tools are covered each week in relation to how they can be used to re-imagine time-keeping. Classes later in the semester are tailored to provide technical and conceptual support for final projects.

**COPYRIGHT, CYBERLAW AND THE NEW FREE CULTURE**

ITPG-GT 2828

Benenson. 4 units

The phrases ‘free software’, ‘free culture’, and ‘peer to peer production’ are often casually referenced in the current discourse on digital media and culture. But each are coherent topics and phenomena representing radical challenges to our established notions of authorship, ownership, and collaboration of cultural works. In order to fully investigate these new modes of production, this course will introduce basic concepts in copyright and cyberlaw (Are ideas ownable? What is fair use? What are my rights online?) while taking time to examine the underlying technologies of our digital communications infrastructure (the TCP/IP stack, routing, file sharing, etc.). Students are expected to actively participate in free culture communities, open source projects, and engage in a discourse regarding the future of cultural production. A basic understanding of open communities and a desire to investigate the legal and technical implications of radical thought are required. Readings will include Lessig, Stallman, Benkler, Doctorow, Shirky, Barlow, Coleman, Patry, Wu, and Zittrain.

**GIANT STORIES/TINY SCREENS**

ITPG-GT 2830

Liss. 4 units

What kinds of video narratives does the Internet allow or encourage? How does the intimacy of millions of viewers sitting alone at home change the possibilities for public story-telling? What thrives? What fails? And why? And maybe most importantly: what kinds of stories get told, when the financial pressure of needing a vast audience is removed? We explore existing work (including weekly videochats with some of the leading makers in the field) and create our own—with a goal of challenging traditional media and crafting the kinds of stories we ourselves would like to see. Part production (a brief overview of camera/editing technique) part studio, this class explores the ways technology can enhance and inspire the creative act.

**WRITING AND READING**

**POETRY IN THE DIGITAL AGE**

ITPG-GT 2832

Hedges. 4 units

“If I feel physically as if the top of my head were taken off, I know that it is poetry.” — Emily Dickinson 1) I can’t think of a time I felt that way about any piece of multimedia art or an interactive story. 2) Great poems are intense distillations of emotion, thought, experience. 3) Usually fairly short... even long ones are shorter than a novel. 4) Multimedia experiences (on handhelds or on the web) are better when they are short. 5)...also a lot of people are afraid of poetry or have been turned off in high school. This is an experimental class to first explore different ways we might read poetry, using published work of modern or traditional poets. Students are encouraged to use media that they are most comfortable with—animation, video, processing, etc. There are writing exercises based on the poems we use in class. Through this work we explore what makes a poem a poem. It’s not necessarily rhyme or meter, but there are underlying structures and guidelines: the use of tension, stresses; how and where a poem ‘turns’ to deliver an inevitable surprise; what is left unsaid, that a poem does not explain...and more. Students begin to explore different ways
to write poetry...thinking of it perhaps not so much as a reading or even spoken experience, but maybe as something else. Who knows? This class, like writing poetry, is about discovering what it’s about...but at least we know that we will read some great poetry, play with new ways of experiencing it, and create some new work of our own. I invite ‘real’ poets as guest speakers to read in class and respond to our work.

SOUND AND THE CITY: SOUND AND URBAN INTERVENTION
ITPG-GT 2834
Perlin. 4 units
Sound and The City is a studio course designed to examine design and architectural strategies for sound in the urban context of New York. This course is divided into two parts. First, we examine the characteristics of sound: what, if any, are the differences between sound, noise and music? What makes sound? How can sound effect the way people engage and perceive public space? Aside from an examination of the physical attributes of sound itself, this first section involves presentations and research into the histories sound art and sound design within the contexts of urban environments. With this in mind, this research is directed towards the second phase of the course: the production of a sound-based work that is to be proposed for public space in New York. Emphasis is given to situating sound both spatially and temporally, understanding the work in terms of site specificity as well as its location within the larger discourses and histories of sound, design and urbanism. Technical prerequisites are basic sound programs such as Audacity or any basic knowledge of some form of sound-making tools. Course examples may be given using Max/MSP, Processing, Logic, physical computing etc., but only to illustrate concept. The focus is on the content and context of the works, and participants are responsible for defining the best tools for the deployment of their ideas. Final works are presented as working prototypes/designs or full deployments of the sound interventions. This studio includes a midterm concept critique and final critique by guest architects, artists, designers and sound designers.

LEARNING BIT BY BIT
ITPG-GT 2836
Devey-Hagborg. 4 units
From mailing a letter to shopping online to walking down a city street, applications of machine learning have penetrated our daily experience. Our faces, our voices, the emails we write, the products we buy, the content we choose, all constitute our data portrait: aggregates of information that are meticulously sifted, sorted and searched by algorithms behind the scenes. This class takes a critical tour of the technologies that learn from this data. We look at the information that defines us and how it is analyzed using techniques common to biology, computer science, robotics and surveillance. We cover both the theory and the implementation of machine learning techniques that are commonly used today in applications of text analysis, web search, face recognition, speech recognition, hand writing analysis, and content suggestion. We discuss the concept of a data portrait and how heuristics and inductive bias shape the way we are seen. Finally, we apply these techniques to create portraits of our own. This class involves weekly readings, as well as in and out of class work on individual and group projects engaging with the concepts. Students are encouraged to implement projects in a variety of media including electronics, robotics, performance, installation, writing, websites, or software. Prerequisite: ITPG-GT 2233 Introduction to Computational Media or equivalent programming experience.

CREATING COMMUNITY ENVIRONMENTS
ITPG-GT 2838
Taylor. 4 units
Why are some communities fun? Why do we only reluctantly participate in others? In this class, we do community fieldwork—battling for mayor on Foursquare, offering opinions in Hunch, researching products and services on Get Satisfaction to discover how collaborative actions happen. With a special focus on navigation, we think about markets and audiences, looking for ways to create receptive environments for interactive work. Along the way, we research language markers, design cues, griefing, upcycling, excellence, and craft as we focus on the agency of objects and the targeted representation of ideas. Readings range from single-purpose sites like WafflePeople.com to ecocentric short stories to Irish poetry; students use Tumblr blogs to respond to readings and share their observations with text, images, and video. Heavy emphasis on small group work in class meetings leads to user testing at the midterm and an individual final project refined and evaluated by the class. Students develop a deep understanding of consumption and contextual patterns to apply to their larger portfolio.

LIVE EXPERIMENTAL INTERACTIVE TELEVISION
ITPG-GT 2840
Van Every. 4 units
What happens when interactive technology is used live by hundreds or even thousands of individuals simultaneously? How do you create engaging and interactive content through television which is traditionally a passive, lean back medium? Through this class, we explore those questions by developing live television shows. In the first part of the semester we do a series of experiments using emerging technology for audience interaction with live broadcast content: sms, chat, phone calls, video conferencing, networked objects and the like. Particular attention is paid to how these technologies may be used in the context of a live show with a large audience. The second portion of the semester is centered around the development of a live program from concept to broadcast and beyond. Students work in small groups to develop and produce a live broadcast television show.

INTRODUCTION TO MOBILE GAMES WITH ANDROID
ITPG-GT 2844
Parker. 4 units
Smart phones have opened mobile gaming to a wide audience, beyond the hardcore gamer. In this class, we focus on casual games that each that broader audience. The class begins with an introduction to building Android applications with Google’s SDK and Eclipse. Students discover the basics of creating layouts and custom views, playing music and sound effects, and getting user input from the touch screen and accelerometer. We also discuss how simple mechanics can make for immensely satisfying games. There is class discussion and readings on the success of casual games such as Bejeweled, Tetris, and Snood. Intro to Computational Media or equivalent programming experience is required.

DATA AND ART TRANSFORMATIONS
ITPG-GT 2854
Mansib. 4 units
We are living in the midst of a data explosion: a sudden accumulation of huge volumes of data—much of it readily accessible online—describing our everyday world from global economic fluctuations to social networking trends
and traffic patterns. But how does this raw data become narrative? What alchemy transforms data from information into meaning? And when data is collected and selected, what’s been omitted or erased? Data visualization typically is illustrative and utilitarian, but data can be unraveled and re-expressed, transformed into something more. We will examine information design strategies and the visual language of the infographic as a starting point in creating our own non-human, what cognitive processes are we engaging? What are some of the most persuasive signals of authenticity to individual identities and constructed environments? How many or few cues does it take for us to read a system, a person, a constructed world as authentic? What lessons for technology makers are to be learned by investigating abnormal psychology, world-building, and manipulated truth/trust? Topics and readings include: • Broken perception—delusions of false worlds (selections on misidentification syndromes, e.g., Cotard’s, Fregoli delusion, reduplicative paraphrenia, Capgras); • Unreality in unreal systems/environments (Coraline, Metal Snake/Ps ycho Mantis [game], Philip K. Dick’s Ubiq); • Historical hoaxes (case studies including Piltdown Man, Barnum’s Feejee Mermaid, the original Mechanical Turk); • Imposters (case studies including Kaycee Nicole, lg15, Our First Time, Frédéric Bourdin, Martin Guerre); • The long con (selections from The Big Con and case studies of internet-based cons, e.g. 419s and other pigeon-drop cons).

PERSONAL POWER GENERATION: MOVING BEYOND BATTERIES AND PLUGS
ITPG-GT 2860
Hackett. 4 units
Pixels illuminating, motors turning, processors calculating: most projects built at ITP require power. Usually, the only choice is batteries or plug? Energy is energy, and it can be converted from one manifestation to another in many interesting ways. This class explores other, non-plug, non-battery options, like power generation built into a piece (hand cranked and pedal-powered generators) other, non-electrical ways of storing energy (compressed air, springs, weight) and combinations, like converting the kinetic energy (lifting buckets) from one’s muscles into potential energy (in a water tank) for storage, then converting that stored energy (with a water wheel) at one’s leisure into electricity. The class covers basic theory, a little bit of history, and a whole lot of practice, with projects ranging from tiny, hand-cranked generators built by each student to larger, more complicated work (waterwheels, compressed air storage and use, human-scale devices) built by groups. Class projects can stand alone, or be integrated into the student’s other work. “Obtainium” (Pre-existing, easily available systems and parts -bicycles, stepper motors, wind-up toys, rotary air tools, etc) will be used as much as possible, requiring a minimum of fabrication. in the ITP show.

AN ANECDOTAL HISTORY OF SOUND AND LIGHT
ITPG-GT 2870
Rubin. 4 units
At a fundamental level, sound and light form the basis for nearly all communication media. This seminar studies how our understanding of sound and light has developed over time and across scientific and creative disciplines. We pay particular attention to the phenomenology and perceptual effects of sound and light, and to what Michel Chion calls “the audiovisual effect” (the cognitive fusion of audible and visible stimuli). The course surveys areas that include acoustics, cognitive science, data sonification, acoustic ecology, industrial design, audible user-interface design, music, architecture, sound and light art, lighting design, and sound design for film and theater. This is not a production course; assignments consist of weekly readings, research, and writing.

DESIGNING FOR GREENFAB
ITPG-GT 2872
Dec. 2 units
ITP students develop, test, and teach workshops to the students of GreenFab, South Bronx, a hands on high school program that aims to teach science, technology, and engineering skills through coursework in sustainable design and green technologies. ITP students are asked to design small, creative,
for mobile devices based on these advanced browser capabilities. The course starts with a quick overview of the major mobile computing platforms and their native application development models. We then move on to developing web applications for mobile screens — focusing on mobile browser capabilities and optimizing web applications for small touchscreens. Students learn how to use HTML5, CSS, and Javascript frameworks like jQuery, as well as server-side PHP/MySQL, to build applications that are virtually indistinguishable from platform-native applications. The final portion of the course covers the PhoneGap application framework, which allows developers to create cross-platform native applications, using web technologies, that access handset hardware capabilities (GPS, accelerometer, camera, etc.) that are typically reserved for applications developed with platform SDK's. Introduction to Computational Media or equivalent programming experience is required, and familiarity with web technologies is strongly encouraged.

**BEYOND PROCESSING**
ITPG-GT 2878
Parker. 4 units
Beyond Processing picks up where Intro to Computational Media (ICM) leaves off, bridging the gap between basic programming and more advanced concepts. This class delves into topics designed to increase students’ ability to be creative with code. While ICM projects are done in the Processing development environment, the work in this class will be done in Eclipse, a more advanced environment (IDE), allowing the class to write better code faster. In Eclipse, students will learn how to use the Processing libraries in Java. Next, the class will focus on core programming techniques such as Object Oriented Programming (OOP) and Data Structures. We also will cover how to collect data from APIs. In doing so we will compare XML and JSON, as well as how best to organize and store that data in programs. Finally we deal with encapsulation, a method for structuring programs so that complex problems can be made manageable by breaking them down into small reusable parts. ICM or equivalent is required. This two unit class meets every other week.

**DEVICE INDEPENDENCE WITH MOBILE WEB APPLICATIONS**
ITPG-GT 2876
Menschon. 4 units
Mobile devices are now a vital part of our digital lives, yet they are splintering into a disparate set of platforms with complicated proprietary SDK’s, making it difficult for application creators to reach the greatest potential audience. Mature web technologies such as HTML5, Javascript, and CSS3 are powerful alternatives for maintaining an open and interoperable future, and mobile web browsers are now capable of exposing their rich set of features with which to work. This course covers the fundamental aspects of developing and deploying online and offline applications
opened the floodgates to a massive increase in the number and variety of participants creating and circulating media. This change, enormous and permanent, is driving several profound effects in the media landscape today. This course covers the transition from a world populated by professional media makers and a silent public to one where anyone who has a phone or a computer can be both producer and consumer. This change, brought about by the technological and economic characteristics of digital data and networks, is upending old industries — newspapers, music publishing, moviemaking — faster than new systems can be put in place. The result is chaos and experimentation as new ways of participating in the previously sparse media landscape are appearing everywhere. This course covers the history and economics of the previous media landscape, the design of digital networks that upend those historical systems, and new modes of participation from weblogs and wikis and Twitter to fan fiction and lolcats. The course centers on readings and field observation, with three papers due during the course of the term.

**INTERNSHIP** ITPG-GT 2100, 2101
2-6 units.
Internship can fulfill a Tier II (elective) requirement. Projects enable a student to develop and demonstrate his or her practical abilities and should involve both new interactive/telecommunications services and their users. Internships are done with an outside agency and require a minimum of three hours per week, per unit.

**INTERNSHIP IN TECHNOLOGY AND SOCIAL JUSTICE**
ITPG-GT 2101
2-4 units.
ITP has partnered with a series of non-profit organizations focusing on technology and social justice. Collaborating organizations include the Adaptive Design Association, the Lower East Side Girl’s Club, Probono.net, the Fund for the City of New York, Picture Projects, the Producer’s Project, and Witness. Students work on specific applications with each organization and participate in a biweekly seminar. Students must be approved by the organization of their choice and by the chair.

**FINAL PROJECT—TIER THREE**

**FINAL PROJECT SEMINAR: THESIS**
ITPG-GT 2102
Barton, D’Avanzo, Green, Hawking, Papadopoulos, Rabbino, Shirky, Wilson.
4 units.
This course is designed to help students define and execute their final project in a setting that is both collegial and critical. It is structured as a series of critique and presentation sessions in which various aspects of individual projects are discussed: the project concept, the elaboration, the presentation, the process and timetable, the resources needed to accomplish it, and the documentation. Critique sessions are a combination of internal sessions (i.e., the class only) and reviews by external guest critics. Students are expected to complete a fully articulated thesis project description and related documentation. Final project prototypes are displayed both on the Web and in a public showcase.
The Department of Cinema Studies is the first university department devoted to the history, theory, and aesthetics of film and the moving image. The approach to cinema is interdisciplinary and international in scope and is concerned with understanding films in terms of the material practices that produce them and within which they circulate. While film constitutes the primary object of study, the department also considers other media that fall within the realm of sound/image studies (e.g., broadcast television, video art, and online technologies) to be within its purview.

In addition to an undergraduate minor in Cinema Studies and a Certificate Program in Culture and Media, six degree programs are offered in the department: the B.A. Program in Cinema Studies, the M.A. Program in Cinema Studies, the M.A. Program in Moving Image Archiving and Preservation, an accelerated B.A./M.A. program in Cinema Studies, an accelerated B.A./M.A. program in Moving Image Archiving and Preservation, and the Ph.D. Program in Cinema Studies. Both B.A./M.A. programs allow the opportunity for students to complete both degrees in a shorter amount of time. More information can be found on the Cinema Studies Department.

The Bachelor of Arts degree and the Master’s Degree in Moving Image Archiving and Preservation are conferred by New York University through the Tisch School of the Arts; the Cinema Studies master’s and doctoral degrees are awarded through the Graduate School of Arts and Science.

Production courses are not open to undergraduate students through the Department of Cinema Studies, although Cinema Studies students may apply to the Kanbar Institute of Film and Television to take a double major or apply to take production courses individually. Graduate students may take a production course only in the summer through the Kanbar Institute of Film and Television. Students enrolled in the Certificate Program in Culture and Media are required to take further production courses (see page 185-186). Those students enrolled in the M.A. Program in Moving Image Archiving and Preservation are required to take internships during the first and second academic years as well as the intervening summer.

Most courses in cinema studies include extensive film screenings. Students also have access to extensive film and film-related resources in the department’s George Amberg Study Center. In addition, the Elmer Holmes Bobst Library houses a substantial video collection that is located in the Avery Fisher Center for Music and Media. Other New York City institutions such as the Museum of Modern Art, the Library of the Performing Arts at Lincoln Center, and the Anthology Film Archives offer further invaluable resources for the film student.
Undergraduate Program (B.A.)

The undergraduate program in Cinema Studies offers liberal arts programs that focus on the study of cinema both as an art form and as a form of mass culture. The study of film as art is concerned with the relationships among film style, narrative form, and the material practices that shape the medium. The study of film as mass culture explores the ways in which film serves as an articulator of societal values and as a litmus for processes of social change. While American cinema is studied in depth, the cinemas of Europe, Asia, and South America are also a central component of the curriculum.

Graduates of the program can use their degrees in two ways: as a liberal arts degree akin to English or vocationally as preparation for professional careers. Students in the department are required to either combine their major in cinema studies with a minor in another discipline or double major in a second discipline. Graduates from our department have gone on to successful careers in archival work, teaching, journalism, multimedia, network television, and filmmaking.

Admission

For general University guidelines, refer to the Admission section beginning on page 215. Admission to the Tisch School of the Arts is highly selective. Admission is based on a careful evaluation of secondary school records, scores on standardized tests, personal essay, recommendations from guidance counselors and teachers, and a creative review in the form of an audition or a portfolio. Evidence of character and maturity are regarded as essential in potential students who hope to benefit fully from the unique offerings of the University and its urban environment. Participation in meaningful school and community activities is also an important factor. A student applying to the Tisch School of the Arts must submit an application to New York University and indicate the particular department that he or she wishes to enter and may only apply to one program. Prospective students wanting more information about undergraduate admission should refer to the Undergraduate Admissions Web site at www.admissions.nyu.edu. Prospective students wanting more information about the artistic portfolio or audition requirements should visit the department’s Web site at www.cinema.tisch.nyu.edu.

In addition to the credentials required by the University, applicants to the Department of Cinema Studies must submit a two-part portfolio. Part 1 is a five- to ten-page essay on a film, a director, or any film-related subject. Part 2 is a one-page statement that addresses the following questions: (a) Have you had any previous cinema-related course work, (b) What areas of cinema studies are you most interested in exploring (e.g., film genres, directors, theoretical issues, etc.), and (c) What are some of your career aspirations (e.g., film journalist/critic, film museum or archive worker, film industry professional, screenwriter, filmmaker, film scholar, etc.)?

Office of Special Programs
Tisch School of the Arts
New York University
721 Broadway, 12th Floor
New York, NY 10003-6807
212-998-1500

Semester in Cinema Studies

The Department of Cinema Studies will consider applications from students matriculated at other universities who would like to come to New York for a semester or academic year of concentrated undergraduate work in cinema studies. Credit accrued for the year would then transfer to the original institution, on agreement with that institution before the student is accepted at New York University. Students interested in the Semester in Cinema Studies Program should contact Office of Special Programs Tisch School of the Arts New York University 721 Broadway, 12th Floor New York, NY 10003-6807 212-998-1500

Minor in Cinema Studies

A total of 16 units is required for the humanities minor in Cinema Studies. This takes the form of four (4) 4-unit courses. The first course must be either MAP-UA750—Expressive Culture: Film (recommended for CAS students) or CINE-UT10—Intro to Cinema Studies (offered only Fall semesters and recommended for TSOA, Gallatin, Stern, and Steinhardt School of Education students). An additional 12 units must be taken in TSOA cinema studies (CINE-UT) courses. Courses offered elsewhere in the University must be approved by the Department of Cinema Studies to count towards the minor. Included in these 12 units must be (1) one course on non-U.S. cinema and (2) one cinema studies Tier II course (please see updated departmental course listings each semester for specific courses). The Department of Cinema Studies minor can be declared on ALBERT unless you are a TSOA student. In that case, the Department will provide a form for declaring the minor. Contact Cinema Studies for advisement on the minor.

Degree Requirements (B.A.)

A total of 128 units is required for the Bachelor of Arts degree in Cinema Studies. A minor in the humanities, sciences, social sciences, languages, or arts will be considered an integral part of each student’s program. The distribution of units for the required area is as follows:

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<th>Area</th>
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<td>General education</td>
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<td>Cinema studies (major)</td>
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CINEMA STUDIES
Ownership Policy

The creative works produced by students at the Tisch School of the Arts are the property of the student for which the student registers and is based on the number of CINE-UT units for which the student registers and is subject to a yearly increase. The fee is $18 per unit for the 2013-2014 academic year.

Laboratory Fees

All students are assessed a projection fee for all CINE-UT courses. The fee is based on the number of CINE-UT units for which the student registers and is subject to a yearly increase. The fee is $18 per unit for the 2013-2014 academic year.

Internships

It is possible for students to receive independent study credit for work at various film libraries, associations, and archives (such as the American Museum of Modern Art) or at other film-related institutions (such as film journals, film production, distribution, exhibition companies, etc.). Students work in various capacities at these film and video archives and may receive a maximum of 8 units toward their degree. Permission of a faculty adviser is required for such work. Specific guidelines are available from the department.

Special Notes (B.A.)

Undergraduate Cinema Studies majors are permitted, with their adviser’s approval, to take certain 1000-level graduate courses listed in the graduate course descriptions section. Undergraduates in other departments and schools may also take these courses, with the permission of the instructor.

Undergraduate Cinema Studies majors who are planning to do graduate work are encouraged to do advanced study in a foreign language.

In addition to College of Arts and Science liberal arts offerings, certain courses in the Tisch School of the Arts can be taken for general education credit. A list of these courses is available each semester through the school at the time of registration.

Area I: General education—a minimum of 44 units, to include the following:

1. Writing: a minimum of 8 units including the TSOA core writing curriculum sequence. Two semesters of the core writing curriculum sequence are required for freshmen, one semester for transfers, and the two-course international writing sequence for international students.

2. Foreign Language: a minimum of 8 units (two semesters of study or confirmed proficiency at the intermediate level).

3. Foundations of Contemporary Culture: a minimum of 12 units including Texts and Ideas (MAP/CORE-UA), Cultures and Contexts (MAP/CORE-UA), and Societies and the Social Sciences or an approved social sciences course (e.g., anthropology, economics, politics, sociology, psychology, linguistics, metropolitan studies, journalism).

4. Foundations of Scientific Inquiry: a minimum of 8 units including Quantitative Reasoning (MAP/CORE-UA) or an approved math course and Natural Science I (MAP/CORE-UA) or an approved science course.

The remaining 8 points must be General Education courses taken through the College of Arts and Sciences.

Area II: Cinema Studies—a minimum of 40 units in the major. The cinema studies major is divided into four areas of study. Tier I consists of a core curriculum for cinema studies majors that comprises five courses taken in sequence. Tier II consists of small lecture elective classes in the areas of film auteurs, genres, movements, national cinemas, television studies, and special topics. Tier III consists of large lecture elective classes in the history of American and International Cinemas (each having a two-semester sequence: Fall—Origins to 1960; Spring—1960 to present). Tier IV consists of small theory and practice courses open only to Cinema Studies majors in writing, film criticism, and forms of filmmaking.

In addition to the Tier I requirements, all departmental students must take a three-course distribution requirement in film history: one course in U.S. cinema, two courses in non-U.S. cinemas.

Area III: Minor area—a minimum of 16 units in the humanities, sciences, social sciences, languages, or arts. The minor must be approved by the department chair or director of undergraduate studies.

Area IV: Electives—a minimum of 28 units. Note: at least 12 units in Area III and/or Area IV must be in the liberal arts and sciences. Double Major Option: Students may combine their minor and elective units to complete a second major in a related area of study in film production, humanities, or social sciences. Once officially admitted into the Department of Cinema Studies, students should contact the department in which they wish to double major.
Faculty

A listing of faculty for the Department of Cinema Studies is below. For full biographies on departmental faculty, visit http://cinema.tisch.nyu.edu/page/faculty.html.

Richard Allen
Professor of Cinema Studies; Chair, Department of Cinema Studies
B.A., Oxford; M.A., East Anglia; Ph.D., California (Los Angeles)

Howard Besser
Professor of Cinema Studies; Director of Moving Image Archiving and Preservation Program
B.A. (media), M.L.S., Ph.D. (library and information studies), California (Berkeley)

Jung-Bong Choi
Assistant Professor of Cinema Studies
B.A., Sogang, South Korea; M.A., Ph.D., Iowa

Manthia Diawara
Professor of Cinema Studies
B.A., American; M.A., American; Ph.D., Indiana.

Ed Guerrero
Associate Professor of Cinema Studies
B.A., San Francisco State; M.F.A., San Francisco Art Institute; Ph.D., California (Berkeley)

Seung-hoon Jeong
Assistant Professor of Cinema Studies, NYU Abu Dhabi
Ph.D. (Film Studies and Comparative Literature), Harvard

Mona Jimenez
Associate Arts Professor
B.A. (studio art with video concentration), SUNY (Brockport)

Antonia Lant
Professor of Cinema Studies
B.A., Leeds; M.Phil., Ph.D., Yale

Anna McCarthy
Professor of Cinema Studies
B.A., Wesleyan; M.A., Ph.D., Northwestern

Annette Michelson
Professor Emerita of Cinema Studies
B.A., Brooklyn College (CUNY)

Dana Polan
Professor of Cinema Studies
B.A., Cornell; M.A., Ph.D., Stanford; Doctorat d’Etat, Université de la Sorbonne Nouvelle

William G. Simon
Associate Professor of Cinema Studies
B.S., Boston; M.A., Ph.D., New York

Robert Philip Stam
Professor of Cinema Studies
M.A., Indiana; Ph.D., California (Berkeley)

Chris Straayer
Associate Professor of Cinema Studies
B.S., Missouri (Columbia); M.A., Goddard College; Ph.D., Northwestern

Dan Streible
Associate Professor of Cinema Studies
B.A., North Carolina (Chapel Hill); M.A., Ph.D., Texas (Austin)

Allen Weiss
Associate Teacher of Performance Studies and Cinema Studies
B.A., Queens College (CUNY); Ph.D., SUNY (Stony Brook); Ph.D., New York

Zhang Zhen
Associate Professor of Cinema Studies
B.A., Temple; M.A., Iowa; Ph.D., Chicago

AFFILIATED FACULTY

Sheril Antonio, Film & Television, Art & Public Policy

Karl Bardosh, Film & Television

Ruth Ben-Ghiat, Italian Studies

Ludovic Cortade, French Department

Kenneth Dancyger, Film & Television

Tejaswini Ganti, Anthropology

Faye Ginsburg, Anthropology

Mikhail Iampolski, Russian & Slavic Studies, Comparative Literature

Susan Murray, Media, Culture, & Communication

S. S. Sandhu, English, Social & Cultural Analysis

Richard Sieburth, French, Comparative Literature

Marita Sturken, Media, Culture, & Communication

Angela Zito, Anthropology, Religious Studies

VISITING FACULTY


Courses for the B.A.

Note: Not all courses are offered every semester. For an exact listing, please consult the department. Undergraduates may take certain 1000-level graduate courses (see graduate section course descriptions) with the permission of the instructor.

TIER I: CORE COURSES

Tier I classes are for cinema studies majors only. The five classes should be taken in sequence over the course of four years of study for the major.

INTRODUCTION TO CINEMA STUDIES CINE-UT 10
Allen. 4 units. First semester of study. Designed to introduce the basic methods and concepts of cinema studies to new majors. The first goal is to help students develop a range of analytical skills in the study of film. By the end of the semester, they (1) are fluent in the basic vocabulary of film form; (2) understand the social questions raised by dominant modes of cinematic representation; and (3) grasp the mechanics of structuring a written argument about a film’s meaning. The second goal of the course is to familiarize students with some of the major critical approaches in the field (e.g., narrative theory, feminism, cultural studies, genre). To this end, readings and screenings also provide a brief introduction to some critical issues associated with particular modes of film production and criticism (documentary, narrative, the avant-garde, etc.).
CINEMA STUDIES 179

Date list of course offerings. Consult the department for an up to
dated enrollment basis. Some examples of
They are open to all students on a lim-
tie of national cinemas, genres,
Tier II consists of small lecture classes in

FILM HISTORY CINE-UT 15
Last. 4 units. Second semester of study.
Examines the question of how the history of cinema has been studied and written by taking the period of silent film as its case study. Explores the historical and cultural contexts that governed the emergence of film as art and mass culture. Investigates the different approaches to narrative filmmaking that developed, internationally, in the silent period. Screenings include early cinema, works of Hollywood drama and comedy, Russian film and Soviet montage cinema, Weimar cinema, and silent black cinema. Readings, screenings, and written reports required.

FILM THEORY CINE-UT 16
Straayer. 4 units. Third semester of study.
Closely examines a variety of theoretical writings concerned with aesthetic, social, and psychological aspects of the medium. Students study the writing of both classical theorists such as Eisenstein, Bazin, and Kracauer and contemporary thinkers such as Metz, Mulvey, and Baudrillard. Questions addressed range from the nature of cinematic representation and its relationship to other forms of cultural expression to the way in which cinema shapes our conception of racial and gender identity.

TELEVISION: HISTORY AND CULTURE CINE-UT 21
Choi. 4 units. Fourth semester of study.
Examines the background, context, and history of radio, television, video, and sound. Topics include politics and economics of media institutions, audiences and reception, cultural and broadcast policy, aesthetic modes and movements.

ADVANCED SEMINAR CINE-UT 700
4 units.
This course involves an in-depth study of a specific topic and encourages the student to produce original research.

TIER II
Tier II consists of small lecture classes in the areas of national cinemas, genres, television studies, and special topics. They are open to all students on a limited enrollment basis. Some examples of Tier II courses offered in the past: Consult the department for an up to date list of course offerings.

THIRD WORLD CINEMA CINE-UT 105
Stam. 4 units.
A survey of anticolonialist cinema from and about the Third World, with special focus on Latin America. Explores how the struggle against foreign domination in Third World countries has inspired the search for authentic, innovative, and national cinematic styles. Screenings include films from Africa, Argentina, Brazil, Chile, and Cuba.

THE AVANT-GARDE FILM CINE-UT 106
4 units.
Explores the history and development of the North American avant-garde film in relationship to the artistic practice of modernism in the other arts. The work of filmmakers such as Deren, Snow, Frampton, Brakhage, Anger, and Warhol are screened and examined in relationship to writings both on and (where appropriate) by these artists.

JAPANESE CINEMA CINE-UT 108
4 units.
Japanese film offers one of the richest filmmaking traditions of any national cinema. This course explores the history and aesthetics of Japanese films in the context of the profound social transformation wrought by “modernization.” Screenings include classic films of Kinugasa, Mizoguchi, Ozu, and Kurosawa, as well as works of new wave and post–new wave directors such as Oshima, Imamura, Yanagimichi, and Itami.

CHINESE CINEMAS CINE-UT 112
Zhang. 4 units.
The cinemas of mainland China, Hong Kong, and Taiwan have undergone a renaissance in the last 20 years. This course examines the cultural influences on these cinemas, their aesthetic forms and relationship to other media, and the relationship that these cinemas bear to each other. Directors studied include Hou Hsiao-Hsien, Chen Kaige, and Zhang Yimou.

POSTWAR EUROPEAN CINEMA CINE-UT 143
4 units.
Covers European film from the end of World War II, with specific emphasis on the various political crises of 1968. The course concerns itself primarily with the European art film as a mode against dominant, popular Hollywood methods of filmmaking.

NEW GERMAN CINEMA CINE-UT 506
4 units.
Traces the development of new German cinema from the 1960s through the 1980s. Students are introduced to the work of the major directors of the period, including Fassbinder, Wenders, Herzog, Schlöndorff, Kluge, and von Trotta and explore the cultural, historical, and political discourses that are crucial to understanding their work.

SCIENCE FICTION FILM CINE-UT 308
4 units.
Beginning with a historical overview of different theoretical approaches to the study of science fiction, this course examines the productive ways in which science fiction articulates such social tensions as disease, domestic labor, urban paranoia, homophobia, future shock, national belonging, racial equality, and white masculinity.

FILM COMEDY CINE-UT 301
4 units.
This course examines certain aspects of American film comedy in order to explore what makes comedy different from other narrative film genres. Like other genres, comedy films are made in relation to previous films in the genre, historical context, and industrial practice. Unlike other genres, though, comedy is double-voiced, an interplay of classical narration and direct audience address, of relating stories and telling jokes. The course consistently addresses comedy’s inherent reflexivity, looking at its self-conscious use of the film medium, film genre, and film narrative.

FILM GENRES: FILM NOIR CINE-UT 320
4 units.
Shadowy streets, femmes fatales, and cynical private eyes—we can immediately summon the images of film noir, for it is one of the cinema’s most popular legacies. Whether one understands film noir as a genre, cycle, or style, one cannot deny that it has become an important cultural mythology. Using a broad array of aesthetic, historical, and critical frameworks, this course explores why film noir has been so significant, beginning with its roots in 1930s European cinema, moving through its “classic” period in 1940s and ’50s Hollywood films, and concluding with the current success of neo-noir.
UTOPIA/DYSTOPIA CINE-UT 390
Guerrero. 4 units.
Examines a range of utopian and dystopian variations on the imagined future in sci-fi cinema. Issues explored include race, sexuality, class, cyborg culture, virtual reality, surveillance, cybersex, and ecodiaspora. Readings include Jameson, Haraway, Orwell, Virilio, and Baudrillard.

BLACK AMERICAN CINEMA
CINE-UT 387
4 units.
Surveys a variety of expressions, issues, and images in films made by and about African Americans in popular narrative cinema. Engages a spectrum of critical concerns from crude stereotyping in The Birth of a Nation (1915), to performing the primitive in The Emperor Jones (1933), to the challenge of independent narratives like Killer of Sheep (1974) or Chameleon Street (1999), to the “crossover” ambitions of productions like Rosewood (1997) and Beloved (1998). Covers the debates and issues critical to the development of black cinema, including the construction of race, class, gender, and sexuality, as well as how social and economic conditions work to overdetermine African American cinema production and its meanings. The course also engages the two main currents of black cinematic expression: the brilliant contributions that blacks have made to mainstream cinema and the innovative productions that mark African American efforts to build an emergent, independent black cinema practice.

MYTH OF THE LAST WESTERN
CINE-UT 305
Simon. 4 units.
Focuses on significant periods of revisionism in the western, with special focus devoted to the late 1960s to the mid-’70s, as well as some recent examples of the genre in the last five years. Evaluates the western in terms of the ways that it interrelates with central tenets of American ideology; consequently, understanding the shifting cultural signification of the western and the dynamics of the transformation of history into myth is basic to our concerns. The topics emphasized include the thematic of civilization and savagery and the representation of the western hero, heroine, and Native Americans, especially in terms of the problematizing of these motifs.

STARS! CINE-UT 404
4 units.
Introduces the phenomenon of film stardom, exploring the relationships between industry, images, and reception in producing the film star. Provides a survey of the history of the star system in American cinema, while orienting students to the varying methodological approaches in analyzing stars and their audiences. Divided into three general areas—history, images, and issues of identity and performance—explores the relationship between the development of stardom and the studio system, the star text as a site of material practices, of cinephile investment and cultural ideologies, and the star body as an object of fantasy and subject of commodification.

THE FILMS OF ALFRED HITCHCOCK CINE-UT 205
Allen. 4 units.
A close examination of the films of Alfred Hitchcock. Investigates in detail the visual style and narrative structure of his works. Particular attention is paid to how the style and structure of his films serve to articulate human perversity. Films are screened from all periods of Hitchcock’s career.

THE FILMS OF STANLEY KUBRICK CINE-UT 206
Simon. 4 units.
The films of Stanley Kubrick constituted one of the most innovative bodies of work in commercial cinema for 30 years. This course investigates Kubrick’s films in detail, with emphasis on their narrative conceptions and structures. Topics include the use of irony and of the voice-over; the representation of the relationship between humans and technology; the centrality of the topic of war; and the role of genre in Kubrick’s work.

THE FILMS OF ORSON WELLES
CINE-UT 209
Simon. 4 units.
An intensive exploration of the films of Orson Welles, with special emphasis on the early stage of Welles’s career and his theatre, radio, and film projects of the early 1940s. The course analyzes the interrelationships among Welles’s works in different media and relates his projects to the culture and politics of the period in question and to the institutional circumstances of their making.

THE FILMS OF WOODY ALLEN
CINE-UT 214
4 units.
Explores the dramas and comedies of American auteur Woody Allen. Allen’s works are situated in relationship to the traditions of Jewish humor on which they draw, urban New York culture and character, and the European art movie. Students also study Allen’s fiction and drama.

MELODRAMA CINE-UT 300
4 units.
Traces the history of melodrama in American cinema from the films of Griffith and other works of silent cinema through the women’s pictures of the ’30s and ’40s to the technicolor melodramas of Sirk and Minnelli. Emphasizes the way in which the aesthetic and rhetorical strategies of the melodrama serve to articulate and negotiate social anxieties about gender, race, and class.

THE WESTERN CINE-UT 303
4 units.
Starting with a brief history of westerns before World War II, the course concentrates on the genre from its classical phase onward. The historical perspective is informed by a topical approach and the course examines recurring themes and subjects such as the configuration of masculine identity, the genre’s relation to American ideology, the changing status of women and other minorities, and the concept of the frontier.

THE MUSICAL CINE-UT 304
Lant. 4 units.
Surveys the American musical film from the advent of sound to the present. Examines the relationship between musical numbers and narrative in the creation of the myth of the couple; the various subgenres of the musical; the impact of widescreen and color on the genre in the postwar period; and the way in which the genre is transformed, revitalized, and deconstructed in response to social change.

ISSUES IN CONTEMPORARY AFRICAN AMERICAN CINEMA
CINE-UT 113
4 units.
With the success of Spike Lee’s low-budget feature She’s Gotta Have It in 1986, the film industry recognized an audience for black cinema, and black cinema gained mainstream financing. This course explores art and ideology of black Hollywood cinema of the last
decade, including the films of Mario van Peebles, John Singleton, Spike Lee, and the Hughes Brothers, and contrasts these mainstream works with the more personal vision of “independent” filmmakers such as Charles Burnett and Julie Dash.

SEMINAR IN CURRENT CINEMA
CINE-UT 402
4 units.
Contemporary cinema is analyzed and critiqued by studying the current films in the New York City area. Student writings are analyzed and compared with scholarly and journalistic criticism of the same text. Designed to develop students’ skills in fashioning film criticism.

WOMEN AND FILM
CINE-UT 406
4 units.
Explores the role of women as active producers of alternative media culture. Women’s films of the last decade have served the following functions: documentation of social realities, support for new lifestyles and sexual arrangements, self-defense against victimization and stereotyping, innovation and creation of a feminist aesthetic, and the development of communities of interest and mutual support. Screenings and discussions consider these themes. Readings from film history and feminist theory attempt to place women’s films in perspective to both the larger film context and as a part of feminist social theory.

INTRODUCTION TO LESBIAN/GAY/QUEER STUDIES
CINE-UT 419
Straayer. 4 units.
Introduces students to historical and theoretical research through five units: (1) a multinational sampling of lesbian and gay histories, (2) the essentialism versus constructionism debate, (3) science and representation, (4) art and culture, and (5) ethics and politics. Topics include the historical shift from an emphasis on homosexual acts to homosexual persons; the history of the study of gays and lesbians by the medical, psychology, and sexology professions; intersections of race, ethnicity, class, gender, sex, and sexual orientation in literary and visual texts; homophobia and hate crimes; and outing, activism, and performativity.

PSYCHOANALYSIS AND CINEMA
CINE-UT 301
Allen. 4 units.
It is often observed that the institutions of psychoanalysis and cinema are roughly the same age. This course investigates the ways in which film theory and criticism have been influenced by psychoanalysis and explores the ways in which psychoanalytic theories of the mind have informed cinema, either through film form or through plotting and characterization. The course explores a variety of works in the medium, including Hitchcock horror, film noir, surrealist films, and the work of a number of European auteurs.

TIER III
Tier III classes consist of a two-semester sequence in two vital areas of historical film scholarship: American Cinema and International Cinema. The fall semester covers the origins of both areas to 1960; the spring semester will evaluate the last 50 years in both areas. These classes are open to all students of cinema studies majors and minors as well as all students across the University. Tier III classes are intended to give all students a well-rounded education in the history of world cinema.

AMERICAN CINEMA: ORIGINS TO 1960
CINE-UT 50
4 units. Fall semester.

AMERICAN CINEMA: 1960 TO PRESENT
CINE-UT 51
4 units. Spring semester.

INTERNATIONAL CINEMA: ORIGINS TO 1960
CINE-UT 55
4 units. Fall semester.

INTERNATIONAL CINEMA: 1960 TO PRESENT
CINE-UT 56
4 units. Spring semester.

TIER IV
Tier IV courses are small theory and practice courses in writing, film criticism, and forms of filmmaking. They are open only to Cinema Studies BA, MA, and PhD students.

FILM CRITICISM
CINE-UT 600/CINE-GT 1141
4 units.
This course will combine an in-depth examination of selected topics in the history of film criticism with an emphasis on assisting students to write their own reviews and critical essays. We will focus on distinctions between film criticism and theory, the relationship of cinephilia to the history of criticism, the importance of the essayistic tradition, the role of criticism in the age of the Internet, and the symbiosis between contemporary criticism and the festival circuit. Various modes of critical practice—auteurist, genre, formalist, political, feminist etc.—will be assessed. The challenges of reviewing mainstream films, as well as art cinema and avant-garde work, will be explored. Course readings will include seminal essays by, among others, Bazin, Agee, Kael, Sarris, Farber, Haskell, Macdonald, Daney, Durgnat, Rosenbaum, Hoberman, Mekas, and Adrian Martin. Students will be expected to write at least 1,000 words a week evaluating films screening in the New York City area.

CELL PHONE CINEMA
CINE-UT 566 / CINE-GT 2566
Bardosh. 4 units.
Hollywood in Your Palm - Filmmaking by Apps. That is what this combination of lectures, screenings, demonstrations and practical production workshop will offer to the students in this course. In addition to the historical and critical overview of the emergence and exponential growth of global Cell Phone Cinema, organized in crews, students will shoot all their footage on cell phone to download for computerized editing. The final project will be under three minute shorts. Projects will include all genres of film and television: news, mini-documentaries, animation, music videos and narrative shorts. Completed student projects may be posted on the Internet and entered into domestic and international mobile phone film festivals to compete for prizes. Short “Mobile Bollywood” music video projects of this class have been featured by the Indian Film Festival of New York’s screenings at the famous Tribeca Cinemas. It is expected that students bring a smart phone capable of recording video. Most of the new generation of smart phones, iPhone, Samsung, HTC, LG etc. all record video in HD.

SCRIPT ANALYSIS
CINE-GT 1997
Dancyger. 4 units.
This class is designed to help the students analyze a film script. Plot and character development, dialogue, foreground, background, and story will all be examined. Using feature films, we will highlight these script elements.
rather than the integrated experience of the script, performance, directing, and editing elements of the film. Assignments will include two script analyses.

WRITING GENRES:
SCRIPTWRITING CINE-GT 1145
Dancyger. 4 units.
Genre is all about understanding that there are different pathways each genre presents to the writer. Genres each have differing character and dramatic arcs. In this class students will learn about different genres and using that knowledge will write two different genre treatments of their story idea. This is an intermediate level screenwriting class.

GRADUATE ADMISSION
Although instruction, administration, and financial aid are provided by the Tisch School of the Arts (TSOA), graduate degrees in cinema studies are conferred by New York University through the Graduate School of Arts and Science (GSAS). Admission is granted by both schools. Applications are processed by the Tisch School of the Arts. The graduate application should be completed online. Visit www.latitude.tisch.nyu.edu/page/admissions.html for further information. Students can contact the Office of Graduate Admissions with questions at Tisch School of the Arts, New York University, 726 Broadway, 2nd Floor, New York, NY 10003-6807; 212-998-1918. The M.A. degree in moving image archiving and preservation is conferred by New York University through the Tisch School of the Arts, and admission is granted by Tisch.

Graduate Programs
(M.A. Program in Cinema Studies, M.A. Program in Moving Image Archiving and Preservation, and Ph.D. Program in Cinema Studies)

The M.A. Program in Cinema Studies is a self-contained curriculum that provides the student with an advanced course of study in the history, theory, and criticism of film and the moving image. Students also have the opportunity to pursue internships for credit in order to further their professional development at film libraries and archives in the city or in the film and media industries. Many lecture classes are offered in the evening for the convenience of working students. Graduates from the M.A. Program in Cinema Studies have gone on to successful careers as film curators, programmers, and preservationists, as well as film critics, instructors, screenwriters, filmmakers, and industry professionals.

The M.A. Program in Moving Image Archiving and Preservation is a two-year full-time or four-year part-time course of study that provides moving image archivists with an international, comprehensive education in the theories, methods, and practices of moving image archiving and preservation and includes, in addition to film, the study of video and broadcast television, as well as digital media. The curriculum covers all aspects of moving image archiving, including film history/historiography and film style; conservation, preservation, and storage; legal issues and copyright; laboratory techniques; moving image cataloging; curatorial work and museum studies; programming; use of new digital technologies; and access to archival holdings.

This program takes full advantage of the New York City area resources. Students work with archives, museums, libraries, labs, and arts organizations. They do internships and practice with New York City organizations during the academic year and with repositories either in New York or elsewhere during the summer. They also have the opportunity to engage with other departments at New York University, such as the Museum Studies Program, the Archival Management Program in the Department of History, and the Institute for Advanced Study.

INDEPENDENT STUDY

INDEPENDENT STUDY
CINE-UT 900-CINE-UT 905
Prerequisite: written permission of a faculty adviser. 1-4 units. Fall, spring and summer semesters.

Applicants must submit a full application, transcripts, and three letters of recommendation. GRE scores are required only of PhD applicants. In addition to materials required by the Tisch Office of Graduate Admissions, the applicant should send the following information:

1. A 15-20 writing sample that reflects the applicant’s ability to carry out sustained critical, theoretical, and/or historical thinking on Film, television, video, and/or new media. In the absence of a moving-image-related topic, a piece of writing on a subject in the arts of humanities is acceptable. Students lacking a paper of 20 page length are free to submit two shorter pieces totaling 20 pages.

2. A 2-3 page statement of purpose on the applicant’s educational goals. This essay should include how one’s experience, whether in school or out, relates to one’s goals as a student in one of the graduate programs in the Department of Cinema Studies.

Applicants to the M.A. Program in Moving Image Archiving and Preservation should demonstrate an interest in the history and preservation of the moving image.

3. A professional resume listing academic background, work experience, honors, affiliations with professional organizations, papers presented at conferences, published work, language ability, etc.

All supporting materials such as letters of recommendation, transcripts, and essays should be sent to the Office of Graduate Admissions, Tisch School of the Arts, New York University, 726 Broadway, 2nd Floor, New York, NY 10003-6807. An application is not complete until all the above credentials have been submitted. It is the applicant’s responsibility to ensure that the appropriate documents are received by the application deadline.
Students applying only for a summer session course need not submit the personal essay and written sample of work. These students should contact the Summer Sessions Office, Tisch School of the Arts, New York University, 721 Broadway, 12th Floor, New York, NY 10003-6807; 212-998-1808.

LABORATORY FEES
All students are assessed a projection fee for all CINE-GT courses. The fee is based on the number of CINE-GT units for which the student registers and is subject to a yearly increase. At the time of printing this bulletin, the fee was $18 per unit. In addition, the summer course Cinema: The Language of Sight and Sound requires a lab and insurance fee.

Degree Requirements

M.A. PROGRAM IN CINEMA STUDIES
Course of Study: Students must complete 36 units: 32 units must be taken in the department; 4 graduate units may be transferred from another department or institution, with permission of the chair, if these units have not been counted toward a previously completed graduate degree. The required courses for M.A. students are (1) Film Form and Film Sense, (2) Film Theory, and (3) Film History/Historiography OR (4) Television: History and Culture.

Students with substantial academic training in any of these areas of study may request a waiver on a course-by-course basis. Independent study units shall not exceed 8 units. The master’s degree must be completed within five years of matriculation.

Comprehensive Examinations: To receive the M.A., the student must pass a comprehensive examination, to be administered thrice yearly in November, March, and August. The examination may be taken on the completion of 24 units of course work but cannot be taken later than a semester after the completion of 36 units of course work. The comprehensive examination is a take-home examination consisting of five questions, of which the student must answer two. The questions are drawn from the total course of study as well as material on the M.A.-comprehensive exam filmography and bibliography, lists of important works provided by the department. Students have one week to complete the exam. Those who fail the exam may retake it once. Students are notified by mail of the exam results.

M.A. PROGRAM IN MOVING IMAGE ARCHIVING AND PRESERVATION
Course of Study: Students must complete 64 units over two years (full-time track) or four years (part-time track): (1) Introduction to Moving Image Archiving and Preservation; (2) Film History/Historiography; (3) Television: History and Culture; (4) Moving Image and Sound: Basic Issues and Training; (5) Conservation and Preservation: Principles; (6) Collection Management; (7) Access to Moving Image Collections; (8) Copyright, Legal Issues, and Policy; (9) Handling Complex Media; (10) Culture of Archives, Museums, and Libraries; (11) Curating Moving Images; (12) Film Preservation; (13) Video Preservation 1; (14) Video Preservation 2; (15) Digital Preservation; (16) Elective or Independent Study (approved by the academic advisor); (17) Advanced Topics in Preservation Studies; (18) MIAP Internship Workshop.

Students with substantial training in any of these areas of study may request a waiver on a course-by-course basis. Independent study units may not exceed 8 units.

The M.A. Program in Moving Image Archiving and Preservation must be completed within five years of matriculation into the program.

Internships: Students must complete 2 semester-long internships (15 hours/week for 14 weeks) and one full-time summer internship (55 hours/week for 10 weeks) at the end of their first year, in a moving image repository approved by the academic advisor. Semester internships are accompanied by a bi-weekly MIAP internship workshop led by a MIAP instructor, which contextualizes and synthesizes the internship experience. During the summer internship, students may specialize in one particular department/task within the institution, but over the course of the summer they are expected to obtain a broad knowledge of how the various departments of that institution work together. Work done during the internship experience may serve as the core research and preparation for the final thesis project.

Students are encouraged to engage in summer internships outside the United States in order to view how repositories operate differently in different countries.

Thesis, Project, or Portfolio: Each student is required to complete a capstone project in the form of either a well-developed thesis, a preservation project, or a portfolio. The student is expected to work with his or her advisor beginning in the second semester to make sure that the capstone project reflects his or her learning experience in the program. The portfolio must include a written essay synthesizing the wide variety of topics learned during the program, as well as good examples of projects that the student has completed.

(The portfolio may serve as an example of what the student might present a potential employer.) Planning and development of the capstone project begins in the second to last semester during the course Advanced Topics in Preservation Studies. The capstone project must be turned in at the end of the student’s final semester, and in addition, the student must orally present this capstone project to faculty, working professionals and the public. A committee of faculty will evaluate the oral presentation and the final capstone project and determine whether or not the student is ready to be granted the degree.

DOCTOR OF PHILOSOPHY PROGRAM IN CINEMA STUDIES
The Doctor of Philosophy degree is conferred for advanced studies in which the student demonstrates outstanding original scholarship. It signifies the student can conduct independent research and has both a broad basic knowledge of all areas of his or her field and a comprehensive knowledge of one field in particular.

A doctoral candidate must complete all requirements no later than 10 years from matriculation or seven years from the time of his or her matriculation if the candidate holds a master’s degree.

Course of Study: Students must complete 36 units of course work in addition to their M.A. degree (which will be assessed at 36 units) to a total 72 units, three qualifying exams, a foreign language requirement, an oral defense, and a doctoral dissertation. Students are
permitted to take up to two classes outside the department or as independent study. A student interested in independent study must obtain approval from a full-time faculty member after submitting a statement of purpose and a proposed bibliography.


Internships: It is possible for Ph.D. students to receive independent study credit for work at various film libraries, associations, and archives (such as the Donnell Library, the Association of Independent Video and Filmmakers, and the Museum of Modern Art). Permission of a faculty adviser is required for such work.

Incomplete: The department strongly discourages grades of “incomplete” even if they are made up before the end of the next semester. Outstanding incompletes may render a student ineligible for assistantships and financial aid. See the GSAS guidelines for completion deadlines for incompletes. The dissertation defense cannot be scheduled if outstanding incompletes exist.

Qualifying Examinations: Each student must pass three exams: one in the field of film/culture/media theory, one in the field of film/media history, and one in a third area drawn from the existing exam offerings or drawn up as a special area of study that relates to the student’s proposed dissertation topic in consultation with the student’s faculty adviser. The theory exam areas include gender, sexuality, and representation; race, nation, and representation; and cultural theory; media theory; theory of narrative and genre; theory of sound and image. The history/historiography exam areas include the following options: American film—1895 to 1929, American film—1927 to 1960, or American film—1960 to the present; history of French film; history of Italian film; history of Japanese film; history of Soviet and post-Soviet film; history of German film; history of the international avant-garde; history of documentary film; history of Latin American film; history of British film.

All exams are take-home exams. The take-home exam consists of six questions, of which three are to be answered in the form of a 10-page essay per question. The student has one week to complete the take-home exam. Each subject area is offered for examination once a year either in the fall or spring semester. A schedule of the areas offered in a particular semester is available from the department at the beginning of each academic year. Exams are graded by three faculty members. The student receives a grade of high pass, pass, or fail. If a student fails an examination, the exam in the same subject area must be taken the next time it is offered. Upon failing an exam in any one area twice, the student must leave the Ph.D. program. Students sit for their qualifying exams in their first, second, and third semesters of course work.

Foreign Language Requirement: A student must demonstrate proficiency in one foreign language. Six languages are accepted toward fulfilling the Ph.D. language requirement: Chinese, French, German, Italian, Russian, and Spanish. Students proficient in another language may request an exemption from this requirement from the director of graduate studies.

Language proficiency may be demonstrated by any of the following: (1) passing the foreign language proficiency examination given by the Graduate School of Arts and Science; (2) passing a departmental examination; or (3) completing, or having completed not more than two years before matriculation, a full or final intermediate-level college course in the language with a transcript grade of B or better.

School of Continuing and Professional Studies (SCPS) courses do not satisfy this requirement; however, students with no previous knowledge of a foreign language or those who wish a review are encouraged to enroll in the SCPS special reading courses for graduate degree candidates. A two-semester sequence is offered in French, German, Chinese, and Spanish (plus Italian and Russian in the summer session). For information, call the SCPS Foreign Language Program, 212-998-7030.

Students who have met the language requirement in another graduate school not more than two years before matriculating in the department may request that such credentials be accepted by the department.

Formal application for the Graduate School foreign language proficiency examination (not the department’s) must be filed on the appropriate form in the Degree and Diploma Office of the Office of the University Registrar not later than five weeks before the examination date. Please consult the current calendar for examination dates and application deadlines. The departmental examination is administered once during both the fall and spring semesters. For further information, contact Lisa Greenfield at 212-998-1615.

Ph.D. Dissertation Adviser: Ph.D. students are advised by the director of graduate studies or chair of the department until such time as they select their dissertation adviser. Ph.D. students should select their dissertation adviser no later than their fourth semester of Ph.D. course work. The committee chair must be a full-time faculty member of the Department of Cinema Studies or an affiliated NYU faculty member approved by the chair.

Doctoral Committee: Each student must select two faculty members to serve as members of the core committee alongside his or her adviser. Students must select two additional readers for the examining committee soon after their core committee is in place. The examining committee consists of five members: the student’s core committee and two additional readers. At least three members of the examining committee must be graduate faculty of New York University. Advance approval by the dissertation adviser and the Graduate School of Arts and Science is necessary for any non-NYU member.

No student should begin the final draft of the dissertation until he or she has consulted (in person, except in extraordinary circumstances) with all three of the core members of his or her dissertation committee. Where possible, core members should receive a copy of each chapter of the dissertation as it is drafted.

Dissertation Seminar and Proposal: All Ph.D. students must take Dissertation Seminar in their fourth semester of Ph.D. course work. This seminar is used to develop the dissertation proposal that will be defended in the Ph.D. oral defense. The dissertation proposal consists of a document of no more than 20 pages that outlines in detail the candidate’s proposed area of study. It should include (1) an outline of the research to be undertaken, (2) a statement of the project’s contribution to the field in context of a brief review.
of the literature, (3) an outline of the method to be used, (4) a statement of how the candidate intends to complete the research, and (5) a chapter-by-chapter breakdown of the project. A bibliography must be attached to the proposal.

Ph.D. Oral Defense: In the latter part of their fourth semester of Ph.D. course work, students sit for an oral defense conducted by a faculty committee and chaired by their adviser. In this defense, students are questioned on their dissertation proposal and other academic progress. If a student fails the oral defense, she or he will have the opportunity to sit again for it in the next semester. The oral defense must be successfully completed before a student may begin writing the dissertation and in order for a student to be eligible to receive a dissertation award. All students must have their dissertation proposal approved by their adviser and two oral defense committee members to be eligible to receive a dissertation award. Approval should be certified having the three individuals sign and date the front page of the proposal. This process usually takes place at the conclusion of the Ph.D. oral defense. The signed copy should then be submitted to the department office to be filed.

Oral Defense of Dissertation Chapter(s): In the second semester of the student’s third year, an oral defense of at least one complete chapter of the dissertation is scheduled and conducted by a faculty evaluation committee. The student is questioned on the work and on plans for continued research and writing. If a student fails the review, he or she must rewrite, resubmit, and obtain the approval of the chapter before the start of the next academic year.

Doctoral Dissertation: A dissertation title card and a preliminary outline of the dissertation are kept on file in the candidate’s department. The dissertation must show the ability to follow an approved method of scholarly investigation and evidence of exhaustive study of a special field. It should add to the knowledge of the subject or represent a new, significant interpretation. Every dissertation should contain a clear introductory statement and a summary of results. The dissertation must include an analytical table of contents and a bibliography and, when submitted to the Degree and Diploma Office of the Office of the University Registrar, must meet formatting requirements and be accompanied by an abstract. When the final draft of the dissertation has been approved by the core committee, the student works with her or his adviser and department administration to establish a date for the dissertation defense and submits the final draft to the additional examining readers. The date of the dissertation defense must be set at least three weeks after all committee members have received the final draft. Following the defense, the examining committee votes on whether or not to accept the dissertation; the committee has the option of passing the dissertation “with distinction.”

A doctoral candidate must complete all requirements no later than 10 years from matriculation into the M.A. program or seven years from the time of matriculation into the Ph.D. program if the candidate already holds the master’s degree.

MASTER OF PHILOSOPHY

The Master of Philosophy is conferred only on students who have been accepted as candidates in a doctoral program and who have fulfilled all the requirements for the doctorate except the dissertation and its defense. The minimum general requirements for the degree of Doctor of Philosophy in the Graduate School of Arts and Science are the satisfactory completion of 72 units (at least 32 in residence at New York University), demonstrated competence in a foreign language, and the preparation and defense of a dissertation. Additional special requirements for the degree invariably include a written qualifying or comprehensive examination testing the candidate’s knowledge of the field of study. Students who fail the qualifying or comprehensive examinations will not receive the Master of Philosophy degree. It should be emphasized that recipients of the degree of Master of Philosophy have completed all of the general and special requirements for the degree of Doctor of Philosophy except those relating to the dissertation and its defense.

CERTIFICATE PROGRAM IN CULTURE AND MEDIA

The Certificate Program in Culture and Media (formerly the Certificate Program in Ethnographic Film and Video) was initiated in the fall of 1986 as an interdisciplinary course of study combining the rich resources of the Departments of Cinema Studies and Anthropology at NYU. This graduate program provides a focused course of graduate studies integrating production work with theory and research into the uses and meanings of media in a range of communities and cultures. Training in this program enables students to pursue the following:

1. Production work in film and video based on their own or other anthropologists’ fieldwork.
2. Teaching the history, theory, and production of ethnographic film and media studies.
3. A career in media requiring an understanding of anthropology, such as specialized programming and distribution of ethnographic film and video community-based documentary production, or management of ethnographic film/video libraries and archives.

Because we’re located in New York, our students have ready access to the many ethnographic film activities that take place in the city such as the annual Margaret Mead Film Festival, the Biannual Native American Film and Video Festival, and the African Diaspora Film Festival. The ethnographic film program itself sponsors many events that allow students to meet and see the works of ethnographic filmmakers from around the world and follow developments in the field. These include monthly workshops in visual anthropology; occasional events with distinguished guests such as Jean Rouch; conferences on special topics such as ethnographic film archives and new technologies; and an annual symposium on ethnographic film held in conjunction with the Margaret Mead Film Festival.

Admission: To enroll in the certificate program, interested students should follow the procedures for applying to the M.A./Ph.D. program in either cinema studies or anthropology. Application forms and financial aid information are sent under separate cover. Students should indicate on their application that they are interested in pursuing studies in ethnographic film/culture and media. Once accepted, students meet with the departmental liaison to the certificate program to begin designing the course of study appropriate to their overall plan for graduate work.

Course of Study: To complete the certificate program, students must fulfill the requirements outlined in the following curriculum. The program consists of the following seven courses in addition to those required for the M.A. or Ph.D. degrees in cinema studies. Six of the courses that count toward the certificate program may also be counted toward an M.A. or Ph.D. in cinema studies; they are any of the courses listed below with the exception of the FMTV course. All
students are required to complete an independent original ethnographic film or video project, which may be either a production or scholarly research, designed in consultation with the departmental liaison. The curriculum is organized into two tracks to complement the course work required by one of the two disciplines.

1. Required Courses for All Certificate Students
   - Culture and Media I (CINE-GT 1402)
   - Culture and Media II (CINE-GT 1403)
   - Cultural Theory and the Documentary (CINE-GT 2001)
   - Cinema: The Language of Sight and Sound (CINE-GT 1998)

2. Required Course for Anthropology Students
   - Television: History and Culture (CINE-UT 1026)

3. Required Course for Cinema Studies Students
   - Social Anthropology Theory and Practice (ANTH-GA 1010) or approved elective in social anthropology or advanced production course

With the approval of the director of the program, anthropology students with prior training in media may be able to substitute other courses from the extensive curriculum offered in history and theory by the Department of Cinema Studies or in film and video production.

Internships: In addition to studying ethnographic film history, theory, and production, students in the Certificate Program in Culture and Media may arrange appropriate supervised internships or research projects. Students interested in this should consult with the departmental liaison to the program.

Resources: The Department of Anthropology has a film and multisystem video theatre that seats up to 40 and has an excellent collection of over 300 ethnographic film and video works. The Department of Cinema Studies has a collection of over 600 films, and the New York University Avery Fisher Music and Media Center has over 1,000 documentaries available to students in its video library facility. In addition, some of the best film, video, and broadcast libraries are available in New York City, including the Donnell Film Library, the Museum of Modern Art Film Library, the Museum of Television and Radio, and the film and video collection of the National Museum of the American Indian.

Core and Affiliate Faculty: Faye Ginsburg, Anthropology: Robert Stam, Cinema Studies: Ken Dancygier, Film and Television.
TELEVISION: HISTORY AND CULTURE CINE-GT 1026
4 units.
See above.

MOVING IMAGE AND SOUND: BASIC ISSUES AND TRAINING CINE-GT 2920
4 units
This course is a companion to Introduction to Moving Image Archiving and Preservation and is required for all first semester MIAP students. Designed to prepare students for internships and class projects, the course provides hands-on training with moving image materials.

This course discusses the physical and chemical structure of media and the history and development of media formats. It covers basic media handling techniques and tools, media inspection and documentation, assessment and storage. Students enrolled in this course also attend additional lab sessions.

CONSERVATION AND PRESERVATION: PRINCIPLES CINE-GT 1802
2 units.
This course will explain the principles of conservation and preservation, and place moving image preservation within the larger context of cultural heritage preservation. Questions of originals vs. surrogates will be raised, and the wide variety of variant forms will be covered. The course also addresses tensions between conservation and access. Students will learn principles of collection assessment, and how to write a preservation plan. They will also learn about dealing with laboratories, writing contracts, etc. On a more pragmatic level, they will learn about optimal storage conditions and handling.

COLLECTION MANAGEMENT CINE-GT 3401
4 units.
This course will examine the daily practice of managing collections of film, video, audio, and digital materials. Topics discussed include appraisal, collection policies, inventorying, and physical and digital storage. Students will learn how to prioritize preservation and access activities by weighting copyright, uniqueness of content, format obsolescence and deterioration, and financial considerations. An emphasis is placed on digital project planning and budgeting. Fundraising strategies are also discussed. Coursework includes students completing a collection assessment as well as a grant proposal for prioritized activities associated with their collection.

ACCESS TO THE MOVING IMAGE COLLECTIONS CINE-GT 1803
2 units.
Students in this course will learn the major components of providing access in moving image archives. Topics include: physical, virtual, and intellectual presentation of collection information; search strategies and use of particular moving image reference resources; access protocols; multi-institutional access projects; establishment of policies and fee structures; evaluation of software for facilitating access to moving image collections. In addition, principles of reference services; descriptive cataloging of moving images, documentation, and artifacts; and indexing and subject analysis will be taught.

COPYRIGHT, LEGAL ISSUES, AND POLICY CINE-GT 1804
4 units.
With the advent of new technologies, film producers and distributors and managers of film and video collections are faced with a myriad of legal and ethical issues concerning the use of their works or the works found in various collections. The answers to legal questions are not always apparent and can be complex, particularly where different types of media are encompassed in one production. When the law remains unclear, a risk assessment, often fraught with ethical considerations, is required to determine whether a production can be reproduced, distributed or exhibited without infringing the rights of others. What are the various legal rights that may encumber moving image material? What are the complex layers of rights and who holds them? Does one have to clear before attempting to preserve or restore a work? How do these rights affect downstream exhibition and distribution of a preserved work? And finally, what steps can be taken in managing moving image collections so that decisions affecting copyrights can be taken consistently? This course will help students make intelligent decisions and develop appropriate policies for their institution.

HANDLING COMPLEX MEDIA CINE-GT 1805
Jimenez. 4 units.
This seminar will increase students’ knowledge of primary issues and emerging strategies for the preservation of media works that go beyond single channels/screens. Students will gain practical skills with identification and risk assessment for works as a whole and their component parts, particularly in the areas of audio and visual media and digital, interactive media projects that are stored on fixed media, presented as installations, and existing in networks. Examples of production modes/works to be studied are animations (individual works and motion graphics) web sites, games, interactive multimedia (i.e., educational/artist CDROMs), and technology-dependent art installations.

Students will test principles and practices of traditional collection management with these works, such as appraisal, selection, care and handling, risk/condition assessment, “triage”, description, and storage and will be actively involved in developing new strategies for their care and preservation. Case studies will be undertaken in collaboration with artists/producers, museums, libraries, and/or archives.

THE CULTURE OF ARCHIVES, MUSEUMS, AND LIBRARIES CINE-GT 3049
4 units.
This course studies the different kinds of institutions that collect and manage cultural material: museums of art, natural history, and motion pictures; libraries and historical societies; corporate institutions. It compares and contrasts these types of institution to reveal how they differ from one another, paying particular attention to how different institutional missions affect internal metadata and information systems. It examines theories of collecting, the history and ethics of cultural heritage institutions, the organizational structures of institutions that house collections (including trends in staffing and the roles of individual departments), and their respective missions and operational ethics. The class will visit a variety of local cultural organizations, and will have working professionals talk about their organizations and duties.

CURATING MOVING IMAGES CINE-GT 1806
Streible. 4 units.
The word curating differs in meaning in different contexts. This course embraces a broad conception of curating as the treatment of materials from their acquisition, archiving, preservation, restoration, and reformatting, through their screening, programming, use, re-use, exploitation, translation, and interpretation. This course focuses on the practices
of film and video exhibition in museums, archives, cinemathques, and other venues. It examines the goals of public programming, its constituencies, and the curatorial and archival challenges of presenting film, video, and new media.

The course studies how archives and sister institutions present their work through exhibitions, events, publications, and media productions. It also examines how these presentations provoke uses of moving image collections. Specific curatorial practices of the Orphan Film Symposium, as well as the Robert Flaherty Film Seminar, will be examined in detail. The course includes site visits to museums and archives and visits from guest speakers.

**FILM PRESERVATION**
CINE-GT 3402
2 units.

This class gives students practical experience with the process of film preservation including understanding and recognizing film elements, making inspection reports, repairing film, making preservation plans, understanding laboratory processes and procedures for making new film preservation elements, and writing preservation histories. The course will teach students how to work with vendors, increase knowledge of archival standards, introduce problems of decision-making, technical requirements, preservation plans, and processes and procedures for making new film preservation elements, and writing preservation histories. The course will teach students how to work with vendors, increase knowledge of archival standards, and understand decision-making, technical requirements, laboratory processes, and overall project management. The class will undertake and complete an actual film preservation project and follow the steps from start to finish.

**VIDEO PRESERVATION 1**
CINE-GT 3403
2 units.

This class will give students direct experience with the process of re-formatting video materials for preservation and access. Addressing in-house systems and work with vendors, the class will increase knowledge in areas of archival standards, prioritization and decision-making, source and destination formats, technical requirements and systems, preservation and workflow, document and metadata capture, quality assurance, and overall project management. Students will have hands-on experience with tape preparation and re-formatting using equipment in the MIAP Lab and will interact with experts from preservation companies and from other NYU departments.

**VIDEO PRESERVATION 2**
CINE-GT 3404
2 units.

Video Preservation II is the second of two courses that give students direct experience with the process of reformatting analog video materials for preservation and access. This course focuses primarily on lab work, deepening the skills and principles introduced in Video Preservation I. The course also emphasizes the management of preservation projects through assignments involving both the outsourcing of collections to vendors and the use of in-house labs. In addition, a series of off-campus excursions expose the students to preservation practices for formats unavailable in the NYU labs.

**DIGITAL PRESERVATION**
CINE-GT 1807
4 units.

This class will address the use of digital files as preservation media, and will investigate current theories and practices for the conservation and preservation of both digitized and born digital materials. Students will learn the details of how digital repositories work, and what elements need to be added to a repository in order to make it preservation compliant. Students will gain practical skills with identification and risk assessment for works as a whole, their component parts, and associated software and metadata. Initiatives by broadcasters, the Library of Congress and other national archives, digital libraries and others will be explored as examples of the architecture and attributes of digital repositories. Emphasis will be placed on how archivists may interact with these repositories as part of their preservation practice. Students will also develop an increased understanding of metadata and of rights management for digital materials.

**DIRECTED INTERNSHIPS**
CINE-GT 2911, 2912
4 units.

Over the course of the first three semesters, each student will engage in two 15 hour per week internships, each lasting a minimum of 14 weeks. These internships will provide hands-on experience with moving image material, as well as deep exposure to the various types of institutions that handle this material. Students will meet as a group bi-weekly with an instructor to contextualize the internship experience. (At least one internship must be involved with daily management of moving image collection, and another must be involved with restoration.)

**SUMMER INTERNSHIP**
CINE-GT 2916
0 units.

Students must undertake a 10-week intensive summer internship (minimum 35 hours/week) in a moving image repository. Though the student may specialize in one particular department/task within the institution, over the course of the summer they will be expected to obtain a broad knowledge of how the various departments of that institution work together. Work done during the internship experience may serve as the core research and preparation for the final thesis project. Students will be encouraged to engage in this internship outside the United States in order to view how repositories operate differently in different countries.

**ADVANCED TOPICS IN PRESERVATION STUDIES**
CINE-GT 3400
2 units.

Through small–group study, the seminar will address advanced and/or special topics, and will focus on successful completion of student thesis or portfolio projects. In addition, the class will address preparation for employment, publishing and professional engagement upon graduation.

**ELECTIVE OR INDEPENDENT STUDY**
CINE-GT 2900, 2902, 2904
4 units.

All students are required to take an elective or independent study in order to explore more fully a topic of choice. Additional electives or independent studies are substituted if students are waived out of other courses. The elective may be a media course, a course in cultural institutions and practices, or a course in preservation. The media elective might be taken either inside the Department of Cinema Studies or in various other departments (such as History, French, Italian, German, American Studies, Africana Studies, etc.). The elective also might be a course in museum studies, the Department of History’s Archives Program, or the Institute of Fine Arts Conservation Program.
GRADUATE FILM THEORY

ELECTIVES

CLASSICAL FILM THEORY
CINE-GT 2134
Lant. 4 units.
Surveys key theoretical texts written about the cinema from 1895-1950. Works by Hugo Munsterberg, Vachel Lindsay, Rudolph Arnheim, the French impressionist theorists of the 1920s, Dziga Vertov, Sergei Eisenstein, and others are considered along with less canonical essays by Virginia Woolf, H. D., Dorothy Richardson, Elizabeth Bowen, and others. The course is organized around major film theoretical questions of the period and the general problem of defining cinema as an aesthetic practice in relation to other arts. Attention also focuses on different facets of emergent cinema between sexes and the metaphors writers use to specify cinema.

FEMINIST FILM THEORY
CINE-GT 3010
Strayer. 4 units.
During the past two decades, feminist film theory has been a vital force within cinema studies. This course traces the evolution of feminist film theory and criticism, from sociological perspectives and political analyses to the reflexive usage of semiotics, psychoanalysis, and materialism, and on to postcolonialist criticism and cultural studies. To a lesser extent, the class explores relevant contexts and associations such as the women’s movement, Anglo and French feminist theory, and feminist literary criticism.

PROBLEMS AND TOPICS IN NARRATIVE FILM
CINE-GT 2003, 2004
Simon. 4 units each semester.
One- or two-semester course that investigates the major aesthetic problems concerning narrative film. Subjects include the creation of basic conventions of narrative filmmaking in the early years of film history, especially by Griffith, and the breakdown of those conventions in the contemporary period. Fall semester emphasizes the classic film, especially the American tradition. Spring semester emphasizes the modernist and European traditions.

PSYCHOANALYSIS AND FILM
CINE-GT 2006
Allen. 4 units.
It is often observed that the institutions of psychoanalysis and cinema are roughly the same age. This course investigates the ways in which film theory and criticism have been influenced by the theory and method of psychoanalysis and explores the ways in which psychoanalytic theories of the mind have informed cinema, either through film form or through plotting and characterization. This course explores a variety of works in the medium including Hitchcock, horror, film noir, surrealist films, and the work of a number of European auteurs.

ADVANCED SEMINAR IN FILM THEORY
CINE-GT 3004, 3005, 3006, 3007, 3009
4 units.
Film theory seminar of variable content. Topics taught include Soviet film theory; feminism and film theory; Marxism and film theory; sound and image; the filmmaker as theorist; narratology; the Frankfurt school, Walter Benjamin and the Metropolis; modernism/postmodernism.

ADVANCED SEMINAR: BAKHTIN AND FILM
CINE-GT 3009
Stam. 4 units.
Explores the relevance of Bakhtin’s conceptual categories (e.g., “translinguistics,” “heteroglossia,” “polyphony,” “speech genres,” and “carnival”) to film theory and analysis. Students are required to read most of the major Bakhtin texts translated into English.

SEMINAR IN PHILOSOPHY AND FILM: ANALYTIC FILM THEORY
CINE-GT 3011
Allen. 4 units.
Explores the growing field of film theory inspired by analytic philosophy. Unlike the film theory that preceded it, analytic film theory is characterized not by a doctrine but by a method of approach defined by logical consistency, clarity of argument, and “low epistemic risk.” Topics addressed in this course include perception, representation, visual metaphor, authorship, documentary, ideology, genre, identification, and emotional response.

SILENT CINEMA CINE-GT 2050
Lant. 4 units.
By studying silent film history, this course raises more general questions and problems in the writing of film history. The subject of silent film provides a powerful case study for such an inquiry because research on the area has produced some of the most interesting recent works in historical film scholarship. The course is organized into three sections: (1) questions of precinema; (2) the emergence of the story film; and (3) international cinema of the teens. Among the authors studied are Linda Williams, Marta Braun, Jonathan Crary, Yuri Tsivian, Thomas Elsaesser, and Miriam Hansen.

HISTORY OF THE AMERICAN FILM
CINE-GT 1101, 1102
4 units each semester.
This is a one- or two-semester course that examines the development of American feature narrative film from 1895 to about 1960. The history of this national cinema is approached from a number of perspectives including, for instance, film form and style, industrial structures, modes of production, technologies, exhibition, and audiences, as well as social, cultural, and aesthetic contexts.

THIRD WORLD CINEMA
CINE-UT 105
Stam. 4 units.
A survey of anticolonialist cinema from and about the Third World with special emphasis on Latin America, this course explores how the struggle against foreign domination in Third World countries has inspired the search for authentic, innovative, and national cinematic styles. After studying European films that highlight the colonial background of current struggles in the Third World, the course turns to films from Africa before examining closely the cinema of the Latin American countries Argentina, Brazil, Chile, and Cuba.

JAPANESE CINEMA CINE-GT 1109
4 units.
Explores the history and aesthetics of Japanese cinema from the 1920s to the 1980s in the context of the profound social transformations wrought by “modernization.” Screenings include classic films of Kinugasa, Ozu,
Asian cinema. A look at the political, social, economic, technological, and aesthetic factors that determined the shape and character of different “national cinemas” in Asia and some of the “minority” movements within these nation-states. While the focus of the course is primarily on Chinese, Indian, Japanese, and the concept of “Asian America,” students are encouraged to explore other relevant film movements and histories.

INDIAN CINEMA CINE-GT 1175
Allen. 4 units.
The history of Indian cinema from its inception to the present. Examines questions of national identity, women and the nation, religion and nationalism, Indian masculinities, women filmmakers, spectatorship in a non-Western context, and cinema of the Indian diaspora. These “cultural studies” questions are combined with a study of the political economy of the Indian film industry. While addressing “national” specificities, this course also emphasizes regional differences and international considerations in the study of Indian cinema.

FILM AND TELEVISION INDUSTRIES: STRUCTURES AND ISSUES CINE-GT 1600
4 units.
An analysis of organizational and structural aspects of the film and television industries, stressing their operational interrelationships and the social/cultural/financial/governmental issues and problems common to both. Codes, censorship, audience, media research, effects, and international aspects are investigated. The period covered is from World War II to the present.

SOVIET CINEMA: THEORY AND PRACTICE CINE-GT 2000
4 units.
The cinema of the immediately postrevolutionary period (1925-1933) in the Soviet Union stands as one of the richest in the history of the medium. This course explores documentary and fiction film in their formal and ideological dimensions within the context of developments in theatre, painting, architecture, and design. In addition to the better known filmmakers (Eisenstein, Vertov, Pudovkin, Dowjenko, Shub), the course explores the work of lesser known figures such as Turin, Kalatazov, and Trauberg.

HISTORY OF AMERICAN FILM: 1930-1960 CINE-GT 2123
Polan. 4 units.
The first part of a one-year survey course on the American sound cinema. The course studies the structure of the U.S. film industry and its principal filmmakers’ genres and production practices. It also explores other modes of production, such as animation, documentary, and the avant-garde. Different perspectives and scholarly discourses on U.S. film history are analyzed through lectures, screenings, readings, and discussions. A term essay is required.

HISTORY OF AMERICAN FILM: 1960-PRESENT CINE-GT 2125
Polan. 4 units.
This is the second part of a one-year survey course on the American sound cinema. The course studies the structure of the U.S. film industry and its principal filmmakers’ genres and production practices. It also explores other modes of production, such as animation, documentary, and the avant-garde. Different perspectives and scholarly discourses on U.S. film history are analyzed through lectures, screenings, readings, and discussions. A term essay is required.

BRAZILIAN CINEMA I AND II CINE-GT 2117, 2118
Stern. 4 units each semester.
An intensive two-semester course spanning all phases of Brazilian cinema, from the silent period to the present. The course stresses the imbrication of the films in Brazilian history as well as within a dense literary, cinematic, and popular culture intertext. Topics foregrounded include the manifestations of allegory, the trope of carnival, and the penchant for metacinema as well as discussion of diverse attempts to develop theories adequate to the cultural character and historical situation of Brazilian cinema.

ISSUES AND IMAGES IN BLACK CINEMA CINE-GT 2706
Guerrero. 4 units.
Explores varied images, representations, and films by and about African Americans in the narrative cinema. Studies cover a range of important issues and films, from the crude stereotyping in The Birth of a Nation (1915), to the studio-polished entertainments of Cabin in the Sky (1943), and on to such liber-
atring and challenging narratives as Nothing but a Man (1963), Chameleon Street (1989), and Drop Squad (1994). Discussions focus on debates critical to black cinema, including the construction of race, class, and gender in commercial cinema and how social, political, and economic conditions work to overdetermine the African American cinema image.

ADVANCED SEMINAR IN FILM HISTORY AND HISTORICAL METHODS CINE-GT 3100, 3101, 3102, 3103; CINE-GT 3903
Lant. 4 units.
Variable topic seminar that investigates in detail a particular topic and or problem in film history.

GRADUATE FILM CRITICISM AND AESTHETICS ELECTIVES

THE FILMS OF MARTIN SCORSESE CINE-GT 1201
Simon. 4 units.
An investigation of the films of Martin Scorsese, concentrating on the development of the narrative style and structure of his earliest work and on the major films of his mature period. The analysis of narrative structure is related to developments in film history and in American culture during the period of the films' production. Special emphasis is placed on the significance of intertextuality in Scorsese's films by screening films that figure as intertexts in his work.

THE FILMS OF ORSON WELLES CINE-GT 1204
Simon. 4 units.
An intensive exploration of the early stages of Orson Welles's career, concentrating on Welles's theatre, radio, and film projects in the 1930s and early 1940s. Central topics for analysis include an appreciation of the narrative conception and structures of these projects and the interrelationships of narrative structure and style among the theatre, radio, and film works; the relating of these projects to the culture and politics of the period in question and to the institutional circumstances of their making; and the theorization of Welles's work through the notion of the "dialectic." The last third of the course focuses on Welles's post-1940s films.

THE FILMS OF ALFRED HITCHCOCK CINE-GT 1205
Allen. 4 units.
Explores the entire corpus of Hitchcock's films and canvasses the major critical approaches to his work. The study of Hitchcock provides the occasion to reflect on topics that are central to the study of cinema such as narration and point of view, ideology and mass culture, gender and sexual representation, and the relationship of film to literary tradition. This course pursues these topics within the context of a close analysis of the visual design of Hitchcock's work.

COMPARATIVE DIRECTORS CINE-GT 1206, 1207, 2167, 2202, 2205, 2206, 2207, 2208, 2209, 2210, 2212, 2213, 2217, 2218, 2220
4 units each semester.
This is a variable content course that allows the work of two or more filmmakers to be compared and contrasted in detail. Recent subjects have included Lubitsch/Strugess, Sirk/Ray, Mann/Fuller.

THE WESTERN CINE-GT 1307, CINE-GT 2302
Simon. 4 units.
Starting with a brief history of westerns before World War II, the course concentrates on the genre from its classical phase onward. The historical perspective is informed by a topical approach, and the course examines recurring themes and subjects such as the configuration of masculine identity, the genre's relation to American ideology, the changing status of women and other minorities, and the concept of the frontier.

SCIENCE FICTION FILM CINE-GT 2121, 2303
4 units.
This course concentrates on narratives that explore the relationship between technology and humans through the figure of the artificial or technologically altered human body. Robots, androids, cyborgs, clones, automata, and electronically generated beings are encountered in a series of films, stories, and novels. The course focuses on the shifting definitions of the human within a historical succession of different technological paradigms and includes considerations of the relation between the body and the human, nature and culture, technology and biology, and the gendering of technology.

PROBLEMS AND TOPICS IN FILM GENRES CINE-GT 2121
Simon. 4 units.
A variable content course that examines in depth particular periods or topics in the study of film genre.

DOCUMENTARY TRADITIONS I AND II CINE-GT 1400, 1401
Bagnall. 4 units each semester.
Examines documentary principles, methods, and styles. Both the function and significance of the documentary in the social setting and the ethics of the documentary are considered.
A high proportion of films made around the world have been adaptations of novels. This course surveys a wide spectrum of cinematic adaptations of novels, from Euro-American “classics” to more experimental and Third World texts. It explores this issue by focusing on a representative sample of film adaptations. The issues raised include the following: Can an adaptation ever be faithful to its source? What are the specificities of filmic as opposed to literary intextuality? What kinds of stylistic equivalences and transmutations are possible across the two media? Issues of multiculturalism both within and outside the Euro-American tradition are also examined.

**FILM AND MODERNISM IN THE ARTS CINE-GT 2500**

Examines the major aesthetic movements of the 20th century as they have reflected and inflected the development of cinema. Expressionism, dadaism, cubism, constructivist, and other styles as they developed in various art forms are discussed in terms of their connection with film aesthetics and filmmaking.

**DADA/POP/SURREALISM AND THE CINEMA CINE-GT 2501**

A historical consideration grounded in the literature and art styles of surrealism, dadaism, and pop as they have reflected and inflected the development of film. Consideration of classic figures such as Buñuel, Duchamp, Vigo, and Warhol is supported by a study of sources such as Feuillade and examines their relation to the work of Keaton and the Marx Brothers.

**SEMINAR IN CURRENT CINEMA CINE-GT 1700**

Contemporary cinema is analyzed and criticized by studying the current films in the New York City area. Critical writings are compared to student critiques that are written each week. Theoretical aspects of the medium and social implications are stressed.

**STARS CINE-GT 1703**

An examination of the film “star,” the course is designed to investigate the economic importance of the star system, the differences between film and theatre “stars,” particular styles of performance in the cinema, the specificity of the “star” image. Discussion of the sociological significance of the “star” is placed in terms of the theoretical considerations of identification and fetishization.

**GRADUATE CULTURAL STUDIES/MEDIA STUDIES ELECTIVES**

**CULTURAL STUDIES CINE-GT 2046**

This course applies forms of anthropological, historical, and cultural studies theory to a range of genres: countercolonial, cinema verité, direct cinema, ethnographic, instructional, historical, and auteurist documentaries. It is designed for cinema studies graduate students interested in documentary film or working toward the Ph.D. exam in cultural theory and/or history of the documentary and for students in the Certificate Program in Culture and Media.

**VIDEO ART CINE-GT 1601**

From its outset, video art challenged the limited forms and usages through which commercial television had defined the medium. A major portion of this course investigates the early development (1965-1980) of independent video art in the U.S. including topics such as artists, works, genres, technology, polemics, for-
mal investigations, and relations to the other arts. The remainder of the course addresses several tendencies and concerns of more recent video art (1981-1998) including activism, multimedia installation, and crossover entertainment. A wide variety of readings are used for the course: from early and later periods, with modernist and postmodernist persuasions, both historical and theoretical.

**QUEER IMAGE/PERFORMANCE**

*CINE-GT 2009*

Cross-listed with Department of Performance Studies course *PERF-GT 2365.* Straayer. 4 units.

This lecture course commences with an exploration and expansion of the concepts of “image” and “performance” as they relate to queer theory. Students survey several foundational and generative texts of the discipline (e.g., works by Judith Butler, Eve Kosofsky, Guy Hocquenghem, Gloria Anzaldua, and Leo Bersani). Certain themes such as identification, performativity, and border crossing are foregrounded and framed as the organizing rubrics for more specific inquiries.

**RACE, GENDER, AND NATION**

*CINE-GT 2113*

4 units.

This course interrogates categories of nation, race, the “Third World,” and the “Third World woman.” Focusing mainly on “Western” representations of the “other,” especially in Hollywood cinema, the course considers such classifications themselves. The course examines both the specificities of cinematic articulations and the continuities of cinema with other discursive regimes. Readings include a variety of postcolonial theory as well as historical and theoretical writings to explore both the usefulness and limitations of such categories. The course brings together the latest work on racial representation in cinema studies.

**ADVANCED SEMINAR ON THE BODY: SEX/SCIENCE/SIGN**

*CINE-GT 2509*

Straayer. 4 units.

Engages feminist and queer theory to analyze representations of the body. Critical scholarship on the history of science and sexual construction is utilized to investigate topics such as the cinematic body, body politics, sexological imperatives, and erotic imagination. Typical sites of analysis include mainstream and subculture film and video, medical discourse/surveillance of “deviance,” and technological/semiotic constructions of the body including plastic surgery and transsexualism.

**ADVANCED SEMINAR: MULTICULTURALISM AND FILM**

*CINE-GT 3005*

Straayer. 4 units.

How can a reconceptualized media pedagogy relate our ways of thinking about cultural history? This seminar explores the relationship between debates concerning race, identity politics, and U.S. multiculturalism on the one hand and Third World nationalisms and (post)colonial discourses on the other. The course proposes and develops models for understanding approaching multiculturalism in Hollywood and the mass media (the musical, the western, the imperial film, TV news) and for highlighting alternative cultural practices (critical mainstream movies, rap video, “diasporic” and “indigenous” media).

**ADVANCED SEMINAR: POPULAR CULTURE AND EVERYDAY LIFE**

*CINE-GT 3009*

4 units.

Looks at the practices and institutions that give meaning to our daily lives: how we belong to dominant cultures and marginal subcultures. The course is divided into three parts that explore the meanings generated by dominant/official culture (museums, religion, schooling, and sport); private culture/the domestic sphere (food, sex, self-help/therapy, and fashion); and the entertainment media (film, television, and popular music). Cultural studies is centrally concerned with questions of subjectivity and power. Throughout the course, these form the two axes of deliberation.

**SEMINAR IN MEDIA STUDIES**

*CINE-GT 2600/CINE-GT 3600*

4 units.

A survey of the past, present, and future prospects of broadcast institutions in North America, Western Europe, and Asia. Topics include broadcast regulations, emerging media technologies, shifting programming forms, and the relation of broadcasting to the international film industry. The course also explores the theoretical and policy debates over public service broadcasting and over cultural sovereignty within increasingly integrated media markets.

**ADVANCED SEMINAR IN QUEER MEDIA/THEORY**

*CINE-GT 3700*

Straayer. 4 units.

This seminar focuses on the relationship between gay/lesbian queers and media. In addition to film theory, scholarship from other disciplines is used to analyze both mainstream and independent film and video. Vitaly connected to other political and performative agendas, gay/lesbian queer media discourse has social and material relevance. With an emphasis on cultural and aesthetic issues, the seminar revisits concepts such as authorship, representation, and subjectivity from a poststructuralist perspective.

**FILM THEORY/PRACTICE COURSES**

**FILM CRITICISM**

*CINE-UT 600/CINE-GT 1141*

4 units.

This course will combine an in-depth examination of selected topics in the history of film criticism with an emphasis on assisting students to write their own reviews and critical essays. We will focus on distinctions between film criticism and theory, the relationship of cinephilia to the history of criticism, the importance of the essayistic tradition, the role of criticism in the age of the Internet, and the symbiosis between contemporary criticism and the festival circuit. Various modes of critical practice—auuteurist, genre, formalist, political, feminist etc.—will be assessed. The challenges of reviewing mainstream films, as well as art cinema and avant-garde work, will be explored. Course readings will include seminal essays by, among others, Bazin, Agee, Kael, Sarris, Farber, Haskell, Macdonald, Daney, Durgut, Rosenbaum, Hoberman, Mekas, and Adrian Martin. Students will be expected to write at least 1,000 words a week evaluating films screening in the New York City area.
CELL PHONE CINEMA CINE-UT
566 / CINE-GT 2566
Barosh. 4 units.
Hollywood in Your Palm—Filmmaking by Apps. That is what this combination of lectures, screenings, demonstrations and practical production workshop will offer to the students in this course. In addition to the historical and critical overview of the emergence and exponential growth of global Cell Phone Cinema, organized in crews, students will shoot all their footage on cell phone to download for computerized editing. The final project will be under three minute shorts. Projects will include all genres of film and television: news, mini-documentaries, animation, music videos and narrative shorts. Completed student projects may be posted on the Internet and entered into domestic and international mobile phone film festivals to compete for prizes. Short "Mobile Bollywood" music video projects of this class have been featured by the Indian Film Festival of New York’s screenings at the famous Tribeca Cinemas. It is expected that students bring a smart phone capable of recording video. Most of the new generation of smart phones, iPhone, Samsung, HTC, LG etc. all record video in HD.

SCRIPT ANALYSIS
CINE-GT 1997
Dancyger. 4 units.
This class is designed to help the students analyze a film script. Plot and character development, dialogue, foreground, background, and story will all be examined. Using feature films, we will highlight these script elements rather than the integrated experience of the script, performance, directing, and editing elements of the film. Assignments will include two script analyses.

WRITING GENRES:
SCRIPTWRITING CINE-GT 1145
Dancyger. 4 units.
Genre is all about understanding that there are different pathways each genre presents to the writer. Genres each have differing character and dramatic arcs. In this class students will learn about different genres and using that knowledge will write two different genre treatments of their story idea. This is an intermediate level screenwriting class.

GENERAL GRADUATE RESEARCH

INDEPENDENT STUDY
CINE-GT 2900-2905
1-4 units each semester.

DISSERTATION SEMINAR CINE-GT 3900,3901,3902
4 units.

DIRECTED READING/RESEARCH IN CINEMA STUDIES
CINE-GT 3905-3907
4 units.

GRADUATE FILM PRODUCTION

CINEMA: THE LANGUAGE OF SIGHT AND SOUND
CINE-GT 1998
6 units.
An intensive course in 16 mm film production designed for the film teacher, researcher, and critic whose work is dependent on a basic understanding of film technology. This course requires a lab and insurance fee.
The NYU Game Center in the Skirball Center for New Media at New York University’s Tisch School of the Arts offers an intensive two-year studio design program that focuses on games as a cultural form and game design as a creative practice. Organized along a studio model, the program features hands-on game creation within a context of advanced historical, critical and theoretical literacy. The program confers a Master of Fine Arts degree.

Established in 2008 the NYU Game Center, opened its doors to the first MFA class in 2012. Working in close collaboration with other NYU schools and departments, the program encourages students to explore new directions for the creative development and critical understanding of games across disciplines.

Game development is an inter-disciplinary process, and students declare one or more areas of focus: Game Design, Programming, Visual Design, and Criticism. The curriculum culminates in a year-long thesis intended to be an ambitious project that can reach beyond the walls of the program and make an impact on the larger world of games.

The NYU Game Center extends beyond the department to the larger New York City based game community. Through guest lectures, informal talks, curated exhibitions, conferences and competitive tournaments, it has become a hub for game designers, studios and passionate players alike. Our faculty are working professionals in the industry who are committed to developing the best game designers of the next generation.

Curriculum

The curriculum offers an intensive and detailed study in four core areas of game design. Note that regardless of primary role all students working on an MFA project will have substantial input into the game’s overall creative direction and will share the responsibility for collaboratively making the important creative decisions about the game.

1. Game Design: Game design can be system design, interaction design, level design, information architecture, experience flow, playtesting, story-telling, economy balancing, communication, writing, and other aspects of designing the player experience.

2. Programming: Game programming can mean general game coding as well as a wide variety of specialties, including graphics, A.I., network, database, tool creation, and many others.

3. Visual Design: Visual design means many things relating to the visual aspects of games, from character design and animation to architecture and world-building, to logo and interface design.

4. Criticism: Criticism is centered on understanding the design and play of games from a critical point of view and expressing these ideas through writing and other means.

Program of Study

M.F.A. DEGREE IN GAME DESIGN

First-year students are immersed in the foundational classes of game literacy, design, development and critical study. By the second semester students began to branch off into more advanced core courses, skill-building lab electives in programming, art or business, or into other departments and disciplines with adviser approval.

In their second year, MFA students begin their intensive thesis work, working collaboratively to develop a complete game project from concept through design and execution. Thesis is an opportunity for the students to develop groundbreaking projects that propel them into leadership roles within a rapidly-changing game industry.
Facilities

Beginning in fall of 2013 the Department of Game Design will be located in downtown Brooklyn as part of the Media and Games Network or MAGNET, which will become New York University's hub for digital media and games. The state-of-the-art facility will include two dedicated computer labs, hi-tech classrooms and meeting spaces, and flexible space for lectures, presentations and exhibitions.

The Game Center Open Library houses a catalog of over 1000 digital and table top games, spanning over 14 systems. Its purpose is to provide access to digital and non-digital games within a context of critical analysis and discussion.

Admission

A student matriculating in the Tisch School of the Arts must be admitted at two levels:
1. As a student within the department of specialization or major
2. As a student of New York University

Specific standards and regulations relating to the Department of Game Design, are described in the paragraphs that follow. Admission standards that pertain to the University in general are found beginning on page 222 and should be read in conjunction with the department's standards.

A background in game design is not a prerequisite for admission to the program. The department is looking for potential creative ability as evidenced through visual and written material. Accordingly, the standards of admission are high. To qualify as degree candidates, individuals are expected to have a bachelor's degree.

For the creative portfolio, applicants may submit both a visual and written submissions. Details of specific submission requirements are outlined on the website. The portfolio does not require game related projects, but must demonstrate talent and experience in one or more disciplines relevant to games.

Program and Degree Requirements

All members of the program are expected to be in full-time attendance. All participants who complete the program of study are eligible to receive the degree of Master of Fine Arts provided they have the prerequisite bachelor's degree and have submitted a satisfactory thesis.

Standards and regulations that pertain to the University in general are found beginning on page 237 and should be read in conjunction with this department's standards and regulations.

Academic Standards and Continuance

Students must maintain a cumulative grade point average of 3.0 to be in good standing; any student falling below 3.0 is placed on academic probation. Grades of Incomplete must be completed by the following semester. Failure to make up an Incomplete within the designated time may be cause for being placed on probation. Academic records are reviewed each semester.

Time Limit for Degree

Students are expected to complete their course work within the two years of the program.

Leaves of Absence

Leaves of absence are granted only under the most extreme circumstances. A request for a leave must be made in writing to the chair, who makes a recommendation to the dean.

Ownership Policy

The creative works produced by students at the Tisch School of the Arts in fulfillment of class assignments, or as individual study projects, whether made on Tisch School of the Arts premises or elsewhere, with or without Tisch School of the Arts equipment, and with or without extra funds, are subject to certain restrictions until the educational experience associated with such works has been completed. These restrictions are spelled out in the Ownership Policy section on page 240.

Laboratory Fees

A laboratory fee is required of all students enrolled in the department. This fee is payable at the time of registration each semester. The fee is subject to yearly increase.
FIRST YEAR CURRICULUM

Fall Semester

GAMES 101 GAMES-GT101
4 credits.
Games 101 is the foundational course for the NYU Game Center. The focus of Games 101 literacy – a shared understanding of games as complex cultural and aesthetic objects. The class will incorporate lectures, discussion, readings, and writing assignments, but the primary activity of the class is critical play – playing games in order to better understand and appreciate them. The class will cover games on and off the computer, including classic and contemporary board and card games, sports, and games on the PC, internet, and consoles.

GAME DESIGN 1 GAMES-GT150
4 credits.
Game Design 1 explores the fundamentals of game design. The focus of the class is the actual creation of several non-digital (off the computer) games. Just as art students might take “fundamentals” classes in figure drawing or color theory as part of their education to become visual artists, this class remains rooted squarely in the basics. It focuses on the elements common to all games that are fundamental for a game designer working in any format, from sports to board games to computer and video games. Although the focus of the course is on the creation of non-digital games, digital games will also be discussed and one of the assignments is the creation of a digital game concept pitch.

Bennett Foddy
Assistant Arts Professor
Ph.D., University of Melbourne

Katherine Isbister
Associate Professor
A.B., Univ. of Chicago; M.A., Ph.D, Stanford

Frank Lantz
Department Chair
B.F.A, University of Maryland

Charles Pratt
Assistant Arts Professor
M.P.S., New York University

ERIC ZIMMERMAN
Arts Professor
M.F.A., Ohio State University

Remaining faculty to be determined by current search

Spring Semester

GAME STUDIES 1 GAMES-GT110
4 credits.
An introduction to the critical and analytical approaches to the subject of digital games. Though the history of video games spans roughly fifty years, and although more than half of the population plays them, video games have only recently emerged as a field of serious study. This class introduces students to the theory of video games, and answers questions such as: How are video games structured? What types of experiences do video games give? Who plays video games, when and why?

GAME STUDIO 1 GAMES-GT120
4 credits.
Game Studio 1 is the Game Design M.F.A. program’s introductory game development course. Students will gain experience with two game engines with complementary strengths and capabilities, working in teams on a series of four game development project cycles.

GAME STUDIES 2 GAMES-GT111
4 credits.
This course is a continuation of Game Design 1 and goes deeper into understanding the essential problems of game design. Working primarily off the computer, students collaboratively create a series of card games, board games, social games, and physical games. The focus of Game Design includes advanced game design problems, particularly those with relevance to videogames, such as designing complex game economies, designing games around social communities, designing game levels, and designing AI routines for single player games. We also take a close look at the communicative aspects of game design, including writing game design documents and pitches, as well as effectively communicating a game concept through visual and other means.

GAME DESIGN 2 GAMES-GT151
4 credits.
This course is a research-focused course that examines methodological and foundational issues in the study of video games. In addition, a current topic relating to video game culture, design, or theory will be explored every semester. The class is thereby focused on allowing students to actively participate in the development of video game theory, with specific attention to how video
game studies evolve as a theoretical field, and how it interacts with changes in the design and culture of video games.

SECOND YEAR CURRICULUM

THESIS 1 & 2 GAMES-GT1001-1002
4 credits.
Thesis 1 & 2 are a year long arc, in which Department of Game Design MFA students create their thesis projects. The thesis classes are focused on supporting the students’ work towards creating a finished project during their second year. Students will be encouraged to work in groups to create their thesis projects, but the possibility also exists for students to work by themselves. Because of the wide range of forms that a thesis can take, the thesis courses do not present a specific curriculum. Instead, they provide a context and structure to support and guide the students’ research. After completion of Thesis 1, students in Thesis 2 will begin the second semester with an Alpha version of their game or game-related project, which is a fully functional version of the project that includes all major features and elements in some rough form.

ELECTIVES

GAMES AND PLAYERS
GAMES-GT112
4 credits.
Game and Players gives students an overview of player-focused approaches to understanding game play, from a variety of methodological and theoretical frameworks. The class combines readings and analysis with exercises that give students hands-on experience with the methods discussed.

CODE LAB GAMES-GT302
4 credits.
Beyond simply learning to program, students in this class will explore models and algorithms useful for developing games. We will discuss how platforms, libraries, frameworks, and engines affect game design, in both empowering and limiting ways. Finally, we will discuss the history of digital games, how new tools have democratized the process of game development, and the costs and benefits of those trends.

BIZ LAB GAMES-GT301
4 credits.
This course provides students who are looking to work in the games industry with a basic understanding of its economic components and drivers, so that they may better understand their role within it, whether as an employee of a larger company, a partner in an independent studio, an individual developer, or a freelance contractor. The goal of the class is to provide the practical knowledge and conceptual understanding students need to achieve the greatest degree of success and creative freedom throughout their career.

GAMES AND COMPUTATION
GAMES-GT402
4 credits.
In this class, students will develop a formal understanding of computation within a historical, philosophical, and aesthetic context. Every week the class will examine another concept from the intellectual landscape of computing through readings, discussion, and exercises.

GAMES AS VISUAL CULTURE
GAMES-GT403
4 credits.
From the spectacular visual effects of computer graphics to the subtle intricacies of information display, video games have a deep and important relationship to visual art, graphic design, animation, and screen culture. This class will place the historical development and contemporary status of game graphics within the larger cultural contexts of art and visual design.

CODE LAB 2: CODE LITERACY
GAMES-GT 303
4 credits.
Code Lab 2 is a continuation in exploring how to craft game with programming. In Code Lab, we examined how to make games in openFrameworks, starting from scratch. This class will be a workshop, building off of that knowledge, but focusing on learning how to work with code that is already written. Students will learn to work with a new Integrated Development Environment (IDE), eclipse, learn to work with a version control system, and work in depth with Java and Processing.

VISUAL DESIGN FOR GAMES
GAMES-GT 201
4 credit.
What would a better understanding of design add to your games? What creative strategies can we learn from the works of art and design which have been playing games and innovating creative solutions to complex social and political problems since their inception? With the rise of minimal games, interactive art and play have merged in an even more comprehensive way. The first part of this class will cover design theory. Students will design game assets each week exploring a design principle or genre. Through the process of building these prototypes, we will learn design solutions appropriate into games. User experience will be highlighted in group discussions and readings to offer creative strategies for interaction design as well.

NARRATIVE STRATEGIES IN CONTEMPORARY VIDEO GAMES
GAMES-GT 113
4 credits.
A one-semester course that explores the different ways that modern, digital games go about telling stories and building fictional worlds. This course is both experiential and theoretical, with students not only reading scholarly work on the subject of games and narrative, but also playing specific video games over the course of the semester. Students should have an acquaintanceship with the fundamentals of game design, the history of digital game development, or some familiarity with game studies.
The Clive Davis Institute of Recorded Music is the first of its kind to provide professional business and artistic training toward a Bachelor of Fine Arts (B.F.A.) degree for aspiring creative entrepreneurs in the music industry. We aim to provide students with the necessary business, creative, intellectual and social skills so that they might emerge as visionary creative entrepreneurs. The creative entrepreneur is recognized as both an artist and an executive, and music recording and production themselves as creative mediums. By offering business courses and studio training in tandem with musicianship & performance and historical-critical studies, we encourage students to assume leadership roles in the art and business of creating and selling recorded music.

During the first year of study, students are introduced to the art and business of creating and selling recorded music. Students will receive introductory music business training and learn about the history and culture of creative entrepreneurs in recorded music. Students are also introduced to the tools and techniques of recording and begin to use the recording studio as their creative laboratory.

In the second year, students deepen their understanding of the art and business of creating and selling recorded music. Students have the opportunity to study the “artist,” how musical talent is identified and cultivated, how material is selected and arranged, how a complete album is constructed in the studio, and how the audience and artist have historically influenced each other. Upon completion of a sophomore review, students work closely with their faculty advisor to develop a personalized course of study focusing on their area of interest.

During the third and fourth years, students may pursue advanced-level study in business, production, history & criticism, or musicianship & performance via courses offered through the department, as well as through the Stern School of Business, Steinhardt School of Culture, Education and Human Development, and the College of Arts and Sciences. Also, during their third year, students have the opportunity to study abroad in one of Tisch’s study abroad programs, or participate in the department’s required internship program.

The final year culminates with the Capstone Project in which students develop a full creative plan to launch themselves as entrepreneurs. Projects have included launching a record label, creating a production company, developing a new media company, and starting an innovative live music venue, among others.

As is the case with all Tisch programs, professional training is combined with a solid liberal arts education. In addition to the 58 units taken within the Clive Davis Institute of Recorded Music, students are expected to earn a total of 44 general education units in courses offered by Tisch and the College of Arts and Science. Students also complement their study with 26 units in elective courses taken within their area of interest.
Admission
For general University guidelines, refer to the Admission section beginning on page 215.
Admission to the Tisch School of the Arts is highly selective. Admission is based on a careful evaluation of secondary school records, scores on standardized tests, personal essay, recommendations from guidance counselors and teachers, and a creative review in the form of an audition or a portfolio. Evidence of character and maturity are regarded as essential in potential students who hope to benefit fully from the unique offerings of the University and its urban environment. Participation in meaningful school and community activities is also an important factor. A student applying to the Tisch School of the Arts must submit an application to New York University and indicate the particular department that he or she wishes to enter and may only apply to one program. Prospective students wanting more information about undergraduate admission should refer to the Undergraduate Admissions website at www.admissions.nyu.edu.
Prospective students wanting more information about the creative portfolio should visit the department’s website at www.clivedavisinst.tisch.nyu.edu.

Degree Requirements
The Clive Davis Institute of Recorded Music offers the degree of Bachelor of Fine Arts. Candidates for the bachelor's degree must fulfill the following requirements:

Area I, Recorded Music Core: a minimum of 58 units, with specific distribution requirements (see below).
Area II, Liberal Arts: a minimum of 44 units, with specific distribution requirements (see below).
Area III, Electives: a minimum of 26 units.

Students need 128 units to graduate.

Distribution Requirements
Area I: Recorded Music
Group A—History & Criticism: four courses for a minimum of 14 units
a. Record Producer as Creative Artist: 4 units
b. Artists and Audiences: 4 units
c. Writing about Popular Music: 4 units
d. One additional History & Criticism course of choice: 2-4 units

Group B—Studio Production: seven courses for a minimum of 18 units
a. Fundamentals of Audio Workstations I: 2 units
b. Fundamentals of Audio Workstations II: 2 units
c. Engineering the Record I: 2 units
d. Engineering the Record II: 2 units
e. Producing the Record, Side A: 4 units
f. Producing the Record, Side B: 4 units
g. Producing Music with Software & MIDI I: 2 units

Group C—Business: four courses for a minimum of 14 units
a. Introduction to the Music Business: 4 units
b. Music Marketing: 4 units
c. Entrepreneurship: Developing the Music Business Venture: 4 units
d. Internship/Career Skills for the Music Entrepreneur: minimum of 2 units

Group D—Musicianship & Performance: three courses for a minimum of 8 units
a. Music Theory for Producers: 2 units
b. Writing The Hit Song: 4 units
c. Audio Ear Training for Producers: 2 units

Group E—Colloquium: 2 courses for 4 units
a. Emerging Trends in the Music Industry: 1 unit
b. Capstone (Panel Presentation): 3 units

Minimum Total Area I: 58 units

Area II: Liberal Arts
All students are to take a minimum of 44 units in Liberal Arts courses in the following categories. Specific course selection to meet the following distribution criteria must be approved by the faculty advisor or Dean Robert Cameron prior to registration.

1. Expository Writing, 8 units for freshmen, 4 units for transfers: Freshmen are required to take one course for 4 units per semester through the TSOA
2. Humanities and Social Sciences, 12 units: Aimed to give students a sense of cultural form in diverse social contexts so as to appreciate the setting for such phenomena as world music, ethnic arts, and folk traditions and to give students a sense of transformation of culture and society over larger spans of time and space. Examples include courses in history, classics, fine arts, philosophy, religion, English, and literature. At least one course (4 units) must have an international focus.
3. Natural Sciences, 4 units: Designed to teach students how to evaluate evidence within a framework of logical reason. Examples include courses in astronomy, biology, chemistry, computer science, earth and environmental science, geology, math, physics.
4. Additional general education courses to bring the total of the three areas to a minimum of 44 units.
The curriculum is designed to allow the student some flexibility in selecting a course of study suitable to his or her particular interests and objectives. Courses taken to satisfy distribution requirements in Area II are generally taken in the College of Arts and Science or, depending on course content, in the Tisch School of the Arts. Electives may be taken in the Tisch School of the Arts; the College of Arts and Science; the Stern School of Business; the Steinhardt School of Culture, Education, and Human Development; or in other divisions of New York University with the approval of the faculty. Courses in the School of Continuing and Professional Studies are not applicable to the B.F.A. degree.

The student is responsible for working out his or her own program with an academic advisor in conformance with the requirements and the student’s particular interests and objectives. Since most advanced courses in the Clive Davis Institute of Recorded Music have one or more prerequisites, programs of study should be planned and courses selected carefully. A total of 128 units are required for graduation. Attendance at lectures and seminars is required of all students.

Students who wish to take advantage of double major or minor in another department, usually in the College of Arts and Science, the Stern School of Business, or the Steinhardt School of Culture, Education, and Human Development. Students who wish to take advantage of this opportunity should consult with their departmental advisor and with an advisor from the second department and then file appropriate forms with the department. Double majors are normally completed within the usual number of semesters; however, some may require an additional semester.

The Music Production Lab is available for use by students of all levels. The lab is equipped with 17 stations, two analog modular synthesizers, and a teaching position. Students begin to learn the art of music production in the lab, as well as advanced music production, and MIDI sequencing and programming. In addition to the lab, students have access to two personal edit suites with DAW systems equipped similarly to the studio’s computers.

The creative works produced by students at the Tisch School of the Arts in fulfillment of class assignments, or as individual study projects, whether made on Tisch School of the Arts premises or elsewhere, with or without equipment belonging to the Tisch School of the Arts, and with or without extra funds, are subject to certain restrictions until the educational experience associated with such works has been completed. These restrictions are spelled out in the Ownership Policy section on page 240.

The department charges all students nonrefundable laboratory/equipment and insurance fees each semester, regardless of course selection and regardless of enrollment status (i.e., full time or part time). Students from other departments and schools are also assessed these fees when registered for relevant courses in the Clive Davis Institute of Recorded Music. These fees must be paid at the time of registration and are subject to yearly increase.

Liability Insurance for Production: All students enrolled in the Clive Davis Institute of Recorded Music production classes are required to participate in the school’s liability insurance program at a modest cost (through the laboratory/equipment and insurance fees).
Special and Part-Time Students

The department does not accept part-time or non-matriculating ("special") students.

Department Leadership

Clive Davis
Chief Creative Officer, Sony Music

Clive Davis has acquired a legendary reputation for spotting and developing new musical talent in the course of his 40+ years in the recording music industry. Successively head of Columbia Records, Arista, J Records, and the RCA Music Group, Mr. Davis has signed such landmark artists as Janis Joplin; Blood, Sweat and Tears; Aerosmith; Chicago; Santana; Earth, Wind & Fire; Billy Joel; Bruce Springsteen; Barry Manilow; Patti Smith; Whitney Houston; and Alicia Keys. He co-founded both the LaFace Records label and Bad Boy Records, the two most successful hip-hop and rap labels of the ’90s. He won a LifeTime Achievement Grammy Trustee Award in the year 2000 and was inducted into the Rock and Roll Hall of Fame, also in 2000. Mr. Davis has long been an advocate of high professional standards in the recorded music industry and has taken a keen personal interest in the establishment of a degree awarding program in recorded music at the Tisch School of the Arts. In September 2005, the Tisch School of the Arts proudly inaugurated the Clive Davis Institute of Recorded Music.

Sheril D. Antonio
Dean

Dr. Antonio is the Associate Dean for Film, Television, New Media, & Recorded Music and an Associate Arts Professor in the Department Art and Public Policy at NYU’s Tisch School of the Arts. She served as the Chair of the Clive Davis Institute of Recorded Music in 2008/9 and was the Interim Chair of the Graduate Film Program in 2001/2. Film scholar and lecturer, Dr. Antonio is the author of “Contemporary African American Cinema” (Peter Lang, Inc., 2002); a contributing writer on “New Black Cinema-When Self-Empowerment Becomes Assimilation” (Bertz Verlag, 2005); and “Matriarchs, Rebels, Adventurers, and Survivors: Renditions of Black Womanhood in Contemporary African American Cinema” (Sight & Sound- Supplement, July 2005). She has been interviewed for radio, television and print, including The Wall Street Journal, The Christian Science Monitor, Black Issues in Higher Education, and Nickelodeon.

She has been featured as a guest on WNYC 93.9 FM, Orpheus: To Hell and Back (2005); a Panelist on “The Other in Bush World USA” (for the book Bushwomen by Laura Flanders, 2005); and a guest on Carpe Diem television magazine show at Montclair State University for Comcast and Cablevision NJ. Dr. Antonio serves as an advisor and lecturer for a variety of projects including as the William H. Cosby Future Filmmakers Workshop, the Democracy Video Challenge with the US State Department, and as a jury member for the Vilcek Prize for Creative Promise, the NAACP Top 100 Movies of the Century, Panasonic Kid Witness News, and the NAACP ACT-SO.

Her courses include “The World Through Art”, “Language of Film” and “Anatomy of Difference: the Other in Film”, and she co-taught “Conventional Steps to Unconventional Image-Making: Close Reading” for the Center for Art, Society, and Public Policy”. She received Curricular Development Challenge Grants for two courses: Issues in Contemporary African-American Cinema which she taught from 1992-1995 and the Summer Film & Video Program for High School Students which has run each summer since 1996.

Jeffrey Rabhan
Chair; Arts Professor of Recorded Music

Jeffrey Rabhan is an experienced artist manager, music industry executive and international consultant. Throughout his 20+ years in the business, Rabhan has worked in virtually all areas of the music industry and has helped guide the careers of international superstars across all genres of popular music, from Kelly Clarkson to Lil’ Kim, Michelle Branch to DMX and Jermaine Dupri. His clients have garnered more than a dozen Grammy Awards, sold more than one hundred million records, and generated over one billion dollars in global receipts.

Born in Savannah, GA, and raised in Richmond, VA, Rabhan received a journalism degree from New York University. Upon graduation, Rabhan was offered a position at Rolling Stone magazine followed by a stint at SPIN. He then joined the staff of Atlantic Records, ultimately serving as Senior Director of A&R and Soundtracks before Elektra Records named him Executive Director in Charge of Soundtracks, overseeing all releases.

After a successful tenure at Elektra, Rabhan briefly, but productively, worked as an independent music supervisor and A&R consultant, shopping superstar pop trio Hanson and supervising the highly successful Scream movie soundtrack before discovering and ultimately managing the career of singer-songwriter Michelle Branch from demo recordings to Grammy Award and multi-platinum success. Soon after, he was tapped to become a partner at top entertainment company, The Firm, where Rabhan contributed to the success of over 20 worldwide acts, including Linkin Park, Jennifer Lopez, Enrique Iglesias and Snoop Doggy Dog.

Next, Rabhan launched his own venture, Three Ring Projects. Here, Rabhan designed and launched a new model success story, parlaying American Idol Elliott Yamin’s national visibility into the biggest chart debut by a new artist on an independent label in the history of Soundscan. Earning a reputation for guiding successful careers in diverse genres of music, Rabhan took the reins of Grammy award-winning artists Kelis and Everlast, while remaining a close advisor to Jermaine Dupri, one of the true architects of contemporary popular music.

He remains very active professionally in the music industry, advising several established acts while working closely with Sony Music Japan International as a marketing consultant, complementing efforts to reach a worldwide audience for their artists. Additionally, Rabhan just completed writing a book entitled Cool Jobs in the Music Industry, which has now been released by Hal Leonard Publishing.

Nicholas Sansano
Associate Chair; Associate Arts Professor of Recorded Music

Nick Sansano began his professional career at Greene Street Recording in NYC, recording and mixing for a variety
Nick’s genre-crossing work has taken him around the world, producing recordings all throughout Europe, and in Australia and New Zealand. In France he found success producing multi-platinum recordings for the groups IAM, Zebda and Noir Desir, with all three groups winning Victoire de la Music awards for album of the year, all three in different genres. In all, Nick has been awarded over 15 gold, platinum and/or diamond record awards in the US and Europe.

He joined the faculty of the Clive Davis Institute of Recorded Music in 2004, and is now Associate Chair of Recorded Music, an Associate Arts Professor and director of both the music production curriculum and the musicianship & performance curriculum for the department. Nick is an accomplished keyboard player, programmer and arranger. He is a graduate of the Berklee College of Music in Boston and lives in New York City with his wife and two children.

### Faculty

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<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Education/Experience</th>
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<tbody>
<tr>
<td>Mike Errico</td>
<td>Instructor</td>
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The B.F.A. Curriculum

B.F.A. Total Units: 128

First Year: Historical and Critical Context & Introduction to Creative Entrepreneurship

Production:
- Engineering the Record I Fall
- Fundamentals of Audio Workstations I Fall
- Engineering the Record II Spring
- Fundamentals of Audio Workstations II Spring

Business:
- Introduction to the Music Business Fall or Spring

History & Criticism:
- Record Producer as Creative Artist Fall or Spring

Musicianship & Performance:
- Music Theory for Producers Fall
- Audio Ear Training for Producers Spring

General Education:
- Expository Writing: Art and the World Fall
- Expository Writing: The World Through Art Spring
- General Education Course of Choice Fall and/or Spring

Second Year: Modes of Production & The Art and Business of Creating and Selling Recorded Music

Production:
- Producing the Record: Side A Fall
- Producing Music w/ Software & MIDI I Fall
- Producing the Record: Side B Spring

History & Criticism:
- Artists and Audiences Fall or Spring

Musicianship & Performance:
- Music Marketing Fall or Spring
- Writing the Hit Song Fall

General Education:
- General Education Courses of Choice Fall and/or Spring
- Elective: Fall or Spring

Third Year: Advanced Study & Specialization in Area of Creative Entrepreneurship

Production:
- Elective Courses of Choice Fall and/or Spring

History & Criticism:
- Writing About Popular Music Fall or Spring

Elective Courses of Choice Fall and/or Spring

Business:
- Internship/Career Skills for the Music Entrepreneur Fall or Spring

Elective Courses of Choice Fall and/or Spring

Fourth Year: Advanced Study & Capstone Project

Production:
- Elective Courses of Choice Fall and/or Spring

History & Criticism:
- Topics in Recorded Music: Variable Fall and/or Spring
- Elective Courses of Choice Fall and/or Spring

Business:
- Internship/Career Skills for the Music Entrepreneur Fall and/or Spring

Elective Courses of Choice Fall and/or Spring

Colloquium:
- Capstone Fall

General Education or Elective:
- General Education or Elective Courses of Choice Fall and/or Spring

Courses

HISTORY & CRITICISM

MUSIC RECOMMENDATION AND DISCOVERY: HISTORY, CRITICISM, & CULTURE
REMU-UT 1150 4 units.

Because the storage capacity of the Web has made a seemingly infinite amount of recorded music product available and accessible, the “problem” of how everyday people find out about music—and how they spread the word to others—has become more important than ever. Music discovery and recommendation refer to the formal and informal processes through which audiences learn about new and existing songs, artists, styles, and events, sometimes through suggestion and influence. This class focuses on the history, future and culture of music discovery and recommendation: how consumers become exposed to music through criticism, retail, fanzines, gossip rags and blogs, radio, live music festivals, social networking sites and online radio and recommendation engines, to name a few. We’ll learn about social theories of crowds and networking science as well as “old school” (or pre-digital) processes of discovery. Looking at class, race, gender and age, we’ll consider the taste-making function of well-connected and knowledgeable “influentials” like journalists and bloggers, as well as the often surreal existences of enthusiastic music connoisseurs, vinyl record collectors, mixtape and playlist-makers. Students will investigate the rise and proliferation of automated recommendation systems and engines and online music discovery portals like Pitchfork, Pandora, Last.fm, and Spotify. Semantic web, cloud computing, web 3.0 and celestial jukebox concepts receive some attention as well. Students will be expected to write a grounded academic research final paper or substantial creative journal on music discovery and recommendation, and in exceptional cases, students may develop conceptual ideas for a business product, company or service in the discovery/recommendation field.
COSMOPLITANISM & POP MUSIC
REMU-UT 1151
2 units.
Hugh Masekela, Shakira, Paul Simon, David Byrne, Yma Sumac, Freddie Mercury, Peter Gabriel, Ryuichi Sakamoto, Fela Kuti, Youssou N'Dour, Manu Chao, Grace Jones, MIA, K'naan, Damon Albarn....In this seminar, we look at the changing role of the recording artist as world citizen. Cosmopolitanism has been described as the willingness to competently engage in a range of different cultures. We'll read seminal works on cosmopolitanism and on popular culture by authors like Ulf Hannerz, K. Anthony Appiah, Henry Jenkins and Paul Gilroy. We'll grapple with the challenging terminology scholars have deployed to address issues related to globalization and diaspora. We'll analyze work created by artists with cosmopolitan backgrounds and influences as well as cosmopolitan experiences of cities and cosmopolitan objects in transit: mobile and mashed-up pop culture products, often stripped away from their original contexts. We'll consider the rise of the “world music” genre in the 1980s (spearheaded by artists like Simon and Byrne) and we'll address the creative output of musicians like N'Dour and M.I.A, each of whom has respectively grappled with the challenge of producing cosmopolitan art and style. We'll also pause to consider the continually evolving Asian/Asean and Middle Eastern pop culture industries. By the end of the course, students should acquire a greater understanding of the role music play in helping to shape the global world order of the last 30 years; and, conversely, the impact of the current geopolitical climate, particularly after the events of 9/11, on the creation and distribution of pop music.

MUSIC AND FASHION: GLAM, PUNK, HIP-HOP, & BEYOND
REMU-UT 1190
4 units.
This course explores many of the major music, youth, and subcultural movements of the last 40 years in terms of “fashion.” We look at what was/is being worn and the relationship between the clothing, the music, and the culture at large. Some of the individuals and genres covered are glam, punk, hip-hop, goth, grunge, skater, David Bowie, Vivienne Westwood, Courtney Love, Sean Combs, Madonna, Jean Paul Gaultier, NWA, Marilyn Manson, Pharrell Williams and American Apparel. We examine the role of the stylist in this process. Students have reading and research assignments and final research paper. The readings introduce the exploration of these subjects through the lens of cultural studies. The course examines these subjects/objects historically as well as in terms of race, class, gender, and sexuality. The students should walk away with a much greater understanding of the relationships between these individuals and movements, and their relationships to the culture and politics of their time.

HIP-HOP HISTORY, MUSIC, AND CULTURE
REMU-UT 1194
4 units.
In this course, students study the history, evolution, and social importance of hip-hop from its underground inception in the Bronx in the early 1970s to its current ubiquity as global youth culture. Using audiovisual materials and critical readings and taking class trips when possible, students consider the issues, themes, and conflicts that inform hip-hop culture, paying specific attention to the significance of key artists in music, fashion, dance, and visual art. Students are encouraged to pay attention to hip-hop news in the daily media and attend hip-hop events around the city.

WRITING ABOUT POPULAR MUSIC
REMU-UT 1196
4 units.
The term “music writing” has historically been used to refer to journalistic efforts, but the explosion in communication technology that has taken place since the turn of the millennium has required at least a partial redefining of the term. “Music writing” still can refer to the profiles and reviews that make up the music section of media outlets, both online and offline; however, one could argue that it’s been expanded to include disseminations from people who are normally on the other side of the interview table, or who are the ones being reported on—a blog post updating fans on progress in the studio, a Tweet announcing the release of a song, a chat where fans are given the role of interviewer. In this course, we will look at the ways that people in every segment of the music spectrum—including, but not limited to, artists, producers, executives, and journalists—use the written word to communicate their thoughts and feelings on music. Students will be encouraged to continue to challenge themselves to find concrete, objective descriptive terms to explain what for most people is a very personal, subjective artistic medium.

ROCK MUSIC IN HISTORICAL CONTEXT
REMU-UT 1198
4 units.
This course takes a broad look at the historical development of rock ‘n’ roll, from its sources in early 20th-century blues, country, and rhythm & blues through giants like Elvis Presley, Chuck Berry, the Beatles, the Rolling Stones, Led Zeppelin, and U2. Drawing on a body of informative work by critics and scholars, we consider rock music as a reflection of American history and popular culture, tracing its growth and change through a multitude of styles—folk-rock, soft-rock, punk, pop, grunge, metal, and indie-rock—and examine issues such as race, gender, and celebrity. An emphasis is placed on developing students’ critical writing skills.

RECORD PRODUCER AS CREATIV ARTIST
REMU-UT 1201
4 units.
This 14-week class introduces students to the history and culture of creative entrepreneurs in recorded music. We look at various types of entrepreneurs—including executives, producers, performers and journalists—and we study how and why the empires that these impresarios built have transformed the course of popular music. Along the way, students learn about the history of 20th century recorded music and about various genres and styles in music. We also place the art of record producing in historical, political, cultural and social context, looking at approaches to writing research papers and writing poetically about sound.

ARTISTS AND AUDIENCE
REMU-UT 1203
4 units.
This class will deepen students’ knowledge and understanding of how artists and audiences have related to one another through popular music over time. From this perspective, the class will use a wide range of case studies to explore popular music’s histories and meanings, particularly emphasizing its power to help people form, express, and
can apply to secure opportunities that music industry fields. You will also etc, that you need to succeed in different mism, professionalism, collaboration, personal traits, such as dedication, opti- mity, insight, and mechanical elegance. They will also hone their own writing skills, striving for greater clar- ity, insight, and mechanical elegance.

**TOPICS IN RECORDED MUSIC:**

**VARIABLE TOPICS**

**VARIABLE COURSE NUMBERS**

2 units.

Each of these 2-unit courses details a specific genre, subgenre, or style of pop- ular music. Each course provides a his- torical overview, as well as a listening appreciation of the evolving sound of that genre. Courses may include studies in: Punk Rock, Latino NY, Miles Davis & Modern Jazz, Jamaica, Fela Kuti, Aretha Franklin & Soul Music, Bhangra, Bollywood, & Beyond, Bob Marley & Postcolonial Music, Paul Simon & Graceland, Stevie Wonder, Apple, James Brown, The Motown Legacy, Nirvana, The Electronic Avant-Garde, Def Jam, The Island Records Story, Freddie Mercury, Classic Albums, and Funk, among others.

**BUSINESS**

**INTERNSHIP/CAREER SKILLS FOR THE MUSIC ENTREPRENEUR**

REMU-UT 1037

Variable units.

All recorded music majors are required to complete two units as part of their Business area requirements. This course will provide you with tools and a framework to build a career plan tailored to your personal skills and strengths. We will explore different credentials, experiences and personal traits, such as dedication, optim- mism, professionalism, collaboration, etc., that you need to succeed in different music industry fields. You will also learn career-planning strategies that you can apply to secure opportunities that are best suited to your interests and skills. We will also delve into some of the questions that you will consider, e.g., promotion potential, starting salary, earnings potential, location and risk as you transition from an academic environment to a career setting.

**WOMEN AS ENTREPRENEURS IN POPULAR MUSIC**

REMU-UT 1170

2 units.

Women are making significant contribu- tions as creative and business leaders in all areas of the music industry. In this course, students will learn about entre- preneurship as a process that can be applied to launching and sustaining a successful creative business enterprise in the music industry. Students will first engage in a historical and critical exami- nation of the role that women have played, and the skills that have enables them to succeed, as creative and busi- ness leaders in popular music. Class dis- cussions will focus on helping students identify and develop the skills and strengths they need to become future artistic and business entrepreneurs.

Guest speakers will include women entrepreneurs who are leading compa- nies and who have successfully started their own business ventures in the music industry. Students will learn the circum- stances and strategies behind their suc- cess. By the end of the course, students will put together an individual short term and long term plan to advance their careers as future executives and leaders in the music industry.

**INTRODUCTION TO THE MUSIC BUSINESS**

REMU-UT 1202

4 units.

This 14-week course is an introduction to, and overview of, the business aspects of the contemporary music industry. You will learn who the key players are and their roles in the career of an artist. This class will also provide you with the knowledge, practical strategies, and entrepreneurial framework for transform- ing your music, talents, and skills into a self-sustaining business. As a music industry professional, you will need to keep up with the daily legal, technological, and social changes of the evolving landscape of the music busi- ness, which will be vital to understand- ing how music is created, delivered, marketed, distributed, and licensed; the evolving infrastructure of the music business; and the contexts for different business transactions that take place. Finally, we will examine how these changes impact and generate new cre- ative and business opportunities.

**MUSIC MARKETING**

REMU-UT 1205

4 units.

How does a completed recording get into the hands of millions of listeners? This course provides aspiring record producers with how-to information on the variety of marketing and promo- tional activities that need to occur once the recording of an album is completed. Course topics may include consumer research and demographic analysis; retail sales; budgetary and financial planning; pro- motions and licensing for radio, film, TV, concerts, Internet, and other new media; touring; and global business ven- tures. Students are assigned a series of rigorous projects and examinations designed to test their knowledge of mar- keting strategy and protocol.

**BUSINESS LAB: PUTTING YOUR MARKETING PLAN INTO ACTION**

REMU-UT 1207

4 units.

This course will build upon the practical skills developed in Recorded Music's required Music Marketing course and will allow students the opportunity to use those skills to actively market a cur- rent project. Two Recorded Music recording acts will be selected and the class will be divided into two Project Teams that will work with the act's team to market & promote a release – in real time.

**CONTRACTS AND DEALMAKING**

REMU-UT 1223

4 units.

This course will provide students with a core understanding of the legal princi- ples, laws and contracts that everyone aspiring to a career in the music indus- try must know. Whether they are offered a publishing deal, management agreement, employment or a recording contract, they want to make sure that their legal affairs are right from the start. In this course, students will delve into the fundamental building blocks of, and learn practical strategies for negoti- ating and drafting, essential music industry agreements they can expect to encounter. In addition, students will
learn practical strategies for protecting their interests and enforcing their rights when things go wrong.

**THE BUSINESS OF ELECTRONIC & DANCE MUSIC** REMU-UT 1239
4 units.
The recent attention of the explosion Electronic Dance Music suggests the world of EDM is a new phenomenon and restricted to a few elite DJs and producers. But the history of this segment of the music industry extends over several years and has grown from a specialist art form to a worldwide sound with reaches in all sectors of the music economy. This course will look at the careers of current players in the genre like David Guetta, Skrillex, Deadmouse, A-Trak and the rise in EDM focused festivals like Electric Daisy, as well the history of genre. Whether you’re a budding superstar DJ, producer or developing skills in artist management, supervision or music journalism, we will study, discuss and analyze the key elements that can create a career and/or a business venture in Electronic Dance Music. We will examine how we got here - and what might be next for the future.

**MUSIC SUPERVISION & BUILDING A SOUNDTRACK** REMU-UT 1240
4 units.
The field of music supervision and soundtrack compilations is one of the most hotly pursued areas of the music business today. While the business and soundtracks themselves have ebbed and flowed over time, the recent success of the ‘Twilight’ soundtrack demonstrates the ongoing viability and importance of music placement. In this course, we will study the accomplishments of great soundtracks in film as well as the methods and techniques required to build a successful soundtrack. We will study both the business and the artistic side of music supervision, and each student will be required to assemble and clear a soundtrack by the end of the semester.

**BRANDING** REMU-UT 1250
4 units.
Anyone interested in achieving success in today’s competitive entertainment industry has to be well versed in the concept of branding. A brand is the overall, distinctive “image” of a product or a service that generates loyalty, trust and familiarity with consumers. Nearly anyone can release an album or an artist into the crowded marketplace, but those versed in branding have the savvy to bestow their projects with resonance and meaning with audiences. Labels like Roadrunner and Def Jam, along with artists and producers like will.i.am of The Black Eyed Peas and Beck creatively use image, values, lifestyle, attitude and moods to sell their music. Because we live in a culture defined by powerful brands, creative branding is becoming the key to longevity and global success in the entertainment industry. This practical hands-on course will give students the step-by-step tools to approach the art and business of branding. We’ll do exercises in analyzing and developing brands, and we’ll study why some brands succeed where others fail. Reading key books and articles in the field of branding, we’ll consider the role of advertising, promotion, marketing, management, public relations, media commentary and creative design in building successful brands. And, as we consider debates about the ethics of living in a corporate culture defined by brands and superstars, students will learn about “brand recognition,” “b2b brand marketing,” “brand equity,” “brandscapes,” “brand architecture,” ”product differentiation,” “attitude branding,” and “lifestyle marketing.” Students interested in launching their own record labels, recording studios or music ventures, or distinguishing themselves as performers, producers, executives or engineers, will walk away from the course with a workable strategy of how to best position their work in the professional marketplace.

**THE BUSINESS OF ARTIST MANAGEMENT** REMU-UT 1260
4 units.
This course is specifically designed for students aspiring to a career in personal artist management, looking for proven strategies for their current management practices, and planning to manage themselves, take control of the creative and business aspects of their career as artists, record producers, musicians and songwriters. A manager’s job is to oversee all aspects of creative careers in music and is charged with the responsibility of furthering that career—from independent, DIY artists to multi-platinum superstars. The students will learn about different career trajectories and gain hands-on experience developing management strategies that can be applied to different creative careers in the music industry. Students will also learn about the timeline and will participate firsthand in the management of a well-known worldwide artist. Through the use of guest speakers, case studies, and artist/manager panels and thinktanks, students will have the opportunity to interact directly with some of the music industry’s most successful advisors.

**SOCIAL ENTREPRENEURSHIP IN THE MUSIC INDUSTRY** REMU-UT 1270
4 units.
Are you inspired by the power of music to accelerate change? Are you interested in launching a new business enterprise that unites your passion for music with your commitment to social change? The music industry is committed to social causes and has a passion for philanthropy. Artists, DIY musicians, music executives and others are mobilizing to rebuild communities, create summer camps for dis-advantaged children, fight extreme poverty, sponsor children across the globe, develop programs to empower women, create youth football leagues and more. Some of the music industry figures and organizations who are spearheading solutions to society’s most intractable problems include: LaDacris, Bono, Harry Connick Jr., Mary J. Blige, Mariah Carey, Gary Barlow, Future of Music Coalition, and Russell Simmons. The broad objective of the course is to introduce students to the field of social entrepreneurship in music, and hopefully make a contribution to it. Through a judicious mix of assigned readings, case studies, class discussions, team-based activities, on-site visits and special lectures by leaders in the field, students apply the lessons learned to develop a conceptual plan to launch their own social venture in music. The course culminates with students’ presentation of their developed plans in front of a panel of industry leaders in the field of social entrepreneurship in music.

**ENTREPRENEURSHIP: DEVELOPING THE MUSIC BUSINESS VENTURE** REMU-UT 1272
4 units.
This course is designed for students who are interested in future careers as innovative music executives and industry leaders. Topics include different revenue sources; company operations and man-
agement, identification of new opportunities, effective market research techniques and strategies for successful implementation, and new venture formation. Strategies for successful leadership are discussed as students focus on the career paths and the circumstances behind the success of key music industry leaders and innovators (through reading assignments, in-class presentations and guest lecturers). Effective communication techniques are learned in a series of collaborative class exercises involving public speaking, business letter writing and deal negotiations.

STUDIO PRODUCTION

PRODUCING THE RECORD
SIDE A & B REMU-UT 1003/1004
4 units each.
This course provides students with the creative skills and theoretical information to work successfully with artists in the recording studio toward the conceptualization and completion of a short EP or full-length LP. By the end of the course, students have the necessary skills to communicate with and produce excellence from musical performers in the recording studio. To that end, this course instructs students in the selection of appropriate musical material, arrangement of the material, the construction of the sound in the studio, and the artistic ensemble of the recorded sound on the completed album. Working first in small groups and then individually, students gain practical experience by recording and mixing sound with professional artists in the studio, under careful supervision. In preparation for the third year, students are asked to consider possible distribution modes for the final product and a range of identifiable publics. This course also arms students with a working knowledge of the recording techniques of specific genres of popular music. We analyze the recorded repertoire of a diverse range of genres—such as rock, pop, R & B, hip-hop, jazz, blues, country, and electronics—as time permits and according to student needs. Students are asked to purchase a number of "classic" albums in the genre in which they intend to pursue their work, and they deconstruct those albums for aural clues to imagine how they might have been put together in the studio. As time permits, we also visit creative producers in the recording studio to monitor how they work with artists and develop recorded material.

BEATS AND BEATMAKING
REMU-UT 1009
4 units.
This course will develop a working knowledge of the sampling, sequencing, editing, synchronization and mixing tools used by major beat makers to create the individual voices and sonic identities that have shaped popular music over the last twenty five years. In particular, we will be looking at Logic, Pro Tools, Reason and the MPC4000. Over the course of the semester, students will learn how to assemble original compositions using these technologies and apply them through analysis of music in the contemporary marketplace. Students are encouraged to bring in source and reference material. The course culminates in a final project by each student reflecting the covered material.

CAPSTONE STUDIO PRODUCTION: DIRECTED STUDY REMU-UT 1010
4 units.
This Directed Study course guides and directs capstone students who are executing studio-based production projects for their capstone project. The course is supervised and coordinated by Nick Sansano, with Jim Anderson, Tony Maserati, Tony Visconti, and Swizz Beatz serving as directed study advisers and guest lecturers. Each co-teacher lectures twice over the course of the semester on topics that relate to his specialty. Students are expected to bring issues and questions related to their production projects to class, as well as capstone-related works-in-progress, for group critique and discussion. These "student-generated" and "project-specific" topics become the subject of presentations and lectures by the faculty over the duration of the course. In addition to these lectures and demonstrations, students reserve time with each of the instructors to privately discuss their projects-in-progress, getting individualized comments and critiques from the instructor of their choice. All private meetings take place during scheduled class time in either Room 505, 510, or equivalent.

ADVANCED MUSIC PRODUCTION REMU-UT 1012
4 units.
Defining record production requires both broad definitions of the art itself as well as specific identification and analysis of the component parts. Although the defining attributes of production can be vague in nature, production personnel customarily have mastered one or many (or none!?!?) of the components; these components include knowledge and expertise in (not in order of importance): instrumental and theoretical musicianship, musical arranging, recording engineering, midi and DAW programming, mixing, listening (musically and interpersonally), the record business, record label record/radio promotion, artist management, less-than-formal cultural studies, personal and group psychology, megalomaniac drive and powers of persuasion, budgetary management, personal wealth...and the list goes on. While the description above might indicate that mastery of any one of these skills is sufficient to produce records, our goal is to realize a reasonable degree of proficiency in all of them. In music production, as in life, the more one knows about more things, the better-equipped one is to navigate successfully. As this is an advanced course, the objective is a fluid, professional-level working knowledge and ability to utilize the myriad technical, musical, business, management, and psychological facets of music production in the rapidly changing landscape of both technology and the mainstream record label operational paradigm. All that said—the great wonder of record making is that the fundamental value at its core remains the same as it has been since the beginning of popular recording—a compelling performance of a great song.

ADVANCED ENGINEERING
REMU-UT 1013
4 units.
This class builds upon the techniques of the recording studio and the techniques of producing recorded music begun in Recording the Record I, II and Producing the Record Side A and B and will explore advanced techniques used in large ensemble recording, surround sound recording and mixing, and remote recording. By using the studio facilities of the Institute of Recorded Music, students will further learn to operate the API Vision recording console, ancillary outboard equipment, and to record in the live room of Studio 510.

VIRTUAL INSTRUMENTS & EFFECTS REMU-UT 1016
2 units.
The emergence of "virtual instrument" technology has revolutionized the sound and production of music at a pace and to a degree never before seen. Virtual
instruments use algorithms and binary code, as opposed to analog circuitry to generate sound waves used in the production of music and sound design for film, theater and fine arts. The first commercially available hardware synthesizer was introduced in 1964 by Robert Moog. A few hundred hardware synthesizers have been developed in the last 50 years at great expense to both developer and consumer. However, thousands of affordable and pro-quality virtual instruments have been developed and released in the past decade alone. As you can imagine, navigating this space in an informed way is a daunting task. This hands-on course will cover a broad spectrum of industry leading virtual instruments, effects and vocoders. By working through a series of practical activities, the students will gain an understanding of the skills necessary to program their own sounds using different types of synthesis. The class will begin by introducing the basics of how synthesizers work, from concept to actual programming. From that point the class will explore more elaborate methods of sound creation techniques that students will then be able to apply to any hardware or software synthesizer they may encounter.

**FUNDAMENTALS OF AUDIO WORKSTATIONS I & II**

REMU-UT 1020/1021

2 units each.

Students will acquire an in-depth, theoretical and practical knowledge of Digital Audio Workstations through a weekly, lab-based workshop. An emphasis will be made on file management, and system configurations. Students will then start using Pro Tools and Logic Pro, learning the operating modes and tools, gain structure and multi-tracking techniques, and system configurations. The semester will round out with techniques for editing and “comping”, consolidating tracks and preparing the files for the mix session. During the second semester students will apply what they learned in the first semester to MIDI. Selection techniques, quantization, real-time properties, synchronization and an introduction to virtual instruments and programming. They will then focus on mixing both outside and inside “the box.” Setting up the mix environment, using equalization, compression, and effects plug-ins and finally using automation. Emphasize will be made on proper mix master delivery, as well as preparing for mastering. The semester will end with a project that will enable students to apply all they learned during the year.

**PRODUCING MUSIC WITH SOFTWARE AND MIDI I & II**

REMU-UT 1022/REMU-UT 1023

2 units each.

Since its beginning, the field of audio recording has been shaped by technology, creating a need for technically minded “engineers” to bridge the gap between those who create the music (songwriters, producers, and musicians) and those who wish to listen to it at their convenience. Advances in technology have even shaped the way songwriters, producers, and musicians create their music; from the development of the electric guitar and amplifiers to sophisticated synthesizers, samplers, and computer-based instruments. While there is still a need for high-quality engineers, innovations in technology (particularly the integration of the computer into the music industry) now allow songwriters, producers, and musicians to do more with less, thereby diminishing the gap between themselves and the consumer.

Through a series of discussions, in-class exercises, and assignments, this course will cover digital audio and synchronization, as well as provide an opportunity for students to learn how to use “programming” tools to create music. Together with Producing Music with Software and MIDI II, the course will cover digital audio and focus heavily on MIDI via multiple platforms, including Pro Tools, Logic, Reason, and Ableton Live. Second semester picks up where the first semester left off, with hardware sequencers followed by extensive training on major software sequencers with the intention of discovering the advantages and disadvantages of each. The final project will consist of programming sound alike productions of famous songs. The students will have to exhibit their newly acquired programming and sequencing skills to get as close as possible to the original recording.

**ENGINEERING THE RECORD I & II**

REMU-UT 1040/1041

2 units each.

Engineering the Record I familiarizes students with the practical aspects of the recording process in the studio by examining the theory, techniques, and science of sound recording. Students will be introduced to the basics of recording studios and sessions through lectures, demonstrations, supplemental reading and assignments carried out in the studio. In tandem with learning the mechanics of the process, students begin to develop their critical listening skills and audio vocabulary. Topics include: the propagation of sound and instrument radiation patterns, hearing and perception, microphones and microphone technique, analog signal flow, and signal processing. The second semester of this course will survey the tools used in the studio and the methods and mechanics behind them. Moving beyond fundamental scientific concepts, we will explore the workings of compressors, equalizers, reverbs and delays. Also, the course will delve into the powerful combination of Pro Tools and analog technology, automation, as well as important concepts in electronics, gain structure and metering.

**MIX INTENSIVE REMU-UT 1052**

2 units.

Commonly referred to as a mystifying ‘Dark Art,’ mixing records involves composing a final assemblage and balancing of a song’s recorded elements, with the final goal of enabling a recording to deliver a clear and emotional intended message. Not easy. In this 7-week intensive course (spread throughout the length of the semester), world-class record mixer and producer Kevin Killen will provide a complete exposition of his mix methodology and technique in the state of the art facilities of the Clive Davis Institute of Recorded Music. Kevin will expose the very methods he used on his mixes for Peter Gabriel, Elvis Costello, Kate Bush, Jewel, Shaun Colvin, U2, and many others. Specific topics will include the instructor’s personal approach to establishing balances, using compression, automation, enhancing dynamics and developing unique coloration through effects. The course aims to demystify some of the intangibles of this frequently misunderstood art. The instructor will discuss how technology, budgets and past experiences have shaped his approach to the ever-evolving challenges of the marketplace. The course culminates with students executing their own mixes, and a networking session/lunch where students will have the opportunity to have their own personal mixes critiqued by the instructor.
MASTERING THE RECORD
REMU-UT 1060
2 units.
Mastering is the last creative step of production and the first technical step of manufacturing, broadcast, or distribution. Record labels demand proper mastering to insure that their product holds its own in the marketplace. Producers and artists insist that none but the most qualified ears master their music. Now, with the rise of music downloads, Internet radio, high-resolution discs, and many other forms of distribution, a solid understanding of mastering techniques and new media is vital to the music professional. The course will endeavor to illustrate the powers of mastering as well as its limitations. A wide range of processing techniques and advanced editing methods will be demonstrated and compared. Tools of the trade will be surveyed with emphasis on what distinguishes gear as truly "mastering grade." Critical listening and the psychoacoustics of decision-making will be explored. Students will do their own mastering on material supplied by the instructor, as well for each other's music, for critiques and comparisons. Attention will also be given to how to prepare for a professional mastering session and how to interact with the mastering engineer.

MUSICIANSHIP & PERFORMANCE
ADVANCED SONGWRITING WORKSHOP REMU-UT 1100
4 units.
Building on the concepts and techniques introduced in Writing the Hit Song, participants intensify their song/lyric writing skills through a series of individually assigned writing projects. The mechanics and dynamics of style are explored through a series of case studies and practical writing scenarios. Students are expected to develop a portfolio of three fully realized songs/recordings.

AUDIO EAR TRAINING FOR PRODUCERS REMU-UT 1102
2 units.
In order for the budding music producer to realize his or her potential in the studio, the ability to accurately describe what is being heard, and the skill to articulate possible audio issues, is a crucial necessity. Critical listening skills can take years to develop, and this course is designed to speed-up the process of creating "Golden Ears" and give the student a head start. Through theoretical and practical listening exercises, students develop this expertise. They learn to identify frequency ranges, boosts, and cuts, in the theoretical using noise, and in the practical using music with an ever-narrowing range: A/B drills, comparing original recordings with altered versions; identify time delay and reverb time delay drills, recognizing reverb onset and decay times.

WRITING THE HIT SONG
REMU-UT 1105
4 units.
The music business begins and ends with a song. So, what makes a 'hit' song? Is it a matter of taste, promotion/marketing, politics, luck, or all of these? This class will explore the many facets inherent in this question by looking at both the raw material of hit songs, and the perspectives of the individuals that either created, and/or nurtured them. The class will examine the issues of form/structure, lyric content, production values, various parameters of song craft, and personal taste vs. practical reality. We will also look at audiences, marketing, timing and momentum. The Clive Davis Institute of Recorded Music was founded by the ultimate "song man," his ability to recognize a hit song is legendary and is a talent that is prominent in virtually all successful music creator/entrepreneurs. This class will attempt to explain and nurture this ability in students. Because of the nature of this subject, the topical sequence is subject to change based on the needs of the particular class.

MUSIC THEORY FOR PRODUCERS REMU-UT 1106
2 units.
This music theory course is geared toward producers with an emphasis on a no-nonsense and demystifying presentation of the basics of music theory. We review a variety of musical examples—sheet music and recordings—to demonstrate these concepts (everything from Bach, the Beatles, and Sting, to jazz and hip-hop). The second half of the course is a practical application of the tools. Students learn how to analyze a song, in addition to learning basic arranging and composing. The goal is to enable students to break down a song competently and have a fuller appreciation of what arranger/composer/songwriters do—skills students undoubtedly need in a production career.

ARRANGING THE RECORD
REMU-UT 1300
4 units.
On the most fundamental level, arranging can be referred to as who plays what, and when they do it. The introduction of the modern recording process necessitates changes in the way we approach musical arrangement or orchestration. Often, what works well for a live performance doesn’t necessarily translate into a good recording, and vice versa. This course addresses the development of arranging styles through classic studio recordings, and different approaches the studio arranger can utilize. Our studies differ from a traditional arranging or orchestration class in that fluency in reading and writing music, although helpful, are not required, nor emphasized, as the elements of weight, density, range timbre, layers of focus/interest, rhythmic and melodic activity, and dynamics remain the same.

STAGE PRESENCE & THE ART OF PERFORMANCE REMU-UT 1310
4 units.
This course is an introductory practical workshop in which students will develop their performance skills in both the classroom and in a ‘real world’ environment through a series of live presentations and evaluative critique. Throughout the course of the semester, students will learn about the rich history of successful live performance and presentation for recording artists. Students will also learn techniques to improve their own performance skills and to develop a solid foundation and methodology for critiquing and guiding the artists they may ultimately work with in their own professional careers. Student presentations will be videotaped and critiqued, with an eye toward developing a stage presence and aesthetic, congruent with their desired artistic and/or commercial effect. Along the lines of Berry Gordy’s Motown model but with an eye to the present and the future, students will be introduced to visual presentation issues (fashion, lighting, body movement, choreography, etc) and interacting with and nurturing an audience. There will be a case study component of artistic practices and theatrical traditions as practiced by established performers. Student collaborations will be encouraged. You should expect to devote a minimum of 10 hours/week to this class.
IMAGE DEVELOPMENT FOR THE PERFORMING ARTIST
REMU-UT 1340
2 units.
In recorded music, a performer’s visual image has always been of great importance; perhaps now more than ever. This practical course is designed to inform students about the art and business of creating visual images in recorded music. Visual image production includes creating album covers, publicity photos, promotional videos as well as the overall personal image and “brand” of the artist. As we discover the players that produce such images and the means by which they pursue their craft, we will also analyze through “case studies” the Art Historical material as well as the cultural and theoretical discourse that they have inspired. Students will participate in a Critique Session of their peers with their own images and imaging that will be directed by industry veteran Joe Mama-Nitzberg. Students also will be required to write a 3-page research paper on the imaging of a recording artist that places that artist’s images into a historical and cultural context.

COLLOQUIUM
EMERGING TRENDS IN THE MUSIC INDUSTRY REMU-UT 1400
3 units.
This junior year colloquium will highlight the achievements of individuals and companies that drive the fields of music and entertainment forward with their musical, artistic, and business vision. At the completion of this course, students will complete a well-developed Initial Capstone Project description and plan of action.

CAPSTONE REMU-UT 1401
1 unit.
The capstone project is the culmination of the student’s training in the department. This course is designed to provide graduating seniors with the tools to properly articulate and present their projects to a panel of full-time faculty members at the end of the semester. In this active learning environment, which includes guest speakers, business pioneers and presentation experts, students will troubleshoot problems and develop strategic solutions to increase their Capstone project’s chances for real-world success. Based on the quality of both the deliverables and the presentations, students will be invited to pitch their Capstone project to industry professionals in May. This course is only offered during the fall semester of the senior year. Students will also have the opportunity to meet with faculty advisors for additional help outside of class.
Admission

Undergraduate: B.F.A., B.A.

Undergraduate Admissions Processing Center
New York University
665 Broadway, 11th Floor
New York, NY 10012-2339
212-998-4500
admissions.nyu.edu

Patricia Decker
Director of Recruitment
Tisch School of the Arts
New York University
726 Broadway, 2nd Floor
New York, NY 10003-9580
212-998-1900
www.undergraduate.tisch.nyu.edu

Admission to the Tisch School of the Arts is highly selective. Admission is based on a careful evaluation of secondary school records; scores on standardized tests; personal essay; recommendations from guidance counselors, teachers, and others; and a creative review in the form of an audition or a portfolio. Evidence of character and maturity are regarded as essential in potential students who hope to benefit fully from the unique offerings of the University and its urban environment. Participation in meaningful school and community activities is also an important factor. A student applying to the Tisch School of the Arts must indicate the particular department that he or she wishes to enter and may only apply to one program.

Prospective students wanting more information about undergraduate admission should visit the admissions Web site at admissions.nyu.edu. Students wanting specific information on the Tisch School of the Arts may contact Patricia Decker, director of recruitment, at the above address.

Applicants who are neither U.S. citizens nor permanent residents should also see page 220.

RECOMMENDED HIGH SCHOOL PREPARATION

The high school students most competitive for admission will take mathematics and foreign language in their senior year and exceed the following requirements:

- Four years of English with heavy emphasis on writing
- Three to four years of mathematics
- Three to four years of laboratory sciences
- Three to four years of social studies
- Two to three years of foreign language

The Admissions Committee pays particular attention to the number of honors, advanced placement, and/or international baccalaureate courses completed through the junior year. The list of advanced-level courses in progress during the senior year will also be included in the application review, especially for early decision applicants.

The remainder of your program may include further work in the above subjects or elective work in other areas, including music and art.

Please refer to the departmental sections of this bulletin for information about specific departmental admission requirements.

For required testing, see page 218.

THE UNDERGRADUATE ADMISSION PROCESS

All candidates for undergraduate admission to the University should send the following to the Undergraduate Admissions Processing Center, New York University, 665 Broadway, 11th Floor, New York, NY 10012-2339:

1. The Common Application (online or paper version) including the NYU Supplement.
3. Nonrefundable application fee ($70.00).
4. Official high school and/or college records for courses for which academic credit has been earned (and General Educational Development test scores, if applicable).
6. All required testing should be completed and results forwarded electronically by one testing agency to the Undergraduate Admissions Processing Center.

7. All undergraduate departments at the Tisch School of the Arts require an audition or the submission of a creative portfolio or writing sample. Creative material should only be submitted directly to the specific department at the Tisch School of the Arts via the online application system, Slideroom.

Departmental details are below.

Candidates are urged to complete and file their applications by the stated deadline. No admission decision will be made without complete information. The Office of Undergraduate Admissions reserves the right to substitute or waive particular admissions requirements at the discretion of the Admissions Committee.

Drama: 721 Broadway, 3rd Floor, New York, NY 10003-6807; 212-998-1850; www.drama.tisch.nyu.edu

An artistic review is required. It is the student’s responsibility to make an appointment for the required artistic review via the department’s Web site (drama.tisch.nyu.edu) or by calling 212-998-1870.

Artistic reviews are held in New York and several other cities. Complete instructions and location information will be included in your appointment confirmation. You may participate in only one of the following artistic reviews:

Acting: two contrasting, contemporary monologues, each under two minutes

Music Theatre: two contrasting, contemporary monologues, each under two minutes, and at least one of the following: one song from a musical theatre canon and one may be from a published contemporary piece or from the musical theatre canon.

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Directing: one two-minute contemporary monologue and a portfolio of directing work from a production you have directed or one you would like to direct.

Production and Design: a written statement of purpose and portfolio of work (designs, drawings, photographs, or stage manager’s prompt book)

All monologues and songs must be from published plays and musicals. Each applicant must provide a résumé and photograph. Please do not bring or send supplementary materials such as CDs, DVDs, programs, or plays to the department. Additional material will not be reviewed or considered in the admissions process. For comprehensive information regarding the artistic review process, please visit drama.tisch.nyu.edu.

Deadlines for both the artistic review and NYU application are strictly enforced. For deadlines and more details about NYU’s admission requirements, please visit admissions.nyu.edu.

Departmental Address: New York University, Tisch School of the Arts, Department of Drama, Undergraduate, 721 Broadway, 3rd Floor, New York, NY 10003-6807. The artistic review telephone number is 212-998-1870. Visit our Web site at drama.tisch.nyu.edu.

Dance: 111 Second Avenue, 3rd Floor, New York, NY 10003-8382; 212-998-1980; dance.tisch.nyu.edu.

An audition is required. Auditions will be held in New York City in December, January and February, and in Chicago, Miami, and Los Angeles in January.

Applications must be received by January 1. If you would like to audition in Chicago, Miami, or Los Angeles, we strongly suggest your application be submitted by December 15. Transfer applicants are encouraged to apply by February 15.

The Department of Dance will contact you with information about reserving an audition time after the Undergraduate Admissions Processing Center has processed your application. The audition consists of a 90-minute combination ballet and modern dance technique class. Those who pass this first part of the audition will be asked to perform a short (two- to three-minute) solo dance in any style. You may choreograph the solo or have someone else choreograph it for you. A personal interview will follow the solo performance.

1. Applicants are required to bring the following items to the audition:
   a. An 8” x 10”, full-body photograph in dancewear, no specific pose
   b. A D M I S S I O N (B.F.A., B.A.) 2 1 6
   c. Ballet shoes and form-fitting dancewear
   d. Pointe shoes if you plan to do your solo on pointe
   e. CD with music for your solo
   f. A detailed résumé listing your prior dance experience, including types of training, names of teachers and schools, years studied, and the number of lessons per week.

   **DVD Auditions.** Please note that, with the exception of international students, DVD auditions will not be accepted. DVD audition requirements will be sent to applicants after their application has been processed by the Office of Admissions.

   **Film and Television: 721 Broadway, 11th Floor, New York, NY 10003-6807, Attn.: Undergraduate Portfolio; 212-998-1702; www.filmtv.tisch.nyu.edu.**

   You must prepare a four-part creative portfolio and submit via the Department online application system, Slideroom. Please note that, upon submitting your creative portfolio, Slideroom does charge a $12 fee for applicants to use this service (you may pay this fee with credit or debit card). Your creative portfolio must be uploaded to Slideroom on or before the application deadline.

   **Part 1.** A one-page resume that highlights creative work accomplished activities and relevant employment. Your resume must also include: Your full name, home address, date of birth, the name of your high school and any extra curricular activities or work in your community. You should also include your NYU ID number (the letter “N” plus 8 numbers). Save as a PDF to upload on to Slideroom.

   **Part 2.** Collaboration Statement—In one paragraph, describe your understanding of working collaboratively and give examples from your academic work, athletic participation, work in your community or other creative efforts to date. Save as a PDF to upload on to Slideroom.

   **Part 3.** Dramatic Story—Introduce yourself. Describe an unforgettable event in your life and how it changed your perception of yourself or the view of someone close to you. This event can be dramatic and/or comedic. The assignment should be written as a short story. Please do not write about why or what lead you to pursue a degree in film and television production. Ultimately we are looking for evidence of your potential as a visual storyteller.

   **Part 4. Creative Submission—A creative submission that shows visual storytelling and imaginative expression of thought. Choose ONE of the following:**
   a. Film or video/ live action fiction, experimental, documentary or animation. (Up to ten minutes total running time). Video footage of staged plays or theatre performances is not acceptable. Your submission should reflect storytelling skills that convey conflict, character as well as a beginning, middle and end. Please be clear about your specific contributions to the video sample.
   b. A portfolio of drawings, paintings, sculpture or set design. Your submission should reflect clearly developed ideas and themes within your work. You may upload up to 10 photographic or scanned images of your work.
   c. A sequence of ten to twenty still images on any subject which shows a story. These images can be drawings (storyboard), still photos or created through montage. Your images should convey a clear and imaginative visual sense.
   d. No more than six pages of dramatic or creative writing consisting of either a short story, script, dramatic scene or play. **FORMAT: 8.5” x 11” pages typed double spaced or screenplay format where applicable. Save as a PDF to upload on to Slideroom.**

   **Photography and Imaging: 721 Broadway, 8th Floor, New York, NY 10003-6807; 212-998-1930; www.foto.tisch.nyu.edu.**

   Successful candidates to the Department of Photography and Imaging are passionate and committed to the study and production of images, curious about the world, and have a desire to push personal and social boundaries.

   All applicants must complete the Common Application and provide the required academic documentation and supporting credentials. The application may be obtained from the NYU undergraduate admissions Web site.
All applicants must submit a creative portfolio according to the undergraduate application deadlines: November 1 for early decision I applicants; January 1 for regular decision and early decision II applicants; March 1 for internal (NYU) transfer applicants; and April 1 for non-NYU transfer applicants.

Applicants must submit their portfolio to us online at tischphoto.slideroom.com. The artistic review includes a portfolio of 10 to 15 images and short essays. Up to five of those images can be non-photobased. No more than one video under three minutes is allowed. Applicants may upload images (jpg), video (mov, wmv, flv), or PDF documents. For good image quality and fast upload, your image files should be sized around 1024 x 768px at 72 ppi. Please keep video files under 20 MB. Our online portal offers additional instruction for submitting work. For technical assistance, please contact support@slideroom.com.

For more details and deadlines on the admission and artistic review requirements, visit admissions.nyu.edu.

Cinema Studies: 721 Broadway, 6th Floor, Room 603, New York, NY 10003-6807; 212-998-1600; www.cinema.tisch.nyu.edu.

You must prepare a two-part portfolio and submit via the Department online application system, Slideroom. Please note that, upon submitting your portfolio, Slideroom does charge a $12 fee for applicants to use this service (you may pay this fee with credit or debit card). Your creative portfolio must be uploaded via Slideroom on or before the application deadline.

This packet must include the following 3 items:

1. Cover Sheet
   - Name (Last, First, MI)
   - Date of Birth
   - Deadline (EDI or EDII or Transfer***)
   - Program (undergraduate)
   - Type of Writing Samples (script for television, play script, screenplay, short story, etc.)
   - Mailing Address Contact
   - Telephone/Email

   *** If transfer, please include the name of your current college or university, or the name of your college or department at NYU or Tisch.

2. Statement of Purpose
   - Based on your life, background and unique personal experiences, describe in no more than 300 words what you will bring to the Dramatic Writing Program. You may also describe one important project idea that you would like to develop in the program.

3. Writing Portfolio
   - Portfolio Requirements:
     - Submit 3-4 separate writing samples that together total at least 15 pages and that do not exceed 25 pages. At least one of these samples MUST be a sample of dramatic writing (Screenplay, Stage Play, or Script for Television). The other 2-3 samples may be, but are not limited to, additional dramatic writing samples, memoirs, short stories, fictional material, and adaptation based on fact. Choose material that is dramatic and self-contained, with an inherent conflict, a strong protagonist, and a beginning, middle, and end.

   Unacceptable Submissions:
   - Do not submit: Co-written material (the work must be yours and yours alone).
   - Poetry, Elevator Pieces (i.e. two people, total opposites, get stuck in an elevator), Journalism, or "writing prompts" from other colleges or universities. Do not submit DVDs or CDs of any kind. Please label all pages of the Statement of Purpose and Writing Portfolio with: Last Name, First Name of the applicant (i.e., Smith, Susan).

   Please note that, upon submitting your creative portfolio, Slideroom does charge a $5.00 fee for applicants to use this service (you may pay this fee with credit or debit card). Your creative portfolio must be uploaded via Slideroom on or before the application deadline.

   This packet must include the following 3 items:

   1. Cover Sheet
      - Name (Last, First, MI)
      - Date of Birth
      - Deadline (EDI or EDII or Transfer***)
      - Program (undergraduate)
      - Type of Writing Samples (script for television, play script, screenplay, short story, etc.)
      - Mailing Address Contact
      - Telephone/Email

   *** If transfer, please include the name of your current college or university, or the name of your college or department at NYU or Tisch.

2. Statement of Purpose
   - Based on your life, background and unique personal experiences, describe in no more than 300 words what you will bring to the Dramatic Writing Program. You may also describe one important project idea that you would like to develop in the program.

3. Writing Portfolio
   - Portfolio Requirements:
     - Submit 3-4 separate writing samples that together total at least 15 pages and that do not exceed 25 pages. At least one of these samples MUST be a sample of dramatic writing (Screenplay, Stage Play, or Script for Television). The other 2-3 samples may be, but are not limited to, additional dramatic writing samples, memoirs, short stories, fictional material, and adaptation based on fact. Choose material that is dramatic and self-contained, with an inherent conflict, a strong protagonist, and a beginning, middle, and end.

   Unacceptable Submissions:
   - Do not submit: Co-written material (the work must be yours and yours alone).
   - Poetry, Elevator Pieces (i.e. two people, total opposites, get stuck in an elevator), Journalism, or “writing prompts” from other colleges or universities. Do not submit DVDs or CDs of any kind. Please label all pages of the Statement of Purpose and Writing Portfolio with: Last Name, First Name of the applicant (i.e., Smith, Susan).

   Please note that, upon submitting your creative portfolio, Slideroom does charge a $12 fee for applicants to use this service (you may pay this fee with credit or debit card).

   In preparing your creative portfolio, please note that you do not necessarily need to have experience in the music industry; nor do you necessarily need to have access to resources to demonstrate your vision, creativity and passion and your potential for success in the music industry. Be creative!

   Your creative portfolio must include the following 7 clearly labeled components (#1 through #6 to be uploaded by you, #7 to be uploaded by your recommender): 1. STATEMENT OF INTENT. Please read “Institute Notes On Entrepreneurship” on the website, http://clive@avinst.tisch.nyu.edu/object/instrates.html. In your Statement of Intent, clearly identify which of these four entrepreneur types (executive entrepreneur, producer/entrepreneur, performer/entrepreneur, journalist/entrepreneur) you hope to become as you progress in your career. Based on your experiences so far, what kinds of skills do you possess—or do you hope to develop—that will allow you to succeed as your chosen type of entrepreneur (500-750 words; double-spaced; .pdf format; proper title: lastnamefirstname_statement.pdf)?

   2. CREATIVE SAMPLE. All applicants are required to submit a creative sample that can be evaluated in approximately 5 minutes. Your creative sample should demonstrate evidence of the skills you possess—or evidence of your potential to develop the skills—that will allow you to achieve your career goals as the entrepreneur type outlined in your statement of intent (a complete list of accepted file formats can be found on the Slideroom application site).

   Your submission may be one sample that totals five minutes of review or multiple samples that together total five minutes of review. You may submit audio, video, and/or a sample of articles you have written or published, a business plan you would like to implement, flyers or promotional materials you have designed, etc. What samples you submit
for your creative portfolio should be specific to what kind of entrepreneur you are interested in pursuing while in the Clive Davis program.

Examples of past creative sample submissions have included, but are not limited to:

- A business plan you would like to implement, or have already implemented
- Evidence of experience with Internet/new media, music marketing, promotions, A&R, management, merchandising, Internet entrepreneurship as well as work on a street team or as a music stylist
- Audio recordings of music you have either composed, produced, arranged, engineered, or performed on, and may also include multimedia recordings, music videos, or lyrics written
- Promotional materials you’ve created showing your graphic design such as logos on a t-shirt, band or event flyers and ads
- Evidence of live events, concert production and promotion
- Articles you have published on music, music photography, evidence of music blogging
- Designs you have done for a home or school studio and technology including construction and implementation of the studio with reasons for choices made
- Films you have scored, soundtracks, or sound design
- Video of live performance (highly encouraged for performer entrepreneurs)

3. DETAILED STATEMENT about your creative sample. Each applicant is also required to submit a detailed statement that describes the work and its artistic intentions, the full extent of your creative involvement, and, if necessary, all credits due to other contributors. You must provide, as applicable, the name of the composition, composer, producer, engineer, mixer, arranger, programmer, location of recording, date of recording, full list of performers, and software used (100 words or less; .pdf format; proper title: lastnamefirstname_detailedstatement.pdf).

In all cases, the material submitted must show evidence of your original work and you must be the primary contributor to or creator of the work. Work that involves sampling or previously copyrighted material may be submitted ONLY if your creativity is displayed through the use of the sampled material.

4. ARTISTIC RESUME. Please list your previous musical, artistic, and entrepreneurial experience. Experience may include promotional activities, internships, volunteer work experience, musical skills, church choir, school chorus, band involvement, and amateur or professional performances. It may also include formal training on an instrument, voice training, technology (such as MIDI), or technical skills in music performance and recording, such as arranging or composition, as well as DJ-ing and producing. Please include instructors, courses taken, and the duration of study or engagement (1-2 pages; .pdf format; proper title: lastnamefirstname_resume.pdf).

5. CURRENT PERSONAL PHOTOGRAPH. Please include one current personal photograph that you believe represents your aesthetic as your selected type of entrepreneur, or best represents who you are (jpg, .png, .gif format; proper title: lastnamefirstname_photo.jpg).

6. CRITICAL ESSAY. If you were stranded on a desert island for the rest of your life, choose the ten (10) songs you would want to have on your iPod. Organize those songs into a hypothetical customized iPod playlist. Tell us the titles of the ten songs in sequence (in addition to sharing the titles with us, you can also include hyperlinks to those songs but do not upload songs that you do not own) and then write about any one (1) of those songs or artists. Explain why you’ve chosen that one song or artist and specifically address aspects of the recording that strike you in terms of production, artistry/performance, marketing, or promotion (500-750 words; double-spaced; your ten-song playlist should not be a part of the 500-750 words; .pdf format; proper title: lastnamefirstname_essay.pdf).

7. ONE LETTER OF RECOMMENDATION. This letter must be from an instructor or someone who knows you creatively and can speak of your potential to succeed as a leader in the music industry. When completing your creative portfolio via Slideroom, one of the steps will prompt you to enter your recommender’s email address (and an optional message). Your recommender will then receive an automatically generated email from Slideroom prompting him or her to click on a link to upload their recommendation for you. Their recommendation will then automatically be attached to your creative portfolio. So simple! (If desired, you may enter an email address for more than one recommender should you want to request more than one recommendation, but only one is required.)

**Please note that Slideroom will allow you to upload a minimum of 6 components as outlined above, and a maximum of 25 components should you feel that it is necessary to include supplemental information with your creative portfolio. Please just make sure that all supplemental information is labeled as such.

Once you have registered to start a creative portfolio via Slideroom, you may step away and come back at any time, until the final deadline. Please make sure that you save your progress after each visit, and do not click to submit until you are sure that you have properly uploaded the required components outlined above. Once you click submit, you may no longer edit your creative portfolio.

CAMPUS VISITS

All prospective students and their parents are invited to visit the New York University campus. Opportunities to tour the University, to meet students and faculty, and to attend classes, where feasible, are available to interested students. Arrangements may be made to attend selected classes in the College of Arts and Science while visiting the University. No practical classes in the Tisch School of the Arts can be visited, with the exception of the Department of Dance. Please contact them directly at 212-998-1980.

Both high school and college students wishing to discuss the choice of a college, the transfer process, or academic programs are invited to attend an information session conducted by the Office of Undergraduate Admissions at the Jeffrey S. Gould Center, located at 50 West Fourth Street.

Tours of the campus and information sessions are conducted daily, Monday through Friday, except during University holidays and on selected Saturdays each fall. To make an appointment for an information session and tour, visit the undergraduate admissions Web site at admissions.nyu.edu or call 212-998-4524. It is suggested that arrangements be made well in advance of your visit to the campus.

Special tours of the Undergraduate Division, Kanbar Institute of Film and Television, and Drama Information Sessions are available during the academic year. To sign up for a film tour or drama information session, please see website at http://filmtv.tisch.nyu.edu/page/home.html (film) and http://drama.tisch.nyu.edu/object/drama_info.html (drama).

REQUIRED TESTING

Freshman applicants are required to submit official test results. Please visit the admissions Web site at admissions.nyu.edu to learn about the admissions requirements.
ADMISSION APPLICATION

FILING DEADLINES
We urge you to complete and file your application by November 1 for Early Decision I admission and by January 1 for Early Decision II or regular decision. You will be informed if any of the required credentials are missing from your file. It is, however, your responsibility to make certain that we receive all of the supporting information required to complete your application file.

If NYU is your first-choice college, we encourage you to apply for admission as an early decision candidate. If admitted, you will be asked to withdraw your applications to other colleges and enroll in NYU. Early decision candidates will be notified of the admission decision starting in the middle of December for Early Decision I or after the middle of February for Early Decision II. Regular decision candidates will receive notification on or around April 1.

FINANCIAL AID APPLICATION
After the admissions decision is made and the appropriate financial aid applications are submitted, a request for financial aid is considered.

All students applying for financial aid must file the College Scholarship Service/Financial Aid PROFILE (CSS PROFILE) and the Free Application for Federal Student Aid (FAFSA). We recommend that students apply electronically; see our NYU Web site at www.nyu.edu/financialaid. Students must include the NYU federal school code number 002785 in the school section of the FAFSA to ensure that their submitted information is transmitted to the processor to New York University.

New York State residents should also complete the separate application for the Tuition Assistance Program (TAP); for information visit www.nynedu/financialaid/tap.html. Students from other states may be required to complete separate applications for their state programs if their state grants can be used at New York University.

As a matter of policy, undergraduate foreign students (non-U.S. citizens/permanent residents) are not eligible for financial aid in the Tisch School of the Arts.

TYPES OF ADMISSION

Regular Admission
The Tisch School of the Arts admits students to full-time degree programs of study. Most undergraduate students enter the University after completion of the traditional four years of high school study. There are, however, a number of special undergraduate programs of admission, as described below.

Early Decision Plan for High School Seniors
Under the Early Decision Plan, students should submit their application, supporting credentials, and standardized test scores no later than November 1 for Early Decision I and January 1 for Early Decision II. Applicants will also be required to submit creative materials or to audition for the performance areas.

In addition, each applicant must complete on the application a signed statement agreeing that he or she will withdraw any applications submitted to other colleges if accepted by New York University. Another form must be signed by the student, parent, and counselor agreeing to the early decision commitment to enroll if admitted to NYU. Action on these applications will be taken by the Office of Undergraduate Admissions beginning in mid-December.

Early decision candidates who are also applicants for financial aid must submit the NYU Early Decision Financial Aid Application by November 1 for Early Decision I and by January 1 for Early Decision II, so that the University will be able to provide a financial aid estimate by the early decision notification date. Information about this application can be found online at http://www.nyu.edu/admissions.html. Early decision applicants must also file the College Scholarship and Service profile (CSS) and the Free Application for Student Aid (FAFSA) as early as October 1 and no later than February 15.

TRANSFER APPLICANTS WITHIN THE UNIVERSITY

Students who wish to transfer from one school to another within the University must file an Internal Transfer Application online at admissions.nyu.edu prior to the application deadline (March 1 for the summer and fall terms). Students must be enrolled in the school or college to which they were originally admitted for one full year before they may transfer.

TRANSFER OF MAJOR WITHIN TISCH SCHOOL OF THE ARTS

Tisch students who wish to transfer to another department at the Tisch School of the Arts must file a Tisch to Tisch Transfer Application with the Tisch Office of Student Affairs, 726 Broadway, 2nd Floor. Students applying for a transfer of major must meet the admission requirements of the new department. This will involve an audition or submission of creative materials. Students must be enrolled in the department to which
they were originally admitted for one full year before they may transfer to another department. The application to transfer from one department in Tisch to another department within Tisch can be found at: students.tisch.nyu.edu/page/forms.html.

APPLICANTS WITH INTERNATIONAL CREDENTIALS

Applicants to New York University who are neither U.S. citizens nor permanent residents of the United States must complete the application for admission to undergraduate study for international students available online at admissions.nyu.edu.

Please indicate on the application for admission your country of citizenship and, if currently residing in the United States, your current visa status.

Freshman applicants (those who are currently attending or who previously completed secondary school) seeking to begin studies in the fall (September) semester must submit an application and all required credentials on or before January 1. The Early Decision I deadline is November 1 and the Early Decision II deadline is January 1. Transfer applicants (those currently or previously attending a university or tertiary school) must submit an application and all required credentials on or before April 1 for the fall term. Applications will not be processed until the Undergraduate Admissions Processing Center receives all supporting credentials.

All freshman applicants are required to submit official test results. Please visit the admissions Web site at admissions.nyu.edu to learn about the admissions requirements.

If the applicant’s secondary education culminates in a maturity certificate examination, he or she is required to submit an official copy of the grades received in each subject of his or her examinations. All documents submitted for review must be official; that is, they must be either originals or copies certified by authorized persons. A “certified” photocopy or other copy is one that bears either an original signature of the registrar or other designated school official or an original impression of the institution’s seal. Uncertified photocopies are not acceptable. If these official documents are in a foreign language, they must be accompanied by an official English translation.

In addition, every applicant whose native language is not English must take the TOEFL (Test of English as a Foreign Language). Information concerning this examination may be obtained by writing directly to TOEFL/ETS, P.O. Box 6151, Princeton, NJ 08541, U.S.A., or by visiting the Web site at www.toefl.org. Each student must request that his or her official score on this examination be sent to the Undergraduate Admissions Processing Center code 2562.

Applicants residing in the New York area may take, in lieu of the TOEFL, the English proficiency test of the University’s American Language Institute, located at 48 Cooper Square, Room 200, New York, NY 10003-7154, U.S.A. An appointment must arrange to send official letters or similar certifications as proof of such support. New students may wish to view the multimedia tutorial for new international students at www.nyu.edu/ois/document/tutorialHome/index.htm.

See also Office for Global Services (OGS), page 246.

The American Language Institute

The American Language Institute of the School of Continuing and Professional Studies of New York University offers intensive courses in English for students with little or no proficiency in the language. It also offers the Advanced Workshop Program in English for students with substantial English proficiency, but insufficient proficiency for undertaking a full-time academic program. Qualified students in this program can often combine English language study with a part-time academic program. This combination may constitute a full-time program of study. The institute also offers specialized professional courses in accent reduction, grammar, and American business English. Individuals who wish to obtain additional information about the American Language Institute are invited to telephone or visit the office weekdays throughout the year between the hours of 9 a.m. and 6:30 p.m. (Fridays until 5 p.m.), or to write to The American Language Institute, School of Continuing and Professional Studies, New York University, 48 Cooper Square, Room 200, New York, NY 10003-7154; telephone: 212-998-7040; fax: 212-995-4135; e-mail: ali@nyu.edu; Web: www.spcs.nyu.edu/ali.

READMISSION OF FORMER UNDERGRADUATE STUDENTS

Any former Tisch student wishing to return to the school who has been out of attendance for two years or more without a approved leave of absence, and who has not attended another university in the interim must apply for readmission by obtaining a readmission application from the Tisch Office of Student Affairs or download one from http://undergraduate.tisch.nyu.edu/page/download. There is a nonrefundable readmission application fee.

Requests for readmission should be received by the following dates: July 1 for the fall term, November 1 for the spring term, and April 1 for the summer term.

A student who has attended another institution since enrolling at New York University must apply as a transfer student and submit transcripts from all other institutions attended and may be required to audition or submit a creative portfolio for admission to a specific department. Transfer application are available online only at admissions.nyu.edu. (See transfer admission deadlines, page 219.)

THE SPRING SEMESTER AT TISCH PROGRAM

Undergraduate students at other institutions may study at Tisch for the spring semester through specialized tracks of study. Students enroll full time and take 12-18 credits from one of five core areas, including cinema studies, drama, dramatic writing, film production, as well as photography and imaging. Dormitory housing is available.

For complete information and an application for the Spring at Tisch Program, please visit our Web site at http://specialprograms.tisch.nyu.edu or contact the Office of Special Programs, Tisch School of the Arts, New York University, 721 Broadway, 12th Floor, New York, NY 10003-6807; 212-998-1500; e-mail: tisch.specialinfo@nyu.edu.
Students who obtain a score of 5 and who major or minor in art history are exempt from the introductory course, but AP credit does not reduce the total number of courses required for the major or the minor.

Students wishing to enroll in Calculus II (MATH-UA 122) or Calculus III (MATH-UA 123) must meet one or more of the prerequisites detailed in course description. Please visit www.nyu.edu/registrar and see course search in College of Arts and Science, Mathematics (MATH-UA122/123).

In order to receive credit for a score of 4 or 5 on AP examinations in Spanish Language and Culture and/or Japanese Language and Culture, students must successfully place above Intermediate II on language placement exams administered by the East Asian Studies department. Units awarded in this manner count as elective credit and cannot be applied to the East Asian Studies major or minor.

Credit received for the Environmental Science exam does not count toward the major or minor in environmental studies.

Credit received for the German Language exam does not reduce the number of courses required for the German major.

Students wishing to go on in Latin must consult the Classics department for proper placement. AP credit will not reduce the number of courses required for the major or minor.

Students who major or minor in economics in the policy concentration are exempt from the introductory principles courses as listed above, but AP credit does not reduce the number of courses required for the major or minor. AP credit does not apply to ECON-UA 5.

Students who obtain a score of 4 on the Spanish Literature exam receive 4 units for SPAN-UA 100. If they wish to continue taking Spanish classes, they must take a language placement exam and consult with the Director of the Spanish Language Program.

Students who obtain a score of 5 on the Spanish Literature exam receive 4 units for SPAN-UA 100. They must consult with the Director of the Spanish Language Program if they wish to continue taking Spanish classes, or if they wish to receive credit for SPAN-UA 200, instead of for SPAN-UA 100.

Students who obtain a score of 5 and who major in psychology receive credit for Statistics for the Behavioral Sciences and may count it toward the major. Those with a score of 4 are exempt from this course, but the AP credit does not count toward the nine courses required for the major.

Credit can count as an elective toward the history major but not toward the history minor.

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<tr>
<td>Chinese Language</td>
<td>4, 5</td>
<td>4</td>
<td>EAST-UA 204</td>
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<tr>
<td>Computer Science A</td>
<td>4, 5</td>
<td>4</td>
<td>CSCI-UA 101</td>
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<td>Computer Science AB</td>
<td>4, 5</td>
<td>8</td>
<td>CSCI-UA 101, 102</td>
</tr>
<tr>
<td>English Literature</td>
<td>4, 5</td>
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<td>No course equivalent</td>
</tr>
<tr>
<td>Environmental Science</td>
<td>4, 5</td>
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</tr>
<tr>
<td>European History</td>
<td>4, 5</td>
<td>4</td>
<td>HIST-UA 1 or HIST-UA 2</td>
</tr>
<tr>
<td>French Language</td>
<td>4, 5</td>
<td>4</td>
<td>FREN-UA 101</td>
</tr>
<tr>
<td>German Language</td>
<td>4, 5</td>
<td>4</td>
<td>No course equivalent</td>
</tr>
<tr>
<td>Human Geography</td>
<td>4</td>
<td></td>
<td>No course equivalent</td>
</tr>
<tr>
<td>Italian Language</td>
<td>4, 5</td>
<td>4</td>
<td>ITAL-UA 12</td>
</tr>
<tr>
<td>Japanese Language</td>
<td>4, 5</td>
<td>4</td>
<td>EAST-UA 2503</td>
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<tr>
<td>Latin Literature</td>
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<tr>
<td>Latin: Vergil</td>
<td>4, 5</td>
<td>4</td>
<td>CLASS-UA 66</td>
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<tr>
<td>Macroeconomics</td>
<td>4, 5</td>
<td>4</td>
<td>ECON-UA 17</td>
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<td>Microeconomics</td>
<td>4, 5</td>
<td>4</td>
<td>ECON-UA 2</td>
</tr>
<tr>
<td>Music Theory</td>
<td></td>
<td></td>
<td>No course equivalent</td>
</tr>
<tr>
<td>Physics B</td>
<td>5</td>
<td>10</td>
<td>PHYS-UA 11, 12</td>
</tr>
<tr>
<td>Physics B</td>
<td>4</td>
<td>5</td>
<td>No course equivalent</td>
</tr>
<tr>
<td>Physics C—Mech</td>
<td>4, 5</td>
<td>5 or 3</td>
<td>PHYS-UA 11, 81, or 91</td>
</tr>
<tr>
<td>Physics C—E&amp;M</td>
<td>4, 5</td>
<td>5 or 3</td>
<td>PHYS-UA 12, 81, 82, or 93</td>
</tr>
<tr>
<td>Politics (U.S. Gov’t)</td>
<td>4, 5</td>
<td>4</td>
<td>No course equivalent (and Politics)</td>
</tr>
<tr>
<td>Politics (Comp. Gov’t)</td>
<td>4, 5</td>
<td>4</td>
<td>No course equivalent (and Politics)</td>
</tr>
<tr>
<td>Psychology</td>
<td>4, 5</td>
<td>4</td>
<td>PSYCH-UA 1</td>
</tr>
<tr>
<td>Spanish Language</td>
<td>4, 5</td>
<td>4</td>
<td>SPAN-UA 100</td>
</tr>
<tr>
<td>Spanish Literature</td>
<td>4, 5</td>
<td>4</td>
<td>SPAN-UA 100</td>
</tr>
<tr>
<td>Spanish Literature</td>
<td>5</td>
<td>4</td>
<td>SPAN-UA 100 or SPAN-UA 200</td>
</tr>
<tr>
<td>Statistics</td>
<td>4, 5</td>
<td>4</td>
<td>PSYCH-UA 9</td>
</tr>
<tr>
<td>Studio Art</td>
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<td>No course equivalent</td>
</tr>
<tr>
<td>U.S. History</td>
<td>4, 5</td>
<td>4</td>
<td>HIST-UA 9 or HIST-UA 10</td>
</tr>
<tr>
<td>World History</td>
<td>4, 5</td>
<td>4</td>
<td>No course equivalent</td>
</tr>
</tbody>
</table>
ADVANCED STANDING
Credit may be awarded for satisfactory work completed at another regionally accredited university to the extent that the curriculum and requirements of each department of the school allow. Students should refer to the departmental sections of this bulletin for details.

When a transfer applicant is admitted to the school, the applicant’s records are examined carefully to determine how much, if any, advanced standing will be granted. Each individual course completed elsewhere is evaluated. In granting advanced standing, the suitability of courses taken elsewhere for the program of study chosen here and the student’s grades are considered. Transfer students must fulfill course and residency requirements for their departments. A tentative statement of advanced standing is provided to each transfer student on notification of admission to the school. A final statement of advanced standing is provided during the student’s first semester of matriculation. Requests for reevaluation of transfer credit must be made within the semester during which the final statement of advanced standing is received.

For undergraduate students admitted as freshmen, credit for courses taken at other universities prior to matriculation at Tisch is awarded using a different set of standards. No credit is granted for college writing or expository writing courses taken in high school, nor for courses taken on a pass/fail basis. Additionally, credit is not granted for college courses that satisfied high school graduation requirements.

PLACEMENT EXAMINATIONS
Foreign Language: a student who wishes to continue in a language previously studied in high school or in college must take a language placement test or submit the scores from a College Entrance Examination Board SAT Subject Test or receive a recommendation for placement from the appropriate language department. A schedule of placement exams can be found online at www.nyu.edu/cas/placementexam.

THE ENROLLMENT PROCESS
To be enrolled, an admitted undergraduate candidate must do the following:

1. Accept the University’s offer of admission and pay the required non-refundable tuition and housing (if applicable) deposit.
2. Submit all final high school and college transcripts to the New York University Undergraduate Admissions Processing Center.
3. File a medical report.
4. Make an appointment with the individual school or division for academic advisement.
5. Pay balance of tuition and/or housing fees by the stipulated deadline.
6. Register for classes when notified.

CREDIT FOR STANDARDIZED TESTING
The maximum number of credits that can be counted toward the degree from college courses taken while in high school, Advanced Placement subject tests, and International Baccalaureate higher level examinations is 32. A maximum of 8 test credits may be applied toward the general education requirement; the remainder may only be applied to the elective requirement. The exception is the dance program, where credit is not granted for standardized tests. Once a student has enrolled, all credits toward the degree must be taken as course work. Applicants should consult the Undergraduate Admissions Processing Center for specific regulations regarding acceptable scores and types of tests.

ADVANCED PLACEMENT PROGRAM
In accordance with New York University policy, students may receive college credit toward their degree for test results of 5 or 4. See the chart concerning those Advanced Placement test scores for which credit is given. Students receiving credit toward the degree may not take the corresponding college-level course for credit. If they do, they will lose the Advanced Placement credit.

For more information, students should consult the Office of Undergraduate Admissions, New York University, 605 Broadway, 11th Floor, New York, NY 10012-2339; admissions.nyu.edu.

INTERNATIONAL BACCALAUREATE EQUIVALENCIES
Up to 8 credits of credit are awarded for scores of 6, or 7 on relevant higher level exams with NYU course equivalencies.

Dan Sandford, Director
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Tisch School of the Arts
New York University
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212-998-1918
E-mail: tisch.gradadmissions@nyu.edu
Web site: www.graduate.tisch.nyu.edu

Applicants seeking entry to the departments of Performance Studies and Cinema Studies (M.A. and Ph.D. degrees) should see page 182.

The graduate departments of the Tisch School of the Arts offer advanced course work to qualified men and women who have received an accredited baccalaureate degree. Specific entrance requirements vary according to the program of graduate study. Please read the departmental sections of the bulletin carefully.

Prospective students wanting more information about graduate admission may contact the Office of Graduate Admissions at the above address.

THE ADMISSION PROCESS
The graduate application must be completed online. Visit the above Web site for further information.

The following materials are required:

1. Current online graduate application for admission.
2. Nonreturnable application fee.

Applicants are advised to plan the application well in advance of the filing deadline by contacting potential recommenders and gathering all required post-secondary academic transcripts.

Supporting credentials including transcripts, the personal statement, the resume, and academic writing samples (where required) should be uploaded to the online application.

Letters of recommendation should be uploaded directly online by the recommender on or before the application deadline.

Audition arrangements for the Graduate Acting Program and the Department of Dance, as well as interviews for the Department of Design for Stage and Film, are initiated directly by the department or program after the application has been received by the Office of Graduate Admissions.

Applicants filing for admission to the Kanbar Institute of Film and Television, the Goldberg Department of Dramatic Writing, the Interactive...
Admission Process section.

Graduate study as described above in the residents of the United States must complete the application for admission to graduate study as described above in the Admission Process section.

Certified English translations must accompany documents in languages other than English. Application processing begins when the Office of Graduate Admissions receives all supporting documentation.

The University expects all students to demonstrate the ability to understand and communicate in English, both orally and in written form. To evaluate proficiency, the school requires applicants whose native language is other than English to take any one of the following:

1. The Test of English as a Foreign Language (TOEFL). Information may be obtained directly from the Educational Testing Services at www.toefl.org. When requesting official score reports, each student should list the Tisch School of the Arts, 9633. To expedite processing, international students may send their own copy of the TOEFL results to the Office of Graduate Admissions with the application materials provided the official copy is sent soon after.

2. The Test of the International English Language Testing System (IELTS). Information regarding test dates and testing centers around the world may be obtained directly by visiting the Web site at www.ielts.org.

3. Applicants in the New York City area may take, in lieu of the TOEFL or IELTS, the English proficiency test at New York University’s American Language Institute (ALI), located at 7 East 12th Street, in Greenwich Village. To find out the list of dates the test is offered, please call 212-998-7040. The Web site is www.scps.nyu.edu/ali.

Because English proficiency is essential to a student’s success, candidates accepted for admission may need to undergo further on-site English proficiency testing prior to meeting with their academic adviser. The school reserves the right to require noncredit English courses to be taken prior to, or in conjunction with, academic course work until language proficiency is reached. International applicants should bear in mind that this will entail additional expense and extend the time normally required to complete the degree.

Financial documentation is not required when filing an application although students should provide a reasonable estimate as to the expected sources of funding including personal savings, assistance from family, home government, home country lenders, and transnational agencies, foundations and organizations that provide this type of assistance. International students are not excluded from consideration for scholarships awarded directly by the Department they are applying to but they should take into consideration that financial aid is limited for the most part. If the applicant is accepted, instructions for completing request for the I-20/DS-2019 will be included in the acceptance packet.

Appropriate evidence of financial ability must be submitted with the request for I-20/DS-2019 to the Office of Global Services (OGS) in order for the appropriate visa document to be issued. Prospective as well as newly accepted students should view the multimedia tutorial for international students at www.nyu.edu/oiss. After accessing the home page, students and prospective students should click on “guide for international students” under the “Resources” heading. By clicking “launch” the tutorial will be enabled.

See also Office for Global Services, page 248.

The American Language Institute

The American Language Institute of the School of Continuing and Professional Studies of New York University offers intensive courses in English for students with little or no proficiency in the language. It also offers the Advanced Workshop Program in English for prospective students with substantial English proficiency, but insufficient proficiency for undertaking a full-time conservative training (M.F.A.) or academic program (M.A., M.P.S.). The institute also offers specialized professional courses in accent reduction, grammar, and American business English. Individuals who wish to obtain additional information about the American Language Institute may telephone or visit the office weekdays throughout the year between the hours of 9 a.m. and 6:30 p.m. (Fridays until 5 p.m.), or they may write to The American Language Institute, School of Continuing and Professional Studies, New York University, 7 East 12th Street, New York, NY 10003; telephone: 212-998-7040; fax: 212-995-4135; e-mail: ali@nyu.edu; Web: www.scps.nyu.edu/ali.

READMISSION OF FORMER GRADUATE STUDENTS

Any former student who has been out of attendance for one term or more without an approved leave of absence and who wishes to return to the school must apply for readmission by obtaining an application from the Office of Graduate Admissions via e-mail at tisch.gradadmissions@nyu.edu or by telephone at 212-998-1918. Applicants for readmission...
must download, fill out, and submit the application prior to the semester in which they wish to return. In addition to a processing fee, a one-page statement explaining their absence and defining their goals for completion of the degree must be enclosed. In some cases a copy of the transcript from the applicant’s undergraduate work is required.

An application for readmission will be carefully reviewed by the Department. The decision to readmit will be done in accordance with school as well as departmental policy governing: time limit to complete the degree; re- validation of all completed course work and its relevance with current academic requirements; and the likelihood that the candidate will be able to successfully meet all remaining requirements for the degree. Please consult page 237 for specific information on time limits for completion of a degree.

ADMISSION APPLICATION FILING DEADLINES

Applications with all supporting credentials are due as follows*. Admission is for the fall semester only except as noted:

<table>
<thead>
<tr>
<th>Program</th>
<th>Deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Acting</td>
<td>January 1</td>
</tr>
<tr>
<td>Arts Politics</td>
<td>January 1</td>
</tr>
<tr>
<td>Graduate Cinema Studies</td>
<td>December 1</td>
</tr>
<tr>
<td>Graduate Dance</td>
<td>January 1</td>
</tr>
<tr>
<td>Design for Stage and Film</td>
<td>January 1</td>
</tr>
<tr>
<td>Graduate Dramatic Writing</td>
<td>December 1</td>
</tr>
<tr>
<td>Dual M.B.A./M.F.A. degree Program in Film Producing</td>
<td>December 1</td>
</tr>
<tr>
<td>Interactive Telecommunications</td>
<td>December 1</td>
</tr>
<tr>
<td>Games Design</td>
<td>December 1</td>
</tr>
<tr>
<td>Graduate Kanbar Institute of Film Production</td>
<td>December 1</td>
</tr>
<tr>
<td>Interactive Telecommunications</td>
<td>December 1</td>
</tr>
<tr>
<td>Moving Image Archiving and Preservation</td>
<td>December 1</td>
</tr>
<tr>
<td>Graduate Musical Theatre Writing</td>
<td>February 1</td>
</tr>
<tr>
<td>Performance Studies</td>
<td>December 1</td>
</tr>
</tbody>
</table>

*Subject to change. Consult current application.

FINANCIAL AID APPLICATION

Prospective applicants interested in receiving financial aid should consult the financial aid section beginning on page 233. Students needing financial aid should place a check in the “yes” box on the financial aid question in the application for admission. New York University requires U.S. students to submit only the Free Application for Federal Student Aid (FAFSA). In addition, New York State residents must file the New York State Tuition Assistance Program (TAP) application. It is never too late to complete and submit either of these forms but applicants are strongly encouraged to file one or both no later than February 15 in order to prevent delays in the award package issued to all accepted students by the New York University Office of Financial Aid.

The link to the FAFSA application, which also provides information on financing alternatives and types of available aid, is www.nyu.edu/financial.aid.

THE ENROLLMENT PROCESS

The enrollment process for graduate students is the same as for undergraduates. See page 222.

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Graduate: M.A., Ph.D.

Dan Sandford, Director
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Tisch School of the Arts
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726 Broadway, 2nd floor
New York, NY 10003
212-998-1909
E-mail: tisch.gradadmissions@nyu.edu
Web site: http://graduate.tisch.nyu.edu/

The graduate departments of the Tisch School of the Arts offer advanced course work to qualified men and women who have received an accredited baccalaureate degree. Specific entrance requirements vary according to the program of graduate study. Please read the departmental sections of the bulletin carefully.

Prospective students wanting more information about graduate admission may contact the Office of Graduate Admissions at the above address.

The Departments of Performance Studies and Cinema Studies are administered through the Tisch School of the Arts. However, with the exception of the M.A. in Moving Image Archiving and Preservation, which is conferred by New York University through the Tisch School of the Arts, New York University confers the degrees through the Graduate School of Arts and Science. The information in this section includes guidelines from the Graduate School of Arts and Science and should be read in conjunction with the departmental sections of this bulletin as well as the admissions information above.

Admission to the Graduate School of Arts and Science is offered to applicants of sound character and emotional stability who hold the bachelor’s degree (or equivalent foreign credentials) and who show promise of superior scholarly achievement. An applicant is judged by the following criteria: academic record; recommendations of instructors and others qualified to evaluate academic ability, character, interest, and potential; and academic or professional honors. Where relevant, an applicant may also be judged by test scores and practical experience. Applicants are considered regardless of sex, race, color, religion, national origin, or sexual orientation.

Students who withdraw, or who do not register within the time for which the offer of admission is valid, must file a new application. Students who have not registered for one academic year and who have not obtained a leave of absence must reapply.

No student is permitted to register unless he or she has been notified of acceptance by the Office of Graduate Admissions. Admission to study does not imply admission to degree candidacy. Further requirements, as outlined in other sections of this bulletin, must be met for degree candidacy.

Applicants with international credentials and/or nonimmigrant visas should see the special section that applies to them, below, for further information.

THE ADMISSION PROCESS

The graduate application must be completed online. Visit www.graduate.tisch.nyu.edu for further information.

The following are required:
1. Current online graduate application for admission.
2. Nonreturnable application fee.

Applicants are advised to plan the application well in advance of the filing deadline by contacting potential recommenders and gathering all required
Postsecondary academic transcripts. Supporting credentials such as transcripts, the personal statement, the résumé, and academic writing samples should be uploaded to the online application.

Letters of recommendation should be uploaded directly online by the recommender on or before the application deadline.

In general, notification of the admission decision for the Department of Cinema Studies and the Ph.D. degree in Performance Studies is made some time after February 1 and usually no later than March 15. Candidates seeking admission to the M.A. degree program in Performance Studies are usually notified in February as they are required to complete studies in the summer.

Applications submitted after the filing deadlines will only be considered in rare cases and in the order received as long as space in the department of the applicant’s choice is available.

ADMISSION APPLICATION FILING DEADLINES
Applications for the two departments that offer the M.A. and Ph.D. degrees are as follows:
Performance Studies—December 1
Cinema Studies—December 1

ADMISSION CREDENTIALS
Due to the volume of applications received, the Office of Graduate Admissions is unable to contact undergraduate schools or persons listed as references to request missing transcripts or letters of recommendation.

An applicant must provide final, official transcripts from the institution that awarded the bachelor’s degree and from all graduate schools attended. In the case where an applicant is currently completing a program of study leading to a degree, a provisional official transcript is acceptable as long as the final copy showing the degree awarded is sent upon completion of studies. Transcripts must also be submitted for undergraduate course work done at institutions other than the one that granted the bachelor’s degree. Students who have not received the bachelor’s degree at the time of application may apply provisionally into the programs of the department. Such students should submit transcripts showing course work completed at the time of application. Acceptance will remain conditional until the bachelor’s (and, if necessary, the master’s) degree has been awarded and final official transcripts showing conferral of the degree have been submitted to the Office of Graduate Admissions.

Three letters of recommendation are required, preferably from faculty members who have instructed the applicant in the same field in which graduate study will be pursued or in the major field of study up to the time of application.

Test results from the Graduate Record Examination (GRE) are required by the Department of Cinema Studies for the Ph.D. level only. Applicants should arrange to take the GRE through the Educational Testing Service, Princeton, NJ 08540, 609-771-7670 or 1-800-GRE-CALL (see also www.gre.org). Scores must be reported through the Educational Testing Service to the Office of Graduate Admissions at the address given above. Students taking the GRE should include the department at New York University on their GRE application. The GRE code number for the Tisch School of the Arts is 2357.

All documents submitted in support of applications become part of the permanent records of the school and are not returned or duplicated for any purpose. All admissions are provisional until final official transcripts, showing the B.A. (and, if necessary, the M.A.) awarded, are received.

TYPES OF ADMISSION
The Tisch School of the Arts admits students to full-time degree programs of study. On the graduate level, the Department of Cinema Studies can accept part-time students. Admission is granted for the fall term only for the following degree programs: Cinema Studies M.A., Ph.D.; Performance Studies Ph.D. Accepted students to the M.A. degree program in Performance Studies must start in the Summer term. There are no exceptions to this. Graduate students enter the University having received an undergraduate degree from an accredited college.

NONDEGREE STUDENTS/ NONMATRICULANTS
Though it is very rare, applicants may be accepted under a non-degree classification, with or without conditions of admission. Normally, non-degree status is accorded at the discretion of the department, and these applicants not seeking degrees must meet the same scholastic standards and application deadlines as students who are seeking degrees, both for admission and during enrollment. Non-degree students are considered non-matriculants, and courses taken under this designation are normally, but not necessarily, applicable toward a degree should the non-degree student subsequently decide to pursue a degree. No more than 12 units may be taken under non-degree status. Because of this point limitation, international students are not eligible for non-degree status except in special circumstances. Students with non-degree status are not eligible for university, departmental, school or federal financial aid.

VISITING STUDENTS
Applicants wishing to enroll as visiting students in the fall or spring may obtain a Visiting Student Permit to Register from the Office of Graduate Admissions, Tisch School of the Arts, New York University, 726 Broadway, 2nd Floor, New York, NY 10003. These forms are to be completed and signed by the applicant and the dean of the student’s home institution. The student must submit the permit at registration to the department offering the course. Such registration is on a non-matriculated basis and is restricted to the Departments of Cinema Studies and Performance Studies. Visiting students may take no more than a cumulative total of 12 units within one semester. All satisfactorily completed courses are awarded full credit by the school. No supplementary credentials are required for visiting student status. If a registered visiting student subsequently decides to apply for admission as a regular student in the school, the usual application for admission with supporting credentials must be submitted.

READMISSION OF FORMER GRADUATE STUDENTS
Any former student who has been out of attendance for one term or more without an approved leave of absence and who wishes to return to the school must apply for readmission by obtaining an application from the Office of Graduate Admissions via e-mail at tisch.gradadmissions@nyu.edu, or by telephone at 212-998-1918. Applicants for readmission must download, fill out, and submit the application prior to the semester in which they wish to return. In addition to a processing fee, a one-page statement explaining their absence and defining their goals for completion of the degree must be enclosed. In some cases a copy of the transcript from the applicant’s undergraduate work is required.

An application for readmission will
be carefully reviewed by the Department. The decision to readmit will be made in accordance with school as well as departmental policy governing: time limit to complete the degree; re-validation of all completed course work and its relevance with current academic requirements; and the likelihood that the candidate will be able to successfully meet all remaining requirements for the degree. Please consult page 237 for specific information on time limits for completion of a degree.

FINANCIAL AID APPLICATION

Prospective applicants to the Cinema Studies and Performance Studies Departments (M.A. and Ph.D.) should consult the financial aid section beginning on page 233.

Students needing financial aid should place a check in the "yes" box on the financial aid question in the application for admission. New York University requires U.S. students to submit only the Free Application for Federal Student Aid (FAFSA). In addition, New York State residents must file the New York State Tuition Assistance Program (TAP) application. It is never too late to complete and submit either of these forms but applicants are excluded from consideration for scholar-

ships awarded directly by the Department they are applying to but should take into consideration that financial aid is limited for the most part. If the applicant is accepted, instruc-

tions for completing request for the I-20/DS-2019 will be included in the acceptance packet.

Appropriate evidence of financial ability must be submitted with the request for I-20/DS-2019 to the Office of Global Services (OGS) in order for the appropriate visa document to be issued. Prospective as well as newly accepted students should view the multimedia tutorial for international students at www.nyu.edu/ioss. After accessing the home page, students and prospective students should click on "guide for international students" under the "Resources" heading. By clicking "launch" the tutorial will be enabled. See also Office for Global Services (OGS), page 246.

The American Language Institute

The American Language Institute of the School of Continuing and Professional Studies of New York University offers intensive courses in English for students with little or no proficiency in the language. It also offers the Advanced Workshop Program in English for students with substantial English proficiency, but insufficient proficiency for undertaking a full-time academic program. Qualified students in this program can often combine English language study with a part-time academic program. This combination may constitute a full-time program of study. The institute also offers specialized professional courses in accent reduction, grammar, and American business English. Individuals who wish to obtain additional information about the American Language Institute may telephone or visit the office weekdays throughout the year between the hours of 9 a.m. and 6 p.m. (Fridays until 5 p.m.), or they may contact the American Language Institute, School of Continuing and Professional Studies, New York University, 7 East 12th Street, New York, NY 10003-7154; telephone: 212-998-7040; fax: 212-995-4135; e-mail: ali@nyu.edu; Web: www.cspi.nyu.edu/ali.

THE ENROLLMENT PROCESS

The enrollment process for graduate students is the same as for undergraduates. See page 257.

Following is the schedule of fees established by the Board of Trustees of New York University for the year 2013-2014. The Board of Trustees reserves the right to alter this schedule without notice.

Note that the registration and services fee covers membership, dues, etc., to the student’s class organization and entitles the student to memberships in such University activities as are supported by this allocation and to receive regularly those University and college publications that are supported in whole, or in part, by the student activities fund. It also includes the University’s health services, emergency and accident coverage, and technology fee.

All fees are payable by the payment deadline date found at www.nyu.edu/bursar/paymentdeadlines. Information from the Office of the Bursar is available online at www.nyu.edu/bursar. The Office of the Bursar is located at 25 West Fourth Street. Checks and drafts are to be drawn to the order of New York University for the exact amount of the tuition and fees required. In the case of overpayment, the balance is refunded upon request by filing a refund application in the Office of the Bursar.

A fee will be charged if payment is not made by the due date on the student’s statement.

The unpaid balance of a student’s account is also subject to an interest charge of 12 percent per annum from the first day of class until payment is received.

Holders of New York State Tuition Assistance Program Awards will be allowed credit toward their tuition fees in the amount of their entitlement, provided they are New York State residents, enrolled on a full-time basis, and present with their schedule/bill the Award Certificate for the applicable term.

Students who receive awards after registration will receive a check from the University after the New York State payment has been received by the Office of the Bursar and the Office of the University Registrar has confirmed eligibility.

The following is an explanatory schedule of fees for 2013-2014.

B.A., B.F.A.

Tuition for Full-Time Study 2013-2014

Tuition, 12 to 18 credits, per term..............................$23,433.00
Nonreturnable registration and services fee, per term......$1,188.00
Additional tuition per credit, per term, 19 or more credits (includes a nonreturnable registration and services fee of $64.00)..........................$1,530.00

Part-Time Study, 2013-2014

Tuition, per credit, per term...$1,466.00
Nonreturnable registration and services fee, first credit Fall term 2013.................................$443.00
Spring term 2014.................................$461.00


Tuition for Full-Time Study, 2013-2014

Tuition, 12 to 18 credits, per term...........................$24,128.00
Nonreturnable registration and services fee, per term......$1,188.00
Additional tuition per credit, per term, 19 or more credits (includes a nonreturnable registration and services fee of $64.00)..........................$1,510.00

Part-Time Study, 2013-2014

Tuition, per credit, per term...$1,510.00
Nonreturnable registration and services fee, first credit Fall term 2013.................................$443.00
Spring term 2014.................................$461.00

Tuition, Fees, and Expenses for M.A. and Ph.D. (through GSAS)

Following is the schedule of fees established by the Board of Trustees of New York University for 2013-2014. The Board of Trustees reserves the right to alter this schedule of fees without notice.

All fees are payable by the payment deadline date found at www.nyu.edu/bursar/paymentdeadlines. Students can pay at the Office of the Bursar located at 25 West Fourth Street, online (www.nyu.edu/bursar/check), or by mail. Information from the Office of the Bursar is available online at www.nyu.edu/bursar. Checks and drafts should be drawn to the order of New York University in the exact amount of tuition and fees required. In the case of overpayment, the balance is refunded upon request by filing a refund application in the Office of the Bursar.

A fee will be charged if payment is not made by the due date on the student’s statement.

The unpaid balance of a student’s account is subject to an interest charge of 12 percent per annum from the first day of class until payment is received.

Holders of New York State Fellowship Awards and Tuition Assistance Program Awards will be allowed credit toward their...
Tuition fees in the amount of their entitlement, provided they are New York State residents, enrolled on a full-time basis, and present with their schedule/bill the Award Certificate for the applicable term.

Students who receive awards after registration will receive a check from the University after the New York State payment has been received by the Office of the Bursar and the Office of the University Registrar has confirmed eligibility.

<table>
<thead>
<tr>
<th>Service</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition, per credit</td>
<td>$1,574.00</td>
</tr>
<tr>
<td>Fall term 2013: Nonreturnable registration and services fee, first credit</td>
<td>$443.00</td>
</tr>
<tr>
<td>Spring term 2014: Nonreturnable registration and services fee, first credit</td>
<td>$64.00</td>
</tr>
<tr>
<td>Maintenance of matriculation, per term (Cinema Studies and Performance Studies only)</td>
<td>$425.00</td>
</tr>
<tr>
<td>International Student fee (if in F1 or J1 status), per term</td>
<td>$90.00</td>
</tr>
<tr>
<td>Late payment of tuition</td>
<td>$25.00</td>
</tr>
<tr>
<td>Foreign Language Proficiency Examination (per exam)</td>
<td>$25.00</td>
</tr>
<tr>
<td>Microfilming and binding of the dissertation</td>
<td>$100.00</td>
</tr>
<tr>
<td>Copyright of dissertation (optional)</td>
<td>$45.00</td>
</tr>
</tbody>
</table>

**SPECIAL FEES APPLICABLE TO ALL NEW YORK UNIVERSITY STUDENTS**

Basic Health Insurance Benefit Plan$^{1,2,3}$

(full-time undergraduate students registering for 9 credits or more per term or graduate students enrolling for 6 credits or more per term are automatically enrolled; all others can select):

- Annual ........................................ $2,220.00
- Fall term .................................... $830.00
- Spring term (coverage for the spring and summer terms) .......... $1,390.00
- Summer term (only for students who did not register in the preceding spring term) ...... $611.00

Comprehensive Health Insurance Benefit Plan$^{1,2,3}$ (international students are automatically enrolled; all others can select):

- Annual ........................................ $3,439.00
- Fall term .................................... $1,295.00
- Spring term (coverage for the spring and summer terms) .......... $2,144.00
- Summer term (only for students who did not register in the preceding spring term) ...... $942.00

Stu-Dent Plan (dental service through NYU’s College of Dentistry)

- Primary member ................................ $235.00
- Partner ........................................ $235.00
- Dependent (under age 16) ........................ $83.00
- Renewal membership .............................. $193.00

Penalty fee ..................................... $20.00

Late registration fee commencing with the second week of classes (if permitted to register)

- Undergraduate .................................. $50.00
- Graduate ....................................... $25.00

Late registration fee commencing with the fifth week of classes

- Undergraduate .................................. $100.00
- Graduate ....................................... $50.00

- Makeup examination, per examination .......................... $20.00

**SPECIAL FEES AND EXPENSES APPLICABLE TO TISCH STUDENTS**

Additional fees and expenses that may be applicable to undergraduate students in Tisch School of the Arts. Note, fees may increase without notice.

**Department of Drama, Undergraduate**

Possible travel expenses to studios per week ................ $25.00 (depends on studio assignment)

**Undergraduate Division, Kanbar Institute of Film and Television**

1. Each full-time undergraduate student must pay a nonreturnable laboratory fee per semester .......... $385.00
2. Each student must pay nonreturnable equipment insurance fees for designated courses per semester ................ $95.00
3. Each student must pay nonreturnable liability insurance fees per semester ................ $50.00
4. Projection fee ................................ $17 per credit

The above fees are estimated for the 2013-2014 academic year. Students should expect a 3-5 percent increase in fees each year. In general, each full-time student should expect miscellaneous expenses (personalized equipment accessory items, especially printed texts, supplementary film/video purchases, supplementary lab costs, etc.) per year of $1,200; however, students may concentrate in less costly areas.

Additionally, those select students who choose to specialize in film production only at the advanced level and who elect to mount personal film projects may incur significant additional production expenses.

**Gaming Center**

Lab fee .......................................... $120.00

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1 Waiver option available.
2 Students automatically enrolled in the Basic Plan or the Comprehensive Plan can change between plans, waive the plan entirely (and show proof of other acceptable health insurance).
3 Visit www.nyu.edu/shc for more information.
Department of Photography and Imaging
1. Freshmen will need a 35 mm camera with a built-in or hand-held light meter.
2. All photography and imaging majors are assessed a lab fee each semester of enrollment. For the 2013-2015 academic year, the anticipated lab fee is $360 (subject to change). Each year there is a small increase to the fee. All nonmajors enrolled in photography and imaging courses are assessed one lab fee per production course.

Department of Cinema Studies
A nonreturnable laboratory and projection fee is charged for all CINE-UT courses, per credit $17.00

Department of Design for Stage and Film, Personal Expenses
First-year estimates include the purchase of a drafting table and basic art supplies. Second- and third-year estimates assume ongoing art supply needs.

Graduate Division, Kanbar Institute of Film and Television
1. The institute provides cameras and other equipment for student productions, a sound stage (in the second and third years), postproduction facilities for editing and sound mixing, and some support for film stock and processing. The director of any student project is responsible for all other production expenses. In recent years, the range of these costs has been as follows: for the three first-year films together, $3,000; for the second-year film, $5,000-$10,000; for the thesis short film, $10,000 and up, and for the thesis feature film, a wide range depending on the style, cast, location, etc. It is possible to hold these costs down, but the great majority of student directors spend the indicated amounts.
2. Each graduate student must pay a nonreturnable laboratory fee, per semester: $670.00 (AY 11/12, subject to annual increase)
3. Mandatory nonreturnable equipment insurance fee, per semester: $95.00 (AY 11/12, subject to annual increase)
4. Mandatory nonreturnable liability insurance fee, per semester: $56.00 (AY 11/12, subject to annual increase)

Note: Laboratory fees (except for cinema studies) will increase commensurately with tuition.

<table>
<thead>
<tr>
<th>Estimate of Expenses for Full-Time Entering Undergraduate Tisch Students for 2013-2014</th>
<th>Those Living in a Residence Hall1</th>
<th>Those Living at Home</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition and mandatory fees</td>
<td>$46,866.00</td>
<td>$46,866.00</td>
</tr>
<tr>
<td>School based fees</td>
<td>$500.00</td>
<td>500.00</td>
</tr>
<tr>
<td>Housing and dining1</td>
<td>15,600.00</td>
<td>2,307.00</td>
</tr>
<tr>
<td>Books, supplies, etc. (average)</td>
<td>1,100.00</td>
<td>1,100.00</td>
</tr>
<tr>
<td>Personal</td>
<td>1,500.00</td>
<td>1,000.00</td>
</tr>
<tr>
<td>Transportation</td>
<td>varies</td>
<td>varies</td>
</tr>
<tr>
<td>Total</td>
<td>$65,566.00</td>
<td>$51,773.00</td>
</tr>
</tbody>
</table>

1Based on double occupancy and 19 meal-per-week dining plan.

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition (includes a nonreturnable registration and services fee of $1,188.00 p/sem.)</td>
<td>$50,632.00</td>
</tr>
<tr>
<td>Campus Housing1</td>
<td>$19,708.00</td>
</tr>
<tr>
<td>Total</td>
<td>$70,340.00</td>
</tr>
</tbody>
</table>

1Based on Single Room (private room in suite) for the 2013-2014 academic year. Please consider dining, books and supplies, clothing, laundry, transportation, and other incidentals when computing your additional expenses.
Policies on Payment

The University reserves the right to deny registration and withhold all information regarding the record of any student who is in arrears in the payment of tuition, fees, loans, or other charges (including charges for housing, dining, or other activities or services) for as long as any arrears remain.

Diplomas of students in arrears will be held until their financial obligations to the University are fulfilled, and they have been cleared by the Bursar. Graduates with a diploma hold may contact the Office of the Bursar at 212-998-2806 to clear arrears or to discuss their financial status at the University.

DEFERRED PAYMENT PLAN

The Deferred Payment Plan allows you to pay 50 percent of your net balance due for the current term on the payment due date and defer the remaining 50 percent until later in the semester. This plan is available to students who meet the following eligibility requirements:

- Matriculated and registered for 6 or more units
- Without a previously unsatisfactory university credit record
- Not in arrears (past due) for any University charge or loan

The plan includes a nonrefundable application fee of $50.00, which is to be included with the initial payment on the payment due date.

Interest at a rate of one percent per month on the unpaid balance will be assessed if payment is not made in full by the final installment due date.

A late payment fee will be assessed on any late payments. A separate deferred payment plan application and agreement is required for each semester this plan is used. The Deferred Payment Plan will be available in July at www.nyu.edu/bursar/forms for the fall semester and in December for the spring semester.

For additional information, please visit the Office of the Bursar Web site: www.nyu.edu/bursar/paymentplan or contact (212) 998-2806.

MAINTENANCE OF MATRICULATION FOR M.F.A., M.P.S., AND M.A. (MOVING IMAGE ARCHIVING AND PRESERVATION) STUDENTS

Please note: Students enrolled for the M.A. or Ph.D. degree through the cinema studies and performance studies departments should consult the GSAS Bulletin concerning maintenance of matriculation and equivalency policies and fees, which differ from those listed below.

Graduate students who have completed all course work, but have yet to complete final thesis requirements, must maintain matriculation each fall and spring semester until all degree requirements are fulfilled. To maintain matriculation, students complete a registration form in their department using the appropriate course number. In addition to the maintenance of matriculation fee, students are charged a registration and services fee by the University. Student health insurance fees are charged for those who opt to enroll in one of the available plans.

Special Note on Graduate Film and Interactive Telecommunications: Because students are eligible to use equipment while maintaining matriculation to complete the thesis, students are assessed mandatory lab and equipment insurance fees in addition to those listed above.

Equivalency

Certification of full-time or half-time equivalency status can be important for one or more of the following reasons: (1) eligibility for financial aid; (2) renewal or fulfillment of the terms of a student visa; (3) deferral of student loan repayments; (4) eligibility for certain health insurance plans.

Full-time equivalency: A student may be judged by her or his department as full-time equivalent if she or he is engaged in at least 20 hours of work on the thesis project each week of the semester.

Half-time equivalency: A student may be judged by her or his department as half-time equivalent if she or he is engaged in at least 10 hours of work on the thesis project each week of the semester.

Equivalency while registered for course work: A student may be judged as full-time or half-time equivalent through a combination of registered course work (6 units being the equivalent of 20 hours per week) and work on the thesis project.

Time limits on equivalency: A student maintaining matriculation may be certified as full-time equivalent for a maximum of two consecutive semesters. A student may be certified as half-time equivalent for a maximum of four consecutive semesters.

CHANGE OF PROGRAM (DROPPING/ADDING CLASSES)

Note: The Change of Program Form is commonly referred to as a Drop/Add Form.

There may be a number of reasons why you might need to change your course of study before or during the semester. Be sure to read and follow these procedures carefully.

The following information applies only to the fall and spring semesters. Although the same procedure for withdrawing from summer classes is applicable, the refund schedule is accelerated at www.nyu.edu/bursar/refund. You should consult the summer withdrawal schedule on the University Registrar’s Web site at www.nyu.edu/registrar.

There are a number of regulations and a strict calendar of deadlines governing changes in your program. Please consult the drop/add and refund schedule at www.nyu.edu/bursar/refund. You will see that your refund and the notation appearing on your transcript are affected.

The process of changing your program begins in your department. Although you can drop/add using the online Albert registration system during the first two weeks of classes, you are responsible for adhering to the academic program approved by your departmental adviser. Please note: Rules for the school in which a student is registered apply when dropping or adding a class, not the school in which the course is offered. For example, TSOA drop/add policy applies to TSOA students who may be enrolled in CAS courses.

After Albert registration ends (at the end of the second week of the term), you must fill out a drop/add form and have it signed and stamped by your department approving your change of program. After the third week of the semester, the drop/add period is considered over. Any program change after the end of the third week requires three separate approvals: (1) written permission of the instructor (if you are adding a course); (2) departmental approval; (3) approval by the associate dean for student affairs.
Courses cannot be dropped after the ninth week of the semester. Remember that if you stop attending a class, it is not an official withdrawal; if you do not officially withdraw, you will be graded accordingly. Students who wish to drop all classes for a current semester must complete the online withdrawal form, available on the registrar’s Web site at www.nyu.edu/registrar.

University Refund Policy

REFUND RESULTING FROM A COURSE WITHDRAWAL
If you withdraw from a course or withdraw completely, your registration is subject to the university Refund Schedule policy.

REFUND RESULTING FROM TITLE IV AID
If the receipt of your TITLE IV aid (Stafford, PLUS, PELL, SEOG, etc.) results in a credit balance, a refund check in your name will automatically be mailed to you. If your account is paid partly by a Parent Plus Loan and results in a credit balance, the check is drawn to the borrower to the extent of the PLUS loan proceeds.

Note: TITLE IV aid can only be credited towards institutional charges. Non-institutional charges such as finance charges, late payment fees, etc. cannot be paid from your TITLE IV aid. This may result in a refund being generated leaving an outstanding balance on your account for which you are responsible.

Students receiving TITLE IV aid who withdraw completely may be billed for remaining NYU account balances resulting from the mandatory return of funds to the U.S. government.

REFUND RESULTING FROM STUDENT AID OR OVERPAYMENT
If your tuition account has a credit balance because of excess aid or overpayment, you must complete the Refund Application.

FASTEST WAY TO RECEIVE YOUR REFUND
Direct Deposit is the fastest and most secure way to receive your refund. By electing this option, a student’s refund will be directly deposited into their checking account, at the financial institution of choice, which will ultimately be faster than waiting for the check to arrive in the mail.

Fall and Spring Undergraduate Refund Schedule

The Refund Schedule below is for Undergraduate students who are dropping classes, but will remain enrolled in at least one course.

For Undergraduate students who “Completely Withdraw” from ALL courses during the semester, please see the Undergraduate Refund Schedule for Complete Withdrawal on the Bursar website at www.nyu.edu/bursar.

FALL 2013
First day of Classes—September 3, 2013
Courses dropped during the first two weeks of the semester (through September 17, 2013) 100% of Tuition & Fees Prior to 9/17/2013
Courses dropped after the first two weeks of the semester NO REFUND 9/18/2013 - Forward

Please note that ALL fees (including school related fees) are non-refundable after the Second Calendar Week of the semester.

SPRING 2014
First day of Classes—January 27, 2014
Courses dropped during the first two weeks of the semester (through February 11, 2014) 100% of Tuition & Fees Prior to 2/11/2014
Courses dropped after the first two weeks of the semester NO REFUND 2/11/2014 - Forward

Please note that ALL fees (including school related fees) are non-refundable after the Second Calendar Week of the semester.
New York University awards financial aid in an effort to help students meet the difference between their own resources and the cost of education. All awards are subject to availability of funds and the student’s demonstrated need. Renewal of assistance depends on annual reevaluation of a student’s need, the availability of funds, the successful completion of the previous year, and satisfactory progress toward completion of degree requirements. In addition, students must meet the published filing deadlines.

How to Apply

All students should apply every year for financial assistance. NYU requires the CSS/Financial Aid PROFILE application for new freshmen only, the Free Application for Federal Student Aid (FAFSA) for all students, and, for residents of New York State, the New York State Tuition Assistance Program (TAP) application for undergraduates only. The school code for NYU is 002785. The CSS/Financial Aid PROFILE application is administered by the College Scholarship Service (the financial aid division of The College Board) and collects information used by many private universities to award institutional (non-government) financial aid funds. For more information, please visit the website, http://www.nyu.edu/admissions/financial-aid-and-scholarships/financial-aid-at-nyu.html.

To be assured of full consideration for all available support, students must apply for financial aid by the appropriate deadline. The CSS/Financial Aid PROFILE can be submitted in the fall as early as October 1, but not later than February 15 (12:00 midnight EST).

The most important deadlines are:

- **February 15**: Fall semester—new freshmen
- **November 1**: Students beginning in spring semester
- **April 1**: All other students (including summer sessions)

Students requiring summer financial aid must submit a summer aid application in addition to the FAFSA and TAP application.

**ELIGIBILITY FOR FINANCIAL AID**

To be considered for financial aid, students must be officially admitted to NYU or matriculated in a degree program and making satisfactory academic progress toward degree requirements. Financial aid awards are not automatically renewed each year. Continuing students must submit the FAFSA each year, continue to demonstrate financial need, make satisfactory progress toward degree requirements, and be in good academic standing.

Notice: Satisfactory academic progress evaluations and policies are subject to change effective July 1, 2013. Please consult www.nyu.edu/financial.aid for current information (see Policies in the lower right column of the home page).

Withdrawal

Students receiving federal student aid who withdraw completely may be billed for remaining balances resulting from the mandatory return of funds to the U.S. government. The amount of federal aid “earned” up to that point is determined by the withdrawal date and a calculation based upon the federally prescribed formula. Generally, federal assistance is earned on a pro-rata basis.

**SCHOLARSHIPS AND GRANTS**

Eligibility for merit-based and/or need-based scholarships at NYU is determined upon entrance to the University based on prior academic strengths and, if you apply for financial aid, your demonstrated financial need, based on submission of the FAFSA.
University-Sponsored and University-Administered Programs

Through the generosity of its alumni and other concerned citizens, as well as from funds supplied by the federal government, the University is able to provide an extensive financial aid program for its students. Awards are competitive and are based on a combination of academic achievement, applicable test scores, and, in most cases, financial need. No separate application is necessary.

Federal Scholarships and Grants
Eligibility is based on submission of the FAFSA, and no separate application is necessary.

Tisch School of the Arts Scholarships

In addition to the scholarship and grant awards made through the Office of Financial Aid (described above), a number of Tisch School of the Arts scholarships are given each year to students who are deemed exceptionally talented by the faculty and who have demonstrated need. The scholarships normally are awarded to returning students upon faculty recommendation. These scholarships are made possible by the generosity of private donors. Awards include the following:

UNDERGRADUATE
Alec Baldwin Drama Scholarship
Robert Colesberry Scholarship
Chris Columbus Family Scholarship
William Grant Crosby Memorial Scholarship
Dalio Family Foundation Scholarship
Robert A. Daly Scholarship
Seymour Epstein Television Writing Scholarship
Jay Eisenstat Memorial Scholarship
Emerson Scholarship
Dan Hartman Scholarship
Matthew Fleece Scholarship
The Friars Foundation Scholarship
Paulette Goddard Scholarships
Michael and Anna Havas Film Institute Scholarship
Ron and Cheryl Howard Family Foundation Scholarship
Gareth B. Hughes Memorial Scholarship
Willard T. C. Johnson Fellowships
Bahoric Meisel Scholarship for Women Cinematographers
Corinn A. Miller Memorial Scholarship
Arthur and Sydelle Meyer Scholarship

State Grants
New York State offers a wide variety of grants and scholarships to residents, subject to the annual availability of funds. Application is made directly to the state and grants are awarded by the state. New York State programs are listed at www.hec.com.

Some students from outside New York State may qualify for funds from their own state scholarship programs that can be used at New York University. Contact your state financial aid agency (call 1-800-433-3245 to get its telephone number and address) to ask about program requirements and application procedures. When you receive an eligibility notice from your state program, you should submit it immediately to the NYU Office of Financial Aid.

Scholarships and Grants from Other Organizations
Students may be eligible for a private scholarship or grant from an outside agency. Some sources to explore are employers, unions, professional organizations, and community and special interest groups. A number of extensive scholarship search resources are available free online, and several are featured at www.nyu.edu/financial.aid. Students must notify the Office of Financial Aid if they receive funds from any of these sources.

GRADUATE
ASCAP Foundation/Max Dreyfus Scholarship
ASCAP Foundation/Frederick Loewe Scholarship
Bernie Brillstein Scholarship
Iris and B. Cantor Scholarship
Batima Tene Cochran Memorial Scholarship
Dalio Family Foundation Scholarship
Olympia Dukakis Scholarship
Ettinger Scholarship
Betty Green Fischhoff Trouper Scholarship
Paulette Goddard Scholarship in Playwriting
Burton A. Goldberg Fellowship
David Golden Scholarship
Peter D. Gould Scholarship
E. Y. Harburg/ASCAP Scholarship
Michael and Anna Havas Film Institute Scholarship
Alma and Alfred Hitchcock Fellowship
Willard T. C. Johnson Fellowships
Gary Kalkin Memorial Fellowship
Maurice Kanbar Scholarship
Sylvia Deutscher Kushner Memorial Scholarship
Ang Lee Scholarship
Frederick Loewe ASCAP Scholarship
Walter Manley Scholarship
Felicia Montealegre Scholarships
Eric and Mark Myers Scholarship
Leigh Rand Scholarship
Steven J. Ross Scholarship
Manus Salzman Scholarship
May and Samuel Rudin Scholarship
J. S. Seidman Scholarship
Mel Silverman Scholarship
Oliver Smith Scholarship
Jean Stein Scholarship
Lee Stevens Scholarship
Tisch Achievement Scholarship
Ron Van Lieu Scholarship
Paul Walker Scholarship
Lew and Edie Wasserman Scholarship
Alexis Ficks Welsh Scholarship
Ora Laas Witte Scholarship

Tisch School of the Arts Production Awards

A number of production awards are granted annually to students in the Kanbar Institute of Film and Television. The following production awards are made possible by the generosity of private donors and are generally awarded to
returning juniors and seniors or graduate students working on film projects of exceptional merit as determined by the faculty.

**UNDERGRADUATE**
Clive Davis Award for Excellence in Music in Film
Thomas William Gidro-Frank Film Production Award
George A. Heinemann Film Production Award
Haig Manoogian Memorial Film Production Award
Richard Protovin Animation Scholarship
Malcolm Ross Film Production Award
Richard Vague Film Production Award
Warner Bros. Film Award

**GRADUATE**
Clive Davis Award for Excellence in Music in Film
Sara Driver Post-Production Award
Spike Lee Fellowships
Haig Manoogian Memorial Film Production Award
Riese Award
Martin E. Segal Prize
Richard Vague Film Production Award
Warner Bros. Film Award

**A Special Note to Cinema Studies and Performance Studies Students:**
M.A. and Ph.D. degrees are officially awarded through the Graduate School of Arts and Science; students in cinema studies and performance studies are urged to consult the financial aid section of the GSAS bulletin for additional information.

**LOAN PROGRAMS**

**STUDENT EMPLOYMENT**
Wasserman Center for Career Development.
133 East 13th Street, 2nd Floor; 212-998-4730
www.nyu.edu/careerdevelopment/
Most financial aid award packages include work-study. This means that students are eligible to participate in the Federal Work-Study Program and may earn up to the amount recommended in their award package. Work-study wages are paid directly to the student on a biweekly basis and are normally used for books, transportation, and personal expenses.

**Resident Assistantships.** Resident assistants reside in the residence halls and are responsible for organizing, implementing, and evaluating social and educational activities. Compensation is room and/or board, and/or a stipend.

**TUITION REMISSION**
Members of the NYU staff, teaching staff, and officers or administrators and their dependents who are eligible for NYU tuition remission are eligible for other forms of financial aid administered by the University (including merit awards). Eligibility can be reviewed for undergraduates only for other types of aid including: Federal Direct Loans, Federal Unsubsidized Loans, Federal Direct Plus loans for the parents of dependent children and for graduate and professional students, TAP Grants, Federal Pell Grants (undergraduate only), and some private (non-federal) alternative loan programs if the appropriate Free Application for Federal Student Aid is completed. Details about tuition remission eligibility information can be obtained at www.nyu.edu/employees/benefit.html.

**EMPLOYEE EDUCATION PLANS**
Many companies pay all or part of the tuition of their employees under tuition refund plans. Employed students attending the University should ask their personnel officers or training directors about the existence of a company tuition plan. Students who receive tuition reimbursement and NYU employees who receive tuition remission from NYU must notify the Office of Financial Aid if they receive this benefit.

**FINANCIAL AID RENEWAL AND ACADEMIC REVIEW**
To be considered for financial aid each year, students must make satisfactory academic progress toward completion of their degree requirements.

**Undergraduate Students**
Undergraduate students must earn a passing grade (A, B, C, D, or P) in a minimum of 76 percent of the courses in which they are enrolled each academic year (fall, spring and summer semesters) and maintain a cumulative grade point average of at least 2.0.

**Graduate Students**
Graduate students must earn a passing grade (A, B, C, D, or P) in a minimum of 80 percent (66 percent for GSAS students, 75 percent for law students) of the courses in which they are enrolled each academic year (fall, spring and summer semesters).

Most graduate schools at the University require a minimum GPA of 3.0. This may vary, so you should consult your academic advisor or refer to the academic requirements published in your school’s bulletin. Normal progress requires completing all courses for which you are registered and progressing toward your degree at a level that compares favorably with other registrants working toward the same degree in the same academic program.

Generally, full-time students register for and complete 12 credit points per semester, achieving a master’s degree in two years and a doctorate degree in five years. The maximum time for completion of degree requirements is available in the Office of the Registrar.

**OPTIONAL PAYMENT PLANS**
Payment plans can help manage your educational expenses. Options are described at www.nyu.edu/bursar/payment.info/plans.html. The following payment plans are summarized. Details may be obtained by calling the Office of the Bursar at 212-998-2806 and asking about financing alternatives.

**New York University Deferred Payment Plan**
If you determine that your family resources combined with your financial aid award will allow you to meet most but not all of your expenses, you may elect to participate in our short-term payment plan program. The Deferred Payment Plan allows you to pay 50 percent of your net balance (i.e., less financial aid) due for the current term and defer the remaining 50 percent until later in the semester. Fall semester payments are due in October and November; spring semester payments are due in March and April. All matriculated NYU undergraduate and graduate students who are registered for 6 or more units and have a satisfactory University credit record are eligible for this program.
**Tuition Pay Plan**

If you foresee the need to spread out your tuition payments (prior to the start of school), you may want to take advantage of the TuitionPay Plan. The TuitionPay Plan is not a loan program. Instead, it is a budget plan administered by Sallie Mae that allows you to stretch out payments for all or, if you prefer, a portion of your educational costs (including tuition, fees, and room and board) less financial aid over the course of the academic year. A non-refundable enrollment fee of $50 is required when applying for the fall and spring plans. This program is available to all undergraduate and graduate students. For further information and deadlines, please call TuitionPay at 800-635-0120.

**New York University Fixed Payment Plan**

The Fixed Payment Plan eliminates the uncertainty of future increases by allowing families to prepay two, three, or four years of tuition, fees, room, and board for full-time undergraduate degree students. The full payment for all semesters must be made at the start of joining the plan. The payment required is determined by the length of the agreement selected and the applicable tuition and fees for the NYU school you will enter. This program is available only to degree-seeking undergraduate students who are not receiving any form of financial aid, loans, or scholarships. This plan does not cover summer or winter semesters.

**NEW YORK UNIVERSITY TUITION STABILIZATION PLAN**

This plan, like the Fixed Payment Plan, allows you, in effect, to eliminate future tuition increases by adding a stabilization charge of $1,000 per semester to current tuition and fees. This rate would then be your guaranteed rate of tuition through all four undergraduate years. Tuition payments under this plan are due on the normal billing dates, and you may deduct approved financial aid amounts from your payments. This plan does not cover summer or winter semesters.

**STUDENT RESPONSIBILITIES**

To be considered for most financial aid at NYU, be sure to complete the CSS Profile required for all new freshman and the Free Application for Federal Student Aid (FAFSA) by the deadline applicable to you. Note, there are three deadline dates referring to the three application due dates to Admissions; Early Decision I, Early Decision II, and Regular Decision. The dates are:

- Early Decision I: November 15,
- Early Decision II: January 15, and
- Regular Decision: February 15

respectively. The best way to file is online at www.fafsa.gov.

- Once complete, be sure to review the results (known as the Student Aid Report, or SAR), and make changes or corrections if necessary.
- Use NYU Albert at albert.nyu.edu to accept your financial aid awards.
- If you submit documents to the Office of Financial Aid, please put your University I.D. number on each page and keep a copy for yourself. Do not submit originals.
- Be certain that you understand the conditions of the awards you accept. Contact the Office of Financial Aid if you have any questions.
- Adhere to deadlines and satisfactory academic progress standards. The Office of Financial Aid will send reminders, but it is the student's responsibility to know and adhere to the information.
- Notify the Office of Financial Aid immediately if you receive an award or financial aid from any other source. A change in your resources may affect your eligibility for student aid.
- Respond immediately to all requests from the Office of Financial Aid. Failure to comply may result in the cancellation of your aid.
- Consult with the Office of Financial Aid immediately if you reduce your academic program to fewer points, or if you are enrolled full-time (at least 12 points) but intend to begin part-time (less than 12 points). Also contact the Office of Financial Aid if there is a change in your housing status. A change in enrollment or housing status may affect the financial aid you receive.
- Be sure to notify the Office of the University Registrar if you move by updating your contact information via NYU Albert at albert.nyu.edu. We use the records of the Office of the University Registrar to administer financial aid.
- Remember that you must reapply for financial aid each year. The NYU entering freshman deadline for filing the FAFSA for the following academic year depends on your type of application. The dates are:
  - Early Decision I: November 15,
  - Early Decision II: January 15, and
  - Regular Decision: February 15

Continuing students and graduate students should consult www.nyu.edu/financial.aid for financial aid deadlines. Failure to meet the NYU deadline may result in a reduction of your aid eligibility.
Each year the Tisch Handbook of Policies and Procedures is published by the Office of Student Affairs. The school's academic and administrative policies are described in considerable detail, and all students are expected to familiarize themselves with the information. The policies given here are of a general nature and should be supplemented with materials provided by the student's department and the school's policy handbook, which can be downloaded from http://students.tisch.nyu.edu/page/acadServices.html. Questions regarding academic policies or procedures should be directed to the Office of Student Affairs, 212-998-1900.

Policies


**ADVISEMENT AND REGISTRATION**

Students are advised individually in their departments. Newly admitted students will receive detailed instructions about registration, orientation, and advisement after the school has been informed that the tuition deposit has been received. Continuing students are advised and register in November and April for the following spring and fall terms, respectively.

To receive credit for a course, a student must register before attending class. No student may attend any course for which he or she has not paid fees.

**TIME LIMITS FOR DEGREES**

All requirements for the B.A. and B.F.A. degrees must be met within eight years from the date of initial matriculation. For graduate students, the maximum time limit for completing all requirements for the M.F.A. and M.P.S. is five years from the date of initial matriculation with the exception of the Graduate Division of the Kanbar Institute of Film and Television. Extensions to these time limits are granted on a year-by-year basis only with the recommendation of the department and the approval of the dean. Such extensions can only be granted in highly exceptional circumstances. Because of production schedule constraints, the Graduate Division of the Kanbar Institute of Film and Television requires completion of the degree in nine semesters. Graduate film and television students are advised to contact the institute directly for information on time limit regulations.

**MAINTENANCE OF MATRICULATION AND EQUIVALENCY FOR M.F.A., M.A. (MOVING IMAGE ARCHIVING AND PRESERVATION), AND M.P.S. STUDENTS**

Graduate students who have completed all course work but have not completed final thesis requirements pay a matriculation fee each semester until they complete all degree requirements. This involves all graduate departments in Tisch where there is a requirement beyond course work for a master’s degree: Interactive Telecommunications Program, Department of Design for Stage and Film, Rita and Burton Goldberg Department of Dramatic Writing, Graduate Musical Theatre Writing Program, the Graduate Division of the Kanbar Institute of Film and Television, and the Department of Cinema Studies (M.A.—Moving Image Archiving and Preservation). Students in the Departments of Cinema Studies and Performance Studies should consult Policies Regarding the M.A. and Ph.D. degrees (page 22).

4). This maintenance of matriculation fee, due at registration, entitles students to use the libraries and other University facilities, consult members of the faculty, and participate in University activities. Graduate film and interactive telecommunications students pay additional lab and insurance fees.

Maintenance of matriculation by fee does not constitute full-time or part-time status. However, students maintaining matriculation by fee who are spending half or full time in the completion of degree requirements may be certified as half- or full-time equivalent by submitting an equivalency form, approved by the departmental chair, to the Office of Student Affairs. Students should consult the Tisch Handbook of Policies and Procedures for additional details on maintaining matriculation and certification of equivalency, including time limits.

**PERMISSION TO REGISTER OFF CAMPUS**

Students enrolled for degree programs at New York University are expected to take their courses, including summer courses, at New York University. Exceptions will be considered by the dean’s office on a case-by-case basis and must be approved in advance by the department chair. Generally, exceptions are limited to study abroad courses with unique academic merit or courses and programs unavailable at New York University. Permission to study abroad through off-campus programs will not be granted if NYU offers similar pro-
grams. Exceptions are granted only for compelling educational reasons.

Permission to register off campus is obtained by filing a Permit to Register Off Campus application with your department chair. This form is available in your department office or online at http://undergraduate.tisch.nyu.edu/page/download.

Special conditions apply to any permitted off-campus registration:

1. You must have a grade point average of 3.0 at the time of application.
2. Permission for the specific course work to be taken is granted in advance by both the department chair and the Office of Student Affairs.
3. You cannot exceed the maximum number of transfer credits allowed by your department.
4. You must attend a four-year, regionally accredited college or university.
5. A grade of C or better must be attained in each course.
6. Your last 32 units for the B.F.A. must be taken in residence at Tisch.

After completion of your study, you must have an official transcript of completed work sent to the attention of Anita Gupta, director of academic services, in Tisch Office of Student Affairs. Credit will be granted only after receipt of an official transcript.

EXAMINATIONS AND REPORTS OF GRADES
All students must comply with the course requirements at the end of each term. In professional courses, performance, portfolio assignments, and special projects will constitute final examinations. Examinations must be taken at the scheduled time. Exceptions must be approved in writing in advance. When final examinations are missed because of illness, satisfactory evidence of the disability must be presented to the department chair before a makeup examination will be approved. Rules regarding final examinations in other divisions of the University are governed by the school in which the course is offered.

GRADERS AND CREDITS
To receive credit for a course, a student must be in regular attendance and satisfactorily complete all examinations and other assignments prescribed by the instructor. Students at Tisch School of the Arts earn the following grades:

- A Excellent
- B Good
- C Satisfactory
- D Lowest passing undergraduate grade
- F Failure
- P Pass (used only for classes with pass/fail grading and when approved for elective credit)
- R Audit (no credit)
- I Incomplete
- W Official withdrawal

Plus and minus grades from A- to D+ may also be awarded. Grades ranging from A to F earned at New York University are used to calculate the grade point average. All grades except I are terminal grades; i.e., they may not be changed once they have been recorded.

The grade of P or Pass is used for assigned courses in the Graduate Musical Theatre Writing Program, the Graduate Acting Program, the Undergraduate Division of the Kanbar Institute of Film and Television, and the Department of Dance. Undergraduate students may elect to take one course on a pass/fail basis per semester only if the course is being taken for elective credit. Students must submit a form to their department for approval.

A designation of R indicates that the student officially registered for the course as auditor. Audited courses do not count toward degree requirements or affect the grade point average.

Official withdrawal from a course is indicated by a W.

PROBATION
Graduate students are required to maintain a minimum cumulative grade point average (GPA) of 3.0 and achieve a GPA of 3.0 in each semester in order to remain in good academic standing. Students in departments that grade on a Pass/Fail basis must receive grades of Pass in all courses to remain in good standing. In addition, students must earn at least half of their attempted credit hours in a given semester - that is, receive final, passing grades, with no grades of I or W.

Undergraduate students are required to maintain a minimum cumulative GPA of 2.0 and achieve a GPA of 2.0 in each semester in order to remain in good academic standing. In addition, students must earn at least half of their attempted credit hours in a given semester - that is, receive final, passing grades, with no grades of I or W. Students must also register for at least 12 credits each semester, unless they have received permission from the department chair and the Associate Dean for Student Affairs to study part-time.

A cumulative GPA of 2.0 is required for graduation with a bachelor's degree. A cumulative GPA of 3.0 is required for graduation with a graduate degree.

Student records are reviewed following the fall and spring semesters. Any student whose record falls below the academic standards enumerated above may be placed on academic probation. Students placed on academic probation are notified by letter and “academic probation” is noted on the transcript.

Graduate students on academic probation must receive a grade of B or better in all courses - or, in the case of departments grading on a Pass/Fail basis, a grade of P in all courses - in order to be restored to good academic standing. Graduate students on academic probation are not eligible for grades of I. Students who fail to meet these standards are subject to dismissal.

Undergraduate students on academic probation must receive a semester GPA of 2.0 or better, achieve a cumulative GPA of 2.0 or better, and successfully complete at least half of their registered courses (that is, receive final grades, not including grades of I or W) in order to be restored to good academic standing. Students who fail to meet these standards are subject to dismissal.

In some cases, undergraduate students who show improvement in their records, but still do not meet the School’s academic standards (such as the cumulative GPA of 2.0), may be continued on academic probation for an additional semester.

Except in the most extenuating circumstances (such as students returning on probation from an academic dismissal), students are not eligible for more than two semesters of academic probation during their undergraduate career.

POLICY ON GRADES OF INCOMPLETE
Students are expected to complete all coursework by the end of each semester. If, for compelling reasons, such as illness or a family emergency, a student is unable to complete coursework by the end of the semester, he or she may request a grade of Incomplete. To do so, the student must fill out an Incomplete Request Form, which can be obtained in his or her department’s office, the Office of Student Affairs, or online at http://students.tisch.nyu.edu/page/forms.html, and bring it to the instructor for his or her approval before the last day of classes.

The awarding of a grade of Incomplete is at the discretion of the instructor and is not guaranteed. If the instructor agrees that a grade of Incomplete is warranted, he or she will specify on the Incomplete Request Form the deadline by which outstanding work must be completed, not to exceed the end of the semester following the course, as well as

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the final grade the student will receive if the outstanding work is not completed by the deadline. The Incomplete Request Form will be registered with the department sponsoring the course and a copy will be provided to the Office of Student Affairs. If the incomplete work is not completed within the designated period, the grade will lapse to the final grade indicated by the instructor. Final grades cannot be changed except in cases of faculty or administrative error.

**Tisch School of the Arts Dean’s List**

Each semester academically excellent undergraduate students are honored by appointment to the Dean’s List. To be eligible for the Dean’s List, students must be among the top 5 percent of the full-time students in their department ranked by grade point average for the semester, have no grade of incomplete for the semester, and have been registered full time for the semester. Appointment to the Dean’s List is noted on the student’s transcript.

**Honors**

Undergraduate Tisch School of the Arts students of exceptional achievement are recognized by a TSOA honors designation upon graduation. Criteria for honors vary from department to department as explained below. (To be eligible, all students must complete a minimum of 60 “averageable” units at NYU.)

- Undergraduate Division, Kanbar Institute of Film and Television: 3.65 grade point average
- Department of Dance: top 10 percent of graduating class
- All other departments: 3.5 grade point average

Students who meet the standard have the designation “with honors” added to their final transcript. The Tisch School does not grant Latin honors designations.

**Residence Requirement**

Degree candidates must be in attendance at the school while completing the last 32 units for the degree. All students should consult their departments regarding department-specific requirements.

**Departmental Academic Standards**

All undergraduate students are required to earn a grade of C or better in courses taken in their major. Students who fail to earn a C or better must repeat the course in order for the credit to count toward major requirements. Only the second grade will be computed in the grade point average, although both the first and second grades will continue to appear on the transcript.

** Discipline**

Students are expected to familiarize themselves and to comply with the rules of conduct, academic regulations, and established practices of the University and the Tisch School of the Arts. Tisch-specific rules of conduct are published in the Tisch School of the Arts Policies and Procedures Handbook. University rules are published in the NYU Student’s Guide. It is considered the student’s responsibility to familiarize himself or herself with both Tisch and University rules of conduct. If, pursuant to such rules, regulations, or practices, the withdrawal of a student is required before the end of the term for which tuition has been paid, a refund will be made only in accordance with the standard schedule for refunds.

**University Policy on Patents**

Students offered research opportunities are reminded that inventions arising from participation in such research are governed by the University’s Statement of Policy on Patents, a copy of which may be found in the Faculty Handbook or obtained from the dean’s office.

**Immunization Requirements**

All newly admitted students must provide evidence of vaccination with two doses of the combined Measles, Mumps, Rubella (MMR) vaccine or show immune status by history of disease or laboratory titer. All newly admitted students must also complete a medical history form, and undergraduate students are required to provide proof of completion of the alcohol and other drug health module.

- All newly admitted undergraduate students must provide evidence of vaccination for meningococcal meningitis. Graduate students must complete and provide the meningococcal meningitis response form.

Failure to comply with requirements will prevent NYU students from registering for classes. In addition to these requirements, the NYU Student Health Center recommends that students also consider hepatitis B and varicella immunizations. Students should discuss immunization options with their primary care provider. More information on immunization and health history requirements is available at [www.nyu.edu/shc/about/health.requirements.html](http://www.nyu.edu/shc/about/health.requirements.html).
TISCH SCHOOL OF THE ARTS
OWNERSHIP POLICY

The creative works produced by students at the Tisch School of the Arts in fulfillment of class assignments, or as individual study projects, whether made on Tisch School of the Arts premises or elsewhere, with or without Tisch School of the Arts 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).

The interest of the Tisch School of the Arts in any Student Work extends only through the completion of the educational experience associated with such Work—until its utility as an educational device or matrix has been exhausted. This is not necessarily the completion of the Work; many Student Works that are technically incomplete have nonetheless satisfied the educational purposes for which the creation of such Works was intended.

But, if certain students were to market, distribute, or work for private profit on a Student Work prior to the termination of that Work’s usefulness as an educational device, it could deprive other students of the opportunity to work in or with such Work and hinder the exercise of proper faculty supervision of such Work, thereby obstructing the educational purpose that the production of such Work is intended to serve.

Student Works are prepared for educational purposes, not as products for market, and the financial value of Student Works, if any, is at most a secondary benefit of their creation.

Therefore, it is in the interest of the students at the Tisch School of the Arts and of the Tisch School of the Arts as a whole that each Student Work remains subject to certain restrictions until the educational experience associated with such Work has been completed. Following the completion of such experience, the Tisch School of the Arts has no interest in the marketing of any Student Work or any income derived therefrom. Therefore, all Student Works are subject to the following ownership policy:

1. All Student Works are owned by the student(s) who create them.
2. Any income from distribution of any Student Work shall be the property of the student(s) who create such work.
3. All students who create or participate in the creation of a Student Work are jointly and severally 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 jointly and severally responsible for obtaining any necessary permissions 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 the Tisch School of the Arts or of New York University 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 the Tisch School of the Arts, or by New York University; (b) to deem the University, the School, 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 the University, the School, or such person.

Each student who creates or participates in the creation of a Student Work agrees to indemnify and hold harmless the Tisch School of the Arts and New York University 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.

4. To ensure that each student and faculty member have 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, and further agrees to make such Student Work available to other students and to faculty members of the Tisch School of the Arts for any use relating to his or her 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 New York University or are no longer matriculating at New York University. The dean of the Tisch School of the Arts may, in her sole discretion, waive these restrictions for any reason satisfactory to the dean.

5. The student(s) who owns each Student Work grants New York University: (1) the right to purchase prints or other copies of such Student Work at cost, whenever, in the University’s sole discretion, such prints or other copies are needed for any University use; and (2) the right to reproduce, display, or perform such prints or other copies anywhere and for any reason, including, without being limited to, publicizing the Tisch School of the Arts or New York University, without any royalty or other payment of any kind to the student(s), provided that such prints or copies may not be rented or sold by the University. Such student(s) also agrees that he or she will not make any contract or commitment regarding the Student Work contrary to this policy or in derogation of the rights granted to the University by this policy, and that he or she will sign any document reasonably requested by the University to confirm or enforce any of the rights granted to the University by this policy.

6. The Tisch School of the Arts will decide whether or not to put its name on a given Student Work. If so requested by the dean of the Tisch School of the Arts, the student(s) who owns each Student Work agrees to credit in such Student Work, in a manner satisfactory to the dean, any donor to the Tisch School of the Arts whose donation contributed in any way to the production of such Student Work.

OFFICIAL TRANSCRIPTS

Official copies of your University transcript can be requested when a stamped and sealed copy of your University records is required. Requests for official
transcripts require the signature of the student requesting the transcript. Currently, the Office of the University Registrar does not accept requests for a transcript by e-mail.

A transcript may be requested by either (1) completing the online request form at www.nyu.edu/registrar/transcript-form.html and mailing/faxing the signature page (recommended method) or (2) writing a request letter (see below) and mailing/faxing the completed and signed letter. The fax number is 212-995-4154; our mailing address is New York University, Office of the University Registrar, Transcripts Department, P.O. Box 910, New York, NY 10276-0910.

There is no charge for academic transcripts.

Writing a Request Letter: A request letter must include all of the following information:

- University ID number
- Current name and any other name under which you attend/attended NYU
- Current address
- Date of birth
- School of the University you attend/attended and for which you are requesting the transcript
- Dates of attendance
- Date of graduation
- Full name and address of the person or institution to which the transcript is to be sent.

There is no limit for the number of official transcripts that can be issued to a student. You can indicate in your request if you would like the transcripts forwarded to your home address, but the Office of the University Registrar still requires the name and address of each institution.

Unofficial transcripts are available on Albert.

If you initiate your transcript request through the online request form, you will receive e-mail confirmation when the Office of the University Registrar has received your signed request form. If you have any questions or concerns, please contact the office at 212-995-4280, and a representative will assist you.

Once a final examination period has begun, no transcript will be forwarded for any student who is currently enrolled in courses until all the student’s final grades have been received and recorded. Please notify the Office of the University Registrar immediately of any change of address.

Students are able to access their grades at the end of each semester via Albert, NYU’s Web-based registration and information system. Albert can be accessed via NYU Home at http://home.nyu.edu.

INFORMATION ON HOW TO REQUEST ENROLLMENT VERIFICATION

Students can also view/print their own enrollment certification directly from Albert using the integrated National Student Clearinghouse student portal. This feature can be accessed from the “Enrollment Certification” link on the Albert homepage. Eligible students are also able to view/print a Good Student Discount Certificate, which can be mailed to an auto insurer or any other company that requests proof of their status as a good student (based on the student’s cumulative GPA). This feature is available for students in all schools except the School of Law.

Verification of enrollment or graduation may also be requested by submitting a signed letter with the following information: University ID number, current name and any name under which you attended NYU, current address, date of birth, school of the University attended, dates attended, date of graduation, and the full name and address of the person or institution to which the verification is to be sent. Please address your request to the Office of the University Registrar, Transcript and Certification Department, New York University, P.O. Box 910, New York, NY 10276-0910. Or you can fax your signed request to 212-995-4154. Please allow seven business days from the time the Office of the University Registrar is in receipt of your request. If you wish to confirm receipt of your request, please contact our office at 212-998-4280, and a representative will assist you. Currently, we are not accepting requests for certification by e-mail.

VETERANS’ BENEFITS

Various Department of Veterans Affairs programs provide educational benefits for spouses, sons, and daughters of deceased or permanently disabled veterans as well as for veterans and in-service personnel, subject to certain restrictions. Under most programs, the student pays tuition and fees at the time of registration but will receive a monthly allowance from Veterans Affairs.

Veterans with service-connected disabilities may be qualified for educational benefits under Chapter 31. An applicant for this program is required to submit to the Department of Veterans Affairs a letter of acceptance from the college he or she wishes to attend. On meeting the requirements for the Department of Veterans Affairs, the applicant will be given an Authorization for Education (VA Form 22-1905), which must be presented to the Office of the University Registrar, 25 West Fourth Street, 1st Floor, before registering for course work.

All Veterans. Allowance checks are usually sent directly to veterans by the Department of Veterans Affairs. Veterans and eligible dependents should contact the Office of the University Registrar each term for which they desire Veterans Affairs certification of enrollment.

All veterans are expected to reach the objective (bachelor’s or master’s degree, doctorate, or certificate) authorized by Veterans Affairs with the minimum number of units required. The Department of Veterans Affairs may not authorize allowance payments for credits that are in excess of scholastic requirements, that are taken for audit purposes only, or for which nonpunitive grades are received.

Applications and further information may be obtained from the student’s regional office of the Department of Veterans Affairs. Additional guidance may be obtained from the Office of the University Registrar, 25 West Fourth Street, 1st Floor.

Since interpretation of regulations governing veterans’ benefits is subject to change, veterans should keep in touch with the Department of Veterans Affairs or with NYU’s Office of the University Registrar.

Yellow Ribbon GI Education Enhancement Program. NYU is pleased to be participating in the Yellow Ribbon GI Education Enhancement Program (Yellow Ribbon Program), a provision of the Post-9/11 Veterans Educational Assistance Act of 2008. The program is designed to help students finance, through scholarship assistance, up to 100 percent of their out-of-pocket tuition and fees associated with education programs that may exceed the Post 9/11 GI Bill tuition benefit, which will only pay up to the highest public in-state undergraduate tuition.

Beginning in the 2009-2010 academic year, NYU will provide funds toward the tuition of each qualifying veteran who has been admitted as a full-time undergraduate, with the VA matching NYU’s tuition contribution for each student.
To be eligible for the Yellow Ribbon benefits, an individual must be entitled to the maximum Post-9/11 benefit. An individual may be eligible for the Yellow Ribbon Enhancement if 1) he or she served an aggregate period of active duty after September 10, 2001, of at least 36 months; 2) he or she was honorably discharged from active duty for a service-connected disability and had served 30 continuous days after September 10, 2001; or 3) he or she is a dependent eligible for Transfer of Entitlement under the Post-9/11 GI Bill based on a veteran’s service under the eligibility criteria, as described on the U.S. Department of Veterans Affairs Web site.

The Department of Veterans Affairs is currently accepting applications for the Post-9/11 GI Bill. To qualify for the Yellow Ribbon Enhancement, students must apply to the VA. The VA will then determine a student’s eligibility for the Post-9/11 GI Bill based on a veteran’s service under the eligibility criteria, as described on the U.S. Department of Veterans Affairs Web site.

Students may officially graduate in September, January, or May. The Commencement ceremony for all schools is held in May. Students apply for graduation on Albert, accessed through www.home.nyu.edu. In order to graduate in a specific semester, students must apply for graduation within the application deadline period indicated on the calendar. Students may view the graduation deadlines calendar and general information about graduation on the Office of the University Registrar’s Web page at www.nyu.edu/registrar. It is recommended that application for graduation be made no later than the beginning of the semester in which students plan to complete all program requirements. Students who do not successfully complete all academic requirements by the end of the semester must reapply for graduation for the following cycle.
Summer Programs

Each summer the Tisch School of the Arts offers a full range of courses in the areas of dance, drama, games, performance studies, graduate musical theatre writing, design for stage and film, film and television, dramatic writing, photography and imaging, cinema studies, recorded music, and interactive telecommunications. Summer courses are offered for undergraduate and graduate credit. Students may take courses in New York City or study abroad. Noncredit certificates in film and dramatic writing are also available.

The summer programs are open to visiting, non-degree, and NYU students in good academic standing. Transfer students who have been accepted for the fall term are encouraged to register for courses during the summer session, and some Tisch departments may require transfer students to enroll for a summer session. Please see the departmental section. Rising high school juniors and seniors are eligible to participate in the four-week Tisch Summer High School program. Students train in one of the following areas: acting, dramatic writing, filmmaking, musical theatre, photography and imagine, or recorded music.

To request more information, contact the Office of Special Programs, Tisch School of the Arts, New York University, 721 Broadway, 12th Floor, New York, NY 10003-6807; 212-998-1500; fax: 212-995-4578; e-mail: tisch.special.info@nyu.edu. To learn more about our summer programs abroad and in New York, please visit our Web site at www.specialprograms.tisch.nyu.edu.

Study Abroad

The Office of Special Programs offers a range of study abroad programs specially designed to draw on the strengths of major peer institutions and incorporate the rich artistic and cultural offerings of each country. The courses provide students the opportunity to train with master teachers who are industry professionals able to offer unique education and training that may not be available anywhere in the United States. All courses are taught in English and are designed to teach practical skills and theoretical approaches, while placing the artistic techniques and traditions of each country in a cultural and historical context. Our programs encourage students to immerse themselves in the culture of their country of study, both in and outside the classroom, with activities that may include field trips, attending performances, and interaction with professional artists.

We are continually working toward establishing study abroad programs in a variety of disciplines and locations throughout the academic year and summer semester. Please visit our Web site at www.specialprograms.tisch.nyu.edu for the most up-to-date study abroad information. Below are some highlights.

ACADEMIC YEAR

During the academic year, we offer full-time programs of study for undergraduate Tisch, NYU, and visiting students at the following sites. Some programs are only offered in either the fall or spring semester.

- **Havana.** In collaboration with the Ludwig Foundation of Cuba and the Cuban National Institute of Film and Television (ICAIC), this program allows students to learn the art of video documentary production, photography, and also take an interdisciplinary course on the arts and culture of Cuba.

- **London.** The Tisch School of the Arts London program currently offers four tracks of study: Shakespeare in Performance at the Royal Academy of Dramatic Art, screenwriting, playwriting, and television production with the BBC.

- **Prague.** The directing and cinematography program in Prague is designed in collaboration with the Prague Film and Television School of the Academy of Performing Arts (FAMU), the oldest film school in Europe. The program includes course work on screenwriting, directing, cinematography, and editing as well as master classes and workshops on 35 mm motion picture camera and lighting techniques.

- **Shanghai.** Continuing its tradition of excellence, the Tisch School is proud to partner with the Shanghai Theatre Academy, one of the most prestigious art institutes in China, to offer a unique semester on Acting in Shanghai. The program focuses on the work of Konstantin Sergeyevich Stanislavsky and other innovative acting styles, with the poetic and stylized movements of traditional Chinese theatre as another major element in the training.

SUMMER

Summer study abroad programs are offered for undergraduate and graduate credit to Tisch, NYU and visiting students.

- **Amsterdam**
  - The International Theatre Workshop

- **Florence**
  - Writing and Producing
  - Commedia dell’Arte: The Actor as Creator, Clown, and Poet

- **Havana**
  - Dance and Culture
  - Photography

- **Paris**
  - Urban Arts Workshop

- **Prague**
  - Master Class in 35 mm Filmmaking

- **Sydney**
  - Emotional Noise in Sydney
For information, please contact Office of Special Programs, Tisch School of the Arts, 721 Broadway, 12th Floor, New York, NY 10003-6807; 212-998-1500; fax: 212-995-4578; e-mail: tisch.special.info@nyu.edu. To learn more about our study abroad programs, please visit our Web site at www.specialprograms.tisch.nyu.edu.

TISCH OPEN ARTS CURRICULUM
The Open Arts curriculum consists of a series of courses open to all undergraduate students throughout New York University. The courses provide non-majors and non-Tisch students with an opportunity to participate in classes in a range of artistic disciplines and develop their interests and creativity. These courses are designed to give introductory exposure, foundational knowledge, and hands-on experience to students who are not majoring in the field of the course that is being offered. Prior to registering for a course, students should consult their adviser about which academic program requirements the following courses fulfill.

TOPICS COURSES
Topics courses are part of a series of border-expanding international programs developed to provide students with the opportunity to study the literary, visual, and performing arts of a country while in New York and then take a one- to two-week study trip to the country being studied. This trip complements students’ course work and gives students the privilege of witnessing the country’s artistic legacy, immersing themselves in the culture, and interacting with local artists. Topics courses are open to undergraduate students of all majors throughout New York University and are only offered in the fall and spring. Locations vary each semester. In previous semesters, students have studied Topics in Brazilian, Chinese, Cuban, South African, Turkish, and Vietnamese culture. These courses fulfill the general education and humanities requirements for TSOA students.

Minors
Tisch School of the Arts offers six minors: Dance, Documentary, Film Production, Game Design, Performance Studies, and Producing. The academic requirement for minors range from 16 to 18 units. The minors consist of required and elective courses, as well as internship/practical experience opportunities. The minors are open to NYU undergraduate students at Tisch School of the Arts, College of Arts and Science, Gallatin School of Individualized Study, Leonard N. Stern School of Business, and Steinhardt School of Culture, Education, and Human Development.

Winter Session
Tisch School of the Arts offers winter session courses to all NYU and visiting undergraduate and graduate students. This is an opportunity for students to take courses in various artistic disciplines to complete degree requirements or pursue personal interests. Areas of study include dance, filmmaking, recorded music, gaming, and theatre.
New York University has nearly 400 all-University clubs and organizations, a complete array of intercollegiate and intramural sports programs, and an extensive network of community service organizations on campus. In addition to the Tisch student clubs and organizations described on page 248, Tisch students have the opportunity to get involved in a tremendous variety of activities reflecting the diversity of talents and interests in the school and University community. For further information about all-University activities, call the Office of Student Activities, Kimmel Center for University Life, 60 Washington Square South, 7th Floor, 212-998-4700.

TISCH SCHOOL OF THE ARTS
OFFICE OF STUDENT AFFAIRS

Please refer to pages 269-272 for a summary of student services and activities provided within the Tisch School of the Arts. The Tisch Office of Student Affairs is the first place Tisch students should turn to if they are experiencing difficulty in any nonacademic area of student life.

Student Activities
Academic Resource Center (ARC)
18 Washington Place
Telephone: 212-998-2ARC
E-mail: arc.advising@nyu.edu
Web site: www.nyu.edu/students/undergraduate/academic-services/academic-resource-center.html.

Student Resource Center
Kimmel Center for University Life
60 Washington Square South, Suite 210
Telephone: 212-998-4411
E-mail: student.resource.center@nyu.edu
Web site: www.nyu.edu/src

Office of Student Activities (OSA)
Kimmel Center for University Life
60 Washington Square South, Suite 704
Telephone: 212-998-4700
E-mail: osa@nyu.edu
Web site: www.osa.nyu.edu

Program Board
Kimmel Center for University Life
60 Washington Square South, Suite 707
Telephone: 212-998-4987
E-mail: program.board@nyu.edu

Fraternity and Sorority Life
Kimmel Center for University Life
60 Washington Square South, Suite 704
Telephone: 212-998-4993
E-mail: osa.fsl@nyu.edu

Ticket Central Box Office
Kimmel Center for University Life
60 Washington Square South, Suite 206
Telephone: 212-998-4949
Web site: www.nyu.edu/ticketcentral

Alumni Activities
Office for University Development and Alumni Relations
25 West Fourth Street, 4th Floor
Telephone: 212-998-6912
E-mail: alumni.info@nyu.edu
Web site: alumni.nyu.edu

Athletics
Department of Athletics, Intramurals, and Recreation
Jerome S. Coles Sports and Recreation Center
181 Mercer Street
Telephone: 212-998-2020
E-mail: coles.sportscenter@nyu.edu
Web site: www.nyu.edu/athletics

Palladium Athletic Facility
140 East 14th Street
Telephone: 212-992-8500
Web site: www.nyu.edu/palladiumathletic-facility

Bookstores
Main Bookstore
726 Broadway
Telephone: 212-998-4667
Web site: www.bookstores.nyu.edu

Computer Store
242 Greene Street
Telephone: 212-998-4672
E-mail: computer.store@nyu.edu
Web site: www.bookstores.nyu.edu

Health Sciences Bookstore
333 East 29th Street
Telephone: 212-998-9990
Web site: www.bookstores.nyu.edu

Career Services
Wasserman Center for Career Development
133 East 13th Street, 2nd Floor
Telephone: 212-998-4730
Fax: 212-995-3827
Web site: www.nyu.edu/careerdevelopment

Computer Services and Internet Resources
Information Technology Services (ITS)
10 Astor Place, 4th Floor (Client Services Center)
Telephone Help Line: 212-998-3333
Web site: www.nyu.edu/its

Counseling and Wellness Services
Information Technology Services (ITS)
10 Astor Place, 4th Floor (Client Services Center)
Telephone Help Line: 212-998-3333
Web site: www.nyu.edu/its

Dining
NYU Campus Dining Services
Telephone: 212-995-3030
Web site: www.nyu.dining.com
Disabilities, Services for Students with
Henry and Lucy Moses Center for Students with Disabilities
719 Broadway, 2nd Floor
Telephone: 212-998-4980 (voice and TTY)
Web site: www.nyu.edu/csd

Health
Wellness Exchange
726 Broadway, Suite 402
Telephone: 212-443-9999
E-mail: wellness.exchange@nyu.edu
Web: www.nyu.edu/999

Student Health Center (SHC)
726 Broadway, 3rd and 4th Floors
Telephone: 212-443-1000
Web site: www.nyu.edu/shc

Emergencies and After-Hours Crisis Response
For a life- or limb-threatening emergency, dial 911 to reach New York City Emergency Medical Services. For a non-life-threatening emergency, call Urgent Care Services at SHC, 212-443-1111. When SHC is closed, call the NYU Department of Public Safety at 212-998-2222. For mental health emergencies, call the Wellness Exchange hotline at 212-443-9999 or the NYU Department of Public Safety at 212-998-2222 to be connected to a crisis response coordinator.

Immunizations
Telephone: 212-443-1199

Insurance
Telephone: 212-443-1020
E-mail: health.insurance@nyu.edu
Web site: www.nyu.edu/sh/about/insurance.html

Pharmacy Services
Telephone: 212-443-1050
Web site: www.nyu.edu/sh/medservices/pharmacy.html

Housing
Department of Housing
383 Lafayette Street, 1st Floor
Telephone: 212-998-4600
Fax: 212-995-4099
E-mail: housing@nyu.edu
Web site: www.nyu.edu/housing

Office of Off-Campus Housing
4 Washington Square Village (corner of Mercer and Bleecker)
Telephone: 212-998-4620
Web site: www.nyu.edu/housing/offcampus

Department of Residential Education
73 Third Avenue, Level C2
Telephone: 212-998-4311
Web site: www.nyu.edu/residential.education

Office of Summer Housing
14A Washington Place
Telephone: 212-998-4621
Web site: www.nyu.edu/summer

International Students and Scholars
Office of Global Services (OGS)
561 La Guardia Place
Telephone: 212-998-4720
E-mail: ogs@nyu.edu
Web site: www.nyu.edu/ogs

Lesbian, Gay, Bisexual, and Transgender Students
Office of Lesbian, Gay, Bisexual, and Transgender Student Services
Kimmel Center for University Life
60 Washington Square South, Suite 602
Telephone: 212-998-4424
E-mail: lgbt.office@nyu.edu
Web site: www.nyu.edu/lgbt

Multicultural Education and Programs
Center for Multicultural Education and Programs (CMEP)
Kimmel Center for University Life
60 Washington Square South, Suite 806
Telephone: 212-998-4343
Email: cmep@nyu.edu
Web site: www.cmep.nyu.edu

Religious and Spiritual Resources
Catholic Center
238 Thompson Street, 1st Floor
Telephone: 212-674-7236 or 212-998-1065
Web site: wash.org

Edgar M. Bronfman Center for Jewish Student Life–Hillel at NYU
7 East 10th Street
Telephone: 212-998-4114
Web site: www.nyu.edu/bronfman

Protestant Campus Ministries
194 Mercer Street, Room 409
Telephone: 212-998-4711
Web site: www.protestantministrynyu.com

Hindu Students Council
Web site: www.nyu.edu/clubs/hsc

The Islamic Center
Kimmel Center for University Life
60 Washington Square South, Room 207
New York, NY 10014
Web site: www.isnym.org

Spiritual Diversity Network
Telephone: 212-998-4956
E-mail: spiritual.diversity@nyu.edu

For a complete list of student religious and spiritual clubs and organizations at NYU, visit www.osa.nyu.edu/clubdocs/website.php

Safety on Campus
Department of Public Safety
14 Washington Place
Telephone: 212-998-2222; 212-998-2220 (TTY)
E-mail: public.safety@nyu.edu
Web site: www.nyu.edu/public.safety
The Tisch Office of Student Affairs provides a range of important services to Tisch undergraduate and graduate students. The office advises on a number of academic matters, including double majors, minors, permission to study off campus, leaves of absence, degree requirements, academic probation, AP credit, and transfer credit and helps students resolve issues involving central offices of the University, including the Office of the Bursar, Office of the University Registrar, Student Health Center, Counseling and Wellness Services, Office of Residential Life and Housing Services, and others. Two M.S.W. social workers provide free and confidential personal counseling to Tisch students. Student affairs staff members advise the Tisch Undergraduate Student Council, the Graduate Student Organization, and various student clubs that are active at the school. The Office of Student Affairs is also the home of the Tisch Office of Career Development, which sponsors workshops and career events, and maintains a career resource room. The staff of the Office of Career Development is available to meet with students individually to discuss career options, the job search process, and other career issues.

The Office of Student Affairs organizes an extensive orientation program for new students, sponsors special events of interest to all Tisch students, and offers information and counseling on scholarships and financial aid. Graduate admissions is also located in the Office of Student Affairs. Students are encouraged to contact the office with any student concern or question. The main phone number is 212-998-1900. The office is located on the 2nd floor of 726 Broadway and is open Monday through Friday, from 9 a.m. to 5 p.m.

SPECIAL EVENTS AND WORKSHOPS
The Tisch School of the Arts hosts a variety of events and workshops for students throughout the year. Beginning in the fall and in conjunction with the New York University Welcome Week, Tisch hosts a comprehensive orientation program. Orientation includes a series of workshops and events that are designed to acquaint students with the workings of their academic department, Tisch faculty and administration, school and University offices, and student organizations, as well as the cultural, social, and day-to-day aspects of New York City. Throughout the remainder of the academic year, special workshops are presented on such matters as financial aid, housing, career development, and academic services. The Tisch School of the Arts participates in an annual Parents Day program, an opportunity for parents of new students to meet with deans, department heads, faculty, and staff at the school. Students at Tisch cap their experience with an all-school celebration: the Tisch Salute to the Graduating Class. This event is traditionally held during the same week as the NYU Commencement in May. Orientation and the Tisch Salute are merely bookends to the multitude of film screenings, performances, and programs offered throughout the year by students, faculty, and staff.

PUBLICATIONS
During the academic year, the Office of Student Affairs publishes an online calendar of events within the Tisch School of the Arts, ranging from special lectures, exhibits, and screenings to plays and festivals given by the various departments. The calendar is available online at www.tisch.nyu.edu/object/calendar.html. The Office of Student Affairs also publishes the Policies and Procedures Handbook (available online at http://students.tisch.nyu.edu/page/acadservices.html), the Freshman and Transfer Registration Handbooks, and the Guide to Scholarships, Fellowships, and Grants for Students in the Arts (available online at http://students.tisch.nyu.edu/object/scholarshipguide.html).

FINANCIAL AID
As a special service to students in the Tisch School of the Arts, the Office of Student Affairs acts as a liaison to the
central Office of Financial Aid (www.nyu.edu/financial.aid) at New York University. Students who are experiencing financial difficulty or who have questions about financing their education should consult with student affairs personnel. The office offers special workshops on financial aid at select times during the year and is a clearinghouse for information about various forms of assistance, including scholarship assistance from Tisch. While the primary responsibility for financing one’s education falls on the individual and family resources, this responsibility is also shared by New York University and, to a lesser extent, by local, state, and federal governments. Scholarships are awarded on a competitive basis and may reflect academic merit as well as demonstrated financial need. No student or prospective student who feels he or she may need financial aid should be reluctant to apply for assistance. Financial aid applicants are automatically considered for all University assistance for which they qualify if they are U.S. citizens or permanent residents. For more information on applying for financial aid, please visit our Web site, www.nyu.edu/financial.aid. Other forms of aid, including Federal Pell Grants, Federal Supplemental Educational Opportunity Grants (SEOG), and the Stafford Student Loan Program, are available to students who demonstrate financial need based on economic criteria and program requirements established by the federal government. For more information, please contact the United States Department of Education at 800-433-3243 or online at www.students.gov.

Students are also encouraged to seek aid from sources outside the University. Please visit our Web sites for tips on how to begin your search: (www.nyu.edu/financial.aid/scholarship.html) or for more information on financing options, including payment deferment options (www.nyu.edu/financial.aid/alternatives.html

STUDENT EMPLOYMENT
The Tisch School of the Arts employs many of its students as Federal Work-Study employees. If a student’s financial aid package contains “recommended academic year earnings,” he or she may then be eligible for a position as a clerical assistant, film and photography equipment room assistant, projectionist, technical assistant for the theatre, or office assistant. Students seeking University employment must register with the Wasserman Center for Career Development located on the second floor of 133 East 13th Street, before interviewing. Further job listings, both on- and off-campus, are available to students who may not be eligible for the Federal Work-Study Program. For more information, students should visit the Wasserman Center, or call 212-998-4730.

TISCH STUDENT GOVERNMENT
The student voice at Tisch is represented by the Tisch Undergraduate Student Council (TUSC) and the Tisch Graduate Organization (GSO). These two councils are the representative student government at Tisch School of the Arts and serve as liaisons to the faculty and administration within the school. The councils provide a wide range of services and activities, both academic and extracurricular. The councils also authorize funding to student organizations whose memberships are exclusively from Tisch.

TUSC, in conjunction with individual departments, sponsors a number of schoolwide activities and events for undergraduates and oversees all clubs. The GSO focuses on sponsoring and producing interdisciplinary events for graduate students. For more information on GSO or TUSC, please call 212-998-1900.

STUDENT CLUBS AND ORGANIZATIONS
Clubs play an important role at Tisch. They embody the spirit and diversity of the students through the many programs and activities they offer. Tisch clubs bring together students from different departments and unite those from the same department. They provide opportunities for exposure, leadership, collaboration, networking, and new experiences.

Whether planning major campuswide events, producing a publication or show, attending conferences, or doing community service, a club develops leadership skills and promotes collaboration between students, faculty, and administrators. Students use their energy, skill, and talent to develop programs that contribute significantly to the Tisch community.

To see a listing of current Tisch clubs and organizations, please go to students.tisch.nyu.edu/object/clubs.html. In addition to currently active clubs, students are invited and encouraged to develop their own interests through the creation of new clubs and organizations.

For more information on Tisch student organizations, contact the events coordinator in the Office of Student Affairs, Tisch School of the Arts, New York University, 726 Broadway, 2nd Floor, New York, NY 10003-6807; 212-998-1900.

INTERNATIONAL STUDENT ADVISEMENT
All new international students are invited to participate during their first semester in the Tisch International Student and Cultural Activities Program (ISACAP). This series of weekend and evening events is designed to acquaint students with local places of cultural and historical significance. ISACAP events are coordinated in part with the New York University Office of Global Services, allowing Tisch students to socially interact with their counterparts in other divisions of the University. Attendance at ISACAP sponsored activities is optional though reservations may be required for some events due to group size limitations. The adviser for both graduate and undergraduate students in the Tisch School of the Arts is Dan Sandford. He can be reached at 212-998-1914.

OFFICE OF ALUMNI RELATIONS
Tisch News
Published twice a year, Tisch News has a circulation of 29,000. This is an excellent way to brush up on what your former colleagues are up to, or even toot your own horn to key industry members who just might be fellow alumni. Class notes can be submitted via the alumni page on our Web site.

Tisch Alumni Connections Listserv
The Tisch Alumni Connections Listserv provides weekly electronic updates with national events listings, apartment and job postings, classified listings, and special alumni benefits and offers. This listserv is extended as a complimentary benefit to all of our alumni who subscribe.

Tisch East Alumni Council (www.TischEast.com)
The Tisch East Alumni Council exists to support the unique needs of Tisch alumni in the arts and entertainment community; creating interdisciplinary and cross-generational relationships; and increasing alumni visibility by coordinating the talent, expertise, time and financial resources of East Coast alumni.
To do this, the Council (1) provides a link between the various artistic disciplines through events and programming; (2) fosters a spirit of loyalty and fellowship among alumni; and (3) recruits and inspires alumni to work in support of each other and the Tisch School of the Arts.

Tisch West Alumni Council
(www.TischWest.com)
The Tisch West Alumni Council is a working board that serves as (1) the link between L.A. alumni and TSOA; (2) the organizational arm for fundraising efforts in L.A. and (3) a bridge to ease the transition for alumni from East Coast to West—from the classroom to the entertainment business. The Council oversees a network of satellite groups, known as Tisch West. Tisch West is an alliance of L.A.-based alumni from NYU’s Tisch School of the Arts. Tisch West exists to increase the visibility of Tisch alumni working in the entertainment industry and to create professional interdepartmental and cross-generational relationships between alumni.

Tisch Alumni Relations Web site: 
http://alumni.tisch.nyu.edu
Tisch Alumni Relations E-mail: 
tsoa.alumni@nyu.edu

Tisch Office of Career Development
www.nyu.edu/tisch/career
The Tisch Office of Career Development strives to provide Tisch students with lifelong career development skills that will enable them to establish and sustain successful careers as creators, performers, and cultural innovators.

Through effective counseling and designing relevant programming and industry resources, we create opportunities to introduce students and alumni to the industry. We are committed to expanding the career knowledge and resources for our alumni through collaboration with industry professionals, Tisch faculty and administration, and the arts community at large.

The Tisch Office of Career Development offers the following resources to help you best prepare for your transition into the professional world.

Career Counseling
Career counseling is available by appointment. You can meet with a staff member to discuss your job search, learn about industry research, review or prepare résumés and cover letters, or to develop interview and networking strategies.

Workshops and Events
Our series of career workshops provides something for everyone. Topics are industry-specific and are often led by working professionals and Tisch alumni. We also cover career development topics, from résumé writing to networking how-tos and “the business of the arts.”

Industry Spotlights
Tisch Industry Spotlights are designed to help identify career options within your area of interest. Spotlights include job descriptions and titles, useful Web sites, professional organizations, and resources to guide your industry research.

Career Resource Center
Research is important to a successful job search. Our Career Resource Center houses major industry trades, periodicals, and tools favored by leading professionals. Stop by and browse our guides and handouts, including résumé and fellowship guides, theatre directories, talent agency overviews, interviewing tips, and more.

You also have onsite access to electronic research tools such as The Studio Systems database, The Shoor Directory, and ArtSearch.

Connecting to the Industry.
Our office builds relationships with industry leaders on your behalf. We facilitate recruitment and hiring events for employers, and invite them to participate on panels and events. We also help current students make direct connections with the services listed below.

College Central.
College Central is an electronic listing of current internship and job openings, events, contests, and relevant career announcements. It focuses on opportunities in the arts and entertainment, and it is available to current students enrolled in a Tisch degree-granting program.

Tisch Mentor Database.
Mentors are alumni and industry volunteers who offer time and expertise to enhance your career exploration. Mentors share industry insight while you gain a look behind the scenes of a specific career.

NYU in LA Mentor Program
This mentorship program is designed for recent Tisch graduates and newly-arriving Tisch alumni pursuing a career in the arts in Los Angeles. Topics include:

- Logistics (e.g. arrival to L.A., moving), acclimating to the world of work, and local lifestyle
- Goal setting and assessment of short and long term career goals.

Participants (mentees) will be paired with an L.A.-based mentor in a small group environment to begin their personal and professional transition to the West Coast. These groups are designed to facilitate conversation about experiences adjusting to L.A., such as interviewing, apartment hunting, car shopping, etc. Each group will work together to help each other settle in L.A., Mentors will also offer advice and guidance toward goals in Hollywood.

About Our Office
Tisch Office of Career Development
726 Broadway, 2nd Floor
New York, NY 10003
Tel: 212.998.1916
Fax: 212.995.4060
Web: www.nyu.tisch.edu/career
Office Hours
Monday-Friday, 9 a.m.-5 p.m.
Evening hours are available by request.

Tisch Counseling
All students are eligible to use the University’s counseling services either through the Counseling and Wellness Services, located at 726 Broadway, 4th Floor, or through our Tisch counselors, Glen Barnard and Linda Sheehan. They are located at 721 Broadway, 12th Floor, and are available to all students at Tisch School of the Arts. Students can call the main number, 212-998-4780, to schedule appointments.

The University also offers The Wellness Exchange, the constellation of the University’s expanded and enhanced programs and services designed to address the overall health and mental health needs of our students. Students can access this service through a private hotline at 212-443-9999, available 24 hours a day, seven days a week, which will put them in touch with professionals who can help them address both day-to-day challenges as well as any other crises they may encounter.
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*HEGIS: Higher Education General Information Survey
New York State Education Department
Office of Higher Education and the Professions
Cultural Education Center, Room 5B28
Albany, NY 12220
Telephone: 518-474-5831

†Certificate listed by SED under HEGIS Code 5008.
‡M.A., M.Phil., and Ph.D. degrees in cinema studies and performance studies are registered with the Graduate School of Arts and Science under HEGIS Code 1010 for cinema studies and 1099 for performance studies.
§Certificates listed by SED under HEGIS Code 5610.
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