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

A **llyson Green**  
Dean  
212-998-1800

L**ouis Scheeder**  
Associate Dean of Faculty  
212-998-1805

S**heril D. Antonio**  
Associate Dean, Maurice Kanbar Institute of Film and Television  
212-998-1713

S**arah Schlesinger**  
Associate Dean, Institute of Performing Arts  
212-998-1830

R**obert Cameron**  
Associate Dean for Student Affairs  
212-998-1900

K**athleen McDermott**  
Associate Dean, Resource Planning and Compliance  
212-998-1515

D**an O’Sullivan**  
Associate Dean, Emerging Media  
212-998-1800

K**aiko Hayes**  
Assistant Dean for Administration  
212-998-1800

A**ndrew I. Uriarte**  
Assistant Dean for External Affairs  
212-998-1808

A**nnie Stanton**  
Executive Director, Administration and Special Programs  
212-998-1551

J**osh Murray**  
Director, Global Communications  
212-998-1516

D**ana Whitco**  
Academic Director  
212-998-1811

J**oan Maniego**  
Chief of Staff  
212-998-1491

## 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

### Department of Performance Studies

- 721 Broadway, 6th Floor  
  212-998-1620

### Graduate Musical Theatre Writing Program

- 113A Second Avenue  
  212-998-1830

### 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 Cinema Studies

- 721 Broadway, 6th Floor  
  212-998-1600

### Rita and Burton Goldberg Department of Dramatic Writing

- 721 Broadway, 7th Floor  
  212-998-1940

### EMERGING MEDIA GROUP

- **Clive Davis Institute of Recorded Music**  
  194 Mercer Street, 5th Floor  
  212-992-8400

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

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

- **NYU Game Center**  
  2 Metrotech Center, 8th Floor, Brooklyn, NY, 646-997-0708
<table>
<thead>
<tr>
<th>Services</th>
<th>Admissions, Undergraduate</th>
<th>Financial Aid</th>
<th>Student Employment</th>
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<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>
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<td></td>
<td>Admissions, Graduate</td>
<td>Housing</td>
<td>University Registrar</td>
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<tr>
<td></td>
<td>726 Broadway, 2nd Floor</td>
<td>726 Broadway, 7th Floor</td>
<td>25 West Fourth Street</td>
</tr>
<tr>
<td></td>
<td>212-998-1918</td>
<td>212-998-4600</td>
<td>212-998-4800</td>
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<tr>
<td></td>
<td>Bursar</td>
<td>Housing (Off-Campus)</td>
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<tr>
<td></td>
<td>25 West Fourth Street</td>
<td>4 Washington Square Village</td>
<td></td>
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<td></td>
<td>212-998-2800</td>
<td>212-998-4620</td>
<td></td>
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<tr>
<td></td>
<td>Office of Global Services</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>561 La Guardia Place</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>212-998-4720</td>
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**UNIVERSITY ACADEMIC CALENDAR**

<table>
<thead>
<tr>
<th><strong>Fall 2015</strong></th>
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<tr>
<td>Fall Classes Begin</td>
<td>Tuesday, September 2</td>
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<tr>
<td>Labor Day Holiday</td>
<td>Monday, September 7</td>
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<tr>
<td>Fall Recess</td>
<td>Monday, October 12</td>
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<tr>
<td>Thanksgiving Recess</td>
<td>Wednesday, November 25 - Friday, November 27</td>
<td></td>
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<tr>
<td>Last Day of Classes</td>
<td>Tuesday, December 15</td>
<td></td>
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<tr>
<td>Fall Semester Exams</td>
<td>Thursday, December 17 - Wednesday, December 23</td>
<td></td>
</tr>
<tr>
<td>Winter Recess</td>
<td>Thursday, December 24 - Sunday, January 3</td>
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<table>
<thead>
<tr>
<th><strong>Winter 2016</strong></th>
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<tbody>
<tr>
<td>Winter Session Classes Begin</td>
<td>Monday, January 4</td>
<td></td>
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<tr>
<td>Holiday: Martin Luther King Day</td>
<td>Monday, January 18</td>
<td></td>
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<tr>
<td>Last Day of Winter Session Classes</td>
<td>Friday, January 22</td>
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<table>
<thead>
<tr>
<th><strong>Spring 2016</strong></th>
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<tbody>
<tr>
<td>Spring Classes Begin</td>
<td>Monday, January 25</td>
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<tr>
<td>Holiday: Presidents’ Day</td>
<td>Monday, February 15</td>
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<tr>
<td>Spring Recess</td>
<td>Monday, March 14 - Sunday, March 20</td>
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<tr>
<td>Last Day of Classes</td>
<td>Monday, May 9</td>
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<tr>
<td>Reading Day</td>
<td>Tuesday, May 10</td>
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<tr>
<td>Spring Semester Exams</td>
<td>Wednesday, May 11 - Tuesday, May 17</td>
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<tr>
<td>Commencement</td>
<td>Wednesday, May 18</td>
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<th><strong>Summer 2016</strong></th>
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<tbody>
<tr>
<td>Twelve Week</td>
<td>Summ er Session (2 Six Week Sessions)</td>
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<td>Session I</td>
<td>Monday, May 23 - Tuesday, July 5</td>
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<tr>
<td>Holiday: Memorial Day</td>
<td>Monday, May 30</td>
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<tr>
<td>Session II</td>
<td>Wednesday, July 6 - Tuesday, August 16</td>
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<td>Holiday: Independence Day</td>
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<td>Calendar Year</td>
<td>Event Description</td>
<td>Date Range</td>
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<td><strong>Fall 2016</strong></td>
<td>Labor Day Holiday</td>
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<td></td>
<td>Fall Classes Begin</td>
<td>Tuesday, September 6</td>
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<td></td>
<td>Fall Recess</td>
<td>Monday, October 10</td>
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<td></td>
<td>Thanksgiving Recess</td>
<td>Thursday, November 24 - Friday, November 25</td>
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<td></td>
<td>Last Day of Classes</td>
<td>Friday, December 16</td>
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<td>Fall Semester Exams</td>
<td>Monday, December 19 - Friday, December 23</td>
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<tr>
<td></td>
<td>Winter Recess</td>
<td>Saturday, December 24 - Saturday, January 2</td>
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<tr>
<td><strong>Winter 2017</strong></td>
<td>Winter Session Classes Begin</td>
<td>Tuesday, January 3</td>
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<tr>
<td></td>
<td>Holiday: Martin Luther King Day</td>
<td>Monday, January 16</td>
</tr>
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<td></td>
<td>Last Day of Winter Session Classes</td>
<td>Friday, January 20</td>
</tr>
<tr>
<td><strong>Spring 2017</strong></td>
<td>Spring Classes Begin</td>
<td>Monday, January 23</td>
</tr>
<tr>
<td></td>
<td>Holiday: Presidents’ Day</td>
<td>Monday, February 20</td>
</tr>
<tr>
<td></td>
<td>Spring Recess</td>
<td>Monday, March 13 - Friday, March 19</td>
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<td></td>
<td>Last Day of Classes</td>
<td>Monday, May 8</td>
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<tr>
<td></td>
<td>Reading Day</td>
<td>Tuesday, May 9</td>
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<td></td>
<td>Spring Semester Exams</td>
<td>Wednesday, May 10 - Tuesday, May 16</td>
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<td></td>
<td>Commencement</td>
<td>Wednesday, May 17 (tentative)</td>
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<tr>
<td><strong>Summer 2017</strong></td>
<td>Twelve Week Summer Session (2 Six Week Sessions)</td>
<td>Monday, May 22 - Monday, July 3</td>
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<tr>
<td></td>
<td>Holiday: Memorial Day</td>
<td>Monday, May 29</td>
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<tr>
<td></td>
<td>Session II</td>
<td>Wednesday, July 5 - Tuesday, August 15</td>
</tr>
<tr>
<td></td>
<td>Holiday: Independence Day</td>
<td>Saturday, July 4</td>
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</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 26 private universities in the nation to have membership in the distinguished Association of American Universities. Students come to NYU from all 50 states and more than 140 foreign countries.

New York University includes three degree-granting campuses: New York City, 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 129 and 7,330, and the University offers nearly 11,000 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.
<table>
<thead>
<tr>
<th>Year</th>
<th>Program</th>
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<tr>
<td>1832</td>
<td>College of Arts and Science</td>
<td>cas.nyu.edu</td>
</tr>
<tr>
<td>1835</td>
<td>School of Law</td>
<td>law.nyu.edu</td>
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<tr>
<td>1841</td>
<td>School of Medicine</td>
<td>school.med.nyu.edu</td>
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<tr>
<td>1854</td>
<td>Polytechnic School of Engineering (January 2014)</td>
<td>poly.edu</td>
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<tr>
<td>1865</td>
<td>College of Dentistry</td>
<td>nyu.edu/dental (including the College of Nursing [1947], nyu.edu/nursing)</td>
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<tr>
<td>1886</td>
<td>Graduate School of Arts and Science</td>
<td>gias.nyu.edu</td>
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<tr>
<td>1890</td>
<td>Steinhardt School of Culture, Education, and Human Development</td>
<td>steinhardt.nyu.edu</td>
</tr>
<tr>
<td>1900</td>
<td>Leonard N. Stern School of Business</td>
<td>stern.nyu.edu</td>
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<tr>
<td>1922</td>
<td>Institute of Fine Arts</td>
<td>nyu.edu/gas/dept/fineart</td>
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<tr>
<td>1934</td>
<td>School of Professional Studies</td>
<td>sps.nyu.edu</td>
</tr>
<tr>
<td>1934</td>
<td>Courant Institute of Mathematical Sciences</td>
<td>cims.nyu.edu</td>
</tr>
<tr>
<td>1938</td>
<td>Robert F. Wagner Graduate School of Public Service</td>
<td>wagner.nyu.edu</td>
</tr>
<tr>
<td>1960</td>
<td>Silver School of Social Work</td>
<td>nyu.edu/socialwork</td>
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<tr>
<td>1965</td>
<td>Tisch School of the Arts</td>
<td>tisch.nyu.edu</td>
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<tr>
<td>1972</td>
<td>Gallatin School of Individualized Study</td>
<td>nyu.edu/gallatin</td>
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<td>1972</td>
<td>Liberal Studies</td>
<td>liberalstudies.nyu.edu</td>
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<tr>
<td>2006</td>
<td>Institute for the Study of the Ancient World</td>
<td>nyu.edu/isaw</td>
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<tr>
<td>2010</td>
<td>NYU Abu Dhabi</td>
<td>nyuad.nyu.edu</td>
</tr>
<tr>
<td>2013</td>
<td>NYU Shanghai</td>
<td>ibshanghai.nyu.edu</td>
</tr>
</tbody>
</table>

**The Schools, Colleges, Institutes, and Programs of the University (in order of their founding)**

**New York University Libraries**

The Elmer Holmes Bobst Library, designed by Philip Johnson and Richard Foster, is the flagship of an 11-library system that provides access to the world's scholarship. Bobst Library serves as a center for the NYU community's intellectual life. With more than 4.5 million print volumes, 235,000 serial titles, 120,000 electronic journals, 1 million e-books, 163,000 audio and video recordings, and over 41,000 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 2.5 million visits in 2012–2013.

Bobst Library offers approximately 2,300 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 Braue Library at SPS 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 the NYU Polytechnic School of Engineering. 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, College of Dentistry, 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 35 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, geospatial information, digital information, and more.

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 board-rooms and intern as executive assistants in business and financial houses. The schools, courts, hospitals, settlement houses, theatres, 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. NYU 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. NYU’s Polytechnic School of Engineering, located in Downtown Brooklyn, connects academics with creative research and technology in the burgeoning Tech Triangle and is just a short subway ride away from Washington Square.

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, BA, MA, PhD, JD, President (through December 2015)
Andrew Hamilton, B.S., M.A., Ph.D., President (as of January 2016)

David W. McLaughlin, BS, MS, PhD, Provost
Richard S. Baum, BA, Chief of Staff to the President
Robert Berne, BS, MBA, PhD, Executive Vice President for Health
Martin S. Dorph, BS, MBA, JD, Executive Vice President, Finance and Information Technology
Katherine Fleming, BA, MA, PhD, Deputy Provost and Vice Chancellor, Europe
Richard Foley, BA, MA, PhD, Vice Chancellor for Strategic Planning
Alison Leary, BS, Executive Vice President for Operations

Linda G. Mills, BA, JD, MSW, PhD, Vice Chancellor for Global Programs and University Life, NYU; Associate Vice Chancellor for Admissions and Financial Support, NYU Abu Dhabi; Lisa Ellen Goldberg Professor
Ellen Schall, BA, JD, Senior Presidential Fellow
Diane C. Yu, BA, JD, Deputy President

Robert I. Grossman, BS, MD, Saul J. Farber Dean, NYU School of Medicine; Chief Executive Officer, NYU Hospitals Center
Anna Harvey, BA, MA, PhD, Interim Dean, Graduate School of Arts and Science [as of July 1, 2015]
Cheryl G. Healten, BA, MPA, DrPH, Director, Global Institute of Public Health; Dean of Global Public Health
Peter Blair Henry, BA, BA, PhD, Dean, Leonard N. Stern School of Business
Steven E. Koonin, BS, PhD, Director, Center for Urban Science and Progress
Michael Laver, BA (hons.), MA, PhD, Dean for Social Sciences, Faculty of Arts and Science
Jeffrey S. Lehman, BA, JD, MPP, Vice Chancellor, NYU Shanghai
Carol A. Mandel, BA, MA, MLSS, Dean of Libraries
Geeta Menon, BA, MA, PhD, Dean, Undergraduate College, Leonard N. Stern School of Business
Trevor W. Morrison, BA (hons.) [British Columbia]; JD, Dean, School of Law

Debra A. LaMorte, BA, JD, Senior Vice President for Development and Alumni Relations
Terrance Nolan, BA, JD, LLM, General Counsel and Secretary of the University
Ron Robin, BA, MA, PhD, Senior Vice Provost for Global Faculty Development, NYU; Senior Vice Provost for Faculty Development, NYU Abu Dhabi and NYU Shanghai
Matthew S. Santirocco, BA, BA [Cantab.]; MPhil, MA [Cantab.], PhD; hon.: MA, Senior Vice Provost for Academic Affairs
Katepalli R. Sreenivasan, BE, ME, MA, PhD; hon.: DSc, Executive Vice Provost for Engineering and Applied Sciences; Dean, Polytechnic School of Engineering
Marc L. Wais, BS, MBA, EdM, EdD, Senior Vice President for Student Affairs

Deans and Directors

Roger Bagnall, BA, MA, PhD, Director, Institute for the Study of the Ancient World (until August 2016)
Gérard Ben Arous, BS, MSc, PhD, Director, Courant Institute of Mathematical Sciences; Vice Provost for Science and Engineering Development
Lauren Benton, BA, PhD, Dean, Graduate School of Arts and Science (until June 30, 2015)
Charles N. Bertolami, DDS, DMedSc, Herman Robert Fox Dean, College of Dentistry
Alfred H. Bloom, BA, PhD; hon.: LL.D, Vice Chancellor, NYU Abu Dhabi
Dominic Brewer, BA, MA, PhD, Gale and Ira Druker Dean, Steinhardt School of Culture, Education, and Human Development
Thomas J. Carew, BA, MA, PhD; hon.: MA, Anne and Joel Ehrenkranz Dean, Faculty of Arts and Science
Joy Connolly, BA, PhD, Dean for Humanities, Faculty of Arts and Science
Dennis Di Lorenzo, BA, Harvey J. Steidman Dean, School of Professional Studies
Sherry L. Glied, BA, MA, PhD, Dean, Robert F. Wagner Graduate School of Public Service
Allyson Green, BFA, MFA, Dean, Tisch School of the Arts
Robert I. Grossman, BS, MD, Saul J. Farber Dean, NYU School of Medicine; Chief Executive Officer, NYU Hospitals Center
Anna Harvey, BA, MA, PhD, Interim Dean, Graduate School of Arts and Science [as of July 1, 2015]
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For 50 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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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 workshops 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 219 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.tisch.nyu.edu. See page 228 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 50 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 www.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: Inter-national 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.

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**Faculty**

A listing of faculty for the Graduate Acting Program is below. For full biographies on departmental faculty, visit www.tisch.nyu.edu.

- **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

- **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)

- **Jane Guyer Fujita**
  Voice & Speech
  B.A. New School University; M.F.A. Harvard University M.F.A., North Carolina (Chapel Hill)

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

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

- **Deborah Lapidus**
  Master Teacher; Singing

- **Laurence Maslon**
  Dramaturgy Teacher
  B.A., Brown; Ph.D., Stanford

- **Joanna Merlin**
  Career Class and Acting Workshop

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

- **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

- **Fay Simpson**
  Movement
  B.F.A. Colorado College; M.A. NYU Gallatin

- **Danielle Skraastad**
  Games Workshop
  B.F.A. SUNY Albany; M.F.A. NYU Graduate Acting

- **Steven Skybell**
  Shakespeare’s Text

- **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.

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 Cultural Activism, Graduate Colloquium, and Graduate Fieldwork. Seminar 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 department in the freshmen 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 chair. Students will be able to exercise considerable flexibility in crafting a course of study that best reflects their own pursuit 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 via Albert for non-Tisch students or on the Tisch website for students enrolled at the school.

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 have included keynote addresses delivered by Alfredo Jaar, Edwidge Danticat, Deb Willis, Jacques Servin, and hosted participants that represent academia, 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.
4. Two letters of recommendation using the online letter of recommendation system.
5. Complete all requirements for application to Tisch as outlined at our admissions page at www.tisch.nyu.edu

Please note: An application is not complete until all the above credentials and materials have been submitted. Please visit www.tisch.nyu.edu for further instructions on submitting the application.
A listing of faculty for the Department of Art and Public Policy is below. For full biographies on departmental faculty, visit www.tisch.nyu.edu.

**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

**Kathy Engel**  
Associate Professor and Chair, 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

**Allyson Green**  
Dean, Tisch School of the Arts; Professor, Art and Public Policy  
B.F.A. Washington University; M.F.A. University of Wisconsin

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

**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

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 graduate students as well as undergraduate students. Students should check Albert for current semester course listings.

### ANATOMY OF DIFFERENCE

**ASPP-UT 1020/ASPP-GT 2023**  
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 or 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 Fales 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)

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, 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 urban landscape 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 historicatically 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 inequalities framing their creative work and organizational practices to assure equitable inclusion of the varying aesthetic criteria and expressions that reflect the multiethnic 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
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 exacerbated 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—which 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**

**ASP-P-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**

**ASP-GT 2003**

Engel. Fall. 2 units. (Open to M.A. Arts Politics students only.)

The Colloquium is designed to give the MA 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**

**ASP-GT 2004**

Hobert. 2-3 units. (Open to M.A. Arts Politics 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**

**ASP-GT-UT 1048/ASP-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, 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**

**ASP-GT 2001** (cross listed with PERF-GT 2312)

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 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 catalyze 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 ger-
mane issues as the legal and constitu-
tional dimensions of censorship, the
social formation of taste, the consump-
tion 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 multi-
culturalism, 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 dis-
cuss 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 categoriza-
tion of any kind, forcing a kind of bound-
ary breaking. We will look at
embodiment, desire, and joy as compo-
nents 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 cul-
tural/political projects.

THE MEDIA OF DISPLACEMENT:
POSTCOLONIAL CULTURE
ASPP–UT 1055/ASPP–GT 2055
Slobat. Fall. 4 units.

“We are here because you were there” has
become a common slogan for postcolonial
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
Angeles, Montreal, and Sao Paulo, the
construction of “us” versus “them” can no
longer correspond to one geography, simplis-
tically imagined as “over there.” This
seminar will study questions of displace-
ment as represented, mediated and narr-
rated in diverse cultural realms,
especially cinema, media, visual culture
and writing. How such texts have con-
fronted exclusionary and essentialist dis-
courses with a rich cultural production
that foregrounds a complex understand-
ing of such issues as “home,” “home-
land,” “exile,” “hybridity” and “minorities.” We will look at the past few
decades of artistic work within the larger
context of post-independence and global-
ization politics. We will mainly examine
the ways films/videos, novels, memoirs,
and visual work have represented disloca-
tions that have come in the wake of colo-
nial 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 document-
tary, the ethnographic media, the experi-
mental autobiography, and the fictional
narrative. We will also examine these
texts in relation to contemporary cyber
diasporic practices, problematizing espe-
cially such issues as “nostalgia” and
“return” in the context of new communi-
cation technologies.

MEMOIR AND CULTURAL MEM-
ORY: REPRESENTING
POSTCOLONIAL
DISPLACEMENTS
ASPP–UT 1049/ASPP–GT 2049
Slobat. 4 units.

With the growing numbers of immi-
grants/refugees in cities such as London,
Paris, Berlin, Barcelona, New York, Los
Angeles, Montreal, belonging no longer
responds to one geography, simplis-
tically imagined as “over there.” This semi-
nar will study questions of displacement
as represented, mediated and narrated in
a wide variety of texts. It will focus spe-
cially on memoirs, whether in written or
audiovisual form, which confront exclu-
sionary 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 con-
text of memory? We will examine the
different narrative forms of memory-making,
analyzing how post殖民ial 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-inde-
pendence and transnational dislocations?
We will also address questions of genre,
and the socio-political ramifications of
certain modes of writing and perform-
ances of memory that create new hybrid
genres such as the poetic documentary
and experimental autobiography. We will
analyze works where a fractured tempo-
rality is reassembled to form a usable past
where the body serves as an icon of
migratory meanings. We will also exami-
contemporary cyber diasporic prac-
tices, 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 spectator-
ship. Other cultural mainstays such as
interruptions, scrap books, outtak-es,
overheard conversation, the scandal, the
accident will also be material for study.
While examining and researching arti-
facts, footage, imagery, found objects that
exist and resonate outside of the proposed
point of focus we will look at the under-
lying meanings and the interruptions
into our expectation 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
Slobat. 4 units.

This interdisciplinary seminar will
explore the various dimensions of the cul-
tural politics of representation with
regards to the Middle East/ North
Africa. Drawing on various texts from
diverse disciplines (including visual cul-
ture, literary theory, performance
studies, ethnography, and film/media
studies) we will examine issues of repre-
sentation in their various ramifications,
all within a postcolonial perspective. We
will begin with travel narratives to the
region, orientalist paintings, photogra-
phy 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 CULTURAL 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**

Eustis. 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 30's and 60's. Through readings of plays, theoretical writings, and contemporary sources, we will study models of how theater artists 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. Dynamic Alignment 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.
For general University guidelines, refer to the Admission section beginning on page 219. 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 essays; 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.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 228 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.tisch.nyu.edu.

SCHEDULE OF ADMISSIONS, INFORMATION, AND AUDITIONS
Suggested deadline for auditions: December 15
General application deadline: January 1
Notification of admissions action on or about 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.

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. Somatics 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 www.tisch.nyu.edu.

- **Patricia Beaman**
  Adjunct Faculty: History of Dance

- **Elizabeth Coker**
  Adjunct Faculty: Contemporary Dance and Dance Science
  B.A. Columbia University, M.A., Ed.D. candidate, Teacher's College, Columbia University

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

- **Seán Curran**
  Co-Chair, Department of Dance
  B.F.A., New York

- **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: Director, Tisch 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: 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

- **Cherylyn Lavagnino**
  Associate Arts Professor: Ballet
  B.A., Southern California; M.F.A., New York

- **James Martin**
  Associate Arts Professor: Ballet
  B.F.A., California Institute of the Arts; M.A., Columbia

- **Lynn Martin**
  Adjunct Faculty: Kinesiotics 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

- **Jeremy Nelson**
  Associate Arts Professor

- **Joe Osheroff**
  Adjunct Faculty: Acting

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

- **Wendy Perron**
  Adjunct Faculty: Graduate Seminar

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

- **Cari Ann Shim Sham**
  Adjunct Faculty: Dance for Camera

- **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: Anatomy and Physical Therapist

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**B.F.A. Curriculum (Model)**

<table>
<thead>
<tr>
<th>First Year</th>
<th>Acting</th>
<th>General Education Component</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance Technique I</td>
<td>History of Dance</td>
<td>TSOA Core Curriculum</td>
<td>8</td>
</tr>
<tr>
<td>Creative Research I</td>
<td>Production Crew in Dance</td>
<td>Social science/natural science</td>
<td>8</td>
</tr>
<tr>
<td>Music Theory and Composition</td>
<td>General education courses</td>
<td>Humanities</td>
<td>8</td>
</tr>
<tr>
<td>Kinesthetics of Anatomy</td>
<td>Summer: 6 Weeks (limited opportunities for study abroad)</td>
<td>General education balance (non arts)</td>
<td>8</td>
</tr>
<tr>
<td>Production Crew in Dance</td>
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<td>Total</td>
<td>32</td>
</tr>
<tr>
<td>TSOA Core Curriculum</td>
<td></td>
<td>Total Units for Completion</td>
<td>128</td>
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<thead>
<tr>
<th>Second Year</th>
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<tbody>
<tr>
<td>Dance Technique II</td>
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<tr>
<td>Creative Research II</td>
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<tr>
<td>Improvisation</td>
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<tr>
<td>Music Literature</td>
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<thead>
<tr>
<th>Third Year</th>
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<tbody>
<tr>
<td>Second Avenue Dance Company</td>
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<tr>
<td>Dance Technique III</td>
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<tr>
<td>Creative Research III</td>
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<tr>
<td>Production Crew in Dance</td>
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<tr>
<td>General education courses</td>
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<tr>
<td>Optional departmental electives</td>
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</tbody>
</table>
### M.F.A. Curriculum (Model)

**First Year**
- Dance Technique IM
- Dance Theory and Composition IM
- Graduate Acting
- Music Theory and Composition
- Graduate Kinesthetics of Anatomy
- Graduate Seminar in Dance
- Production Crew in Dance
- Dance electives
- Graduate History of Dance

**Second Year**
- Second Avenue Dance Company
- Dance Technique IM
- Dance Theory and Composition IM
- Production Crew in Dance
- Survey of 20th-Century Music
- Writing: Contemporary Performance

**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 Composition for Choreographers, Directing and Choreographing Workshop, and Pedagogy Class.

**Total Units for Completion** 72

### Courses

<table>
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<tr>
<th>Course Code</th>
<th>Course Name</th>
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<tr>
<td>DANCE I DANC-UT 5-6</td>
<td>DANCE THEORY AND COMPOSITION IIM</td>
</tr>
<tr>
<td>DANCE II DANC-UT 100-101</td>
<td>DANC-GT 2011-2012</td>
</tr>
<tr>
<td>DANCE III DANC-UT 1000-1001</td>
<td>Open only to students in the Department of Dance. Faculty and guest artists. 2-8 units per semester.</td>
</tr>
<tr>
<td>DANCE IV DANC-UT 1200-1201</td>
<td>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 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.</td>
</tr>
<tr>
<td>DANCE IM DANC-GT 2000-2001</td>
<td>M.F.A. students. Prerequisite: permission of the instructor. Teirstein. 3 units.</td>
</tr>
<tr>
<td>DANCE IIM DANC-GT 2002-2003</td>
<td>MUSICAL COMPOSITION FOR CHOREOGRAPHERS</td>
</tr>
<tr>
<td>CREATIVE RESEARCH IN DANCE I DANC-UT 7-8</td>
<td>DANC-GT 2022-2023</td>
</tr>
<tr>
<td>CREATIVE RESEARCH IN DANCE II DANC-UT 1004-1005</td>
<td>Open only to students in the Department of Dance. Cummings, Sardelli. 2-4 units per semester.</td>
</tr>
<tr>
<td>CREATIVE RESEARCH IN DANCE III DANC-UT 1204-1205</td>
<td>Basic techniques of acting. Course work includes theatre games, acting exercises, and improvisations, which are then integrated with scripted material.</td>
</tr>
<tr>
<td>DANCE THEORY AND COMPOSITION IV DANC-UT 1200-1205</td>
<td>MUSIC THEORY AND COMPOSITION I</td>
</tr>
<tr>
<td>DANC-GT 2011-2012</td>
<td>Open only to students in the Department of Dance. Faculty and guest artists. 2-8 units per semester.</td>
</tr>
<tr>
<td>DANC-GT 2022-2023</td>
<td>Open only to students in the Department of Dance. Cummings, Sardelli. 2-4 units per semester.</td>
</tr>
<tr>
<td>DANC-GT 2002-2003</td>
<td>Basic techniques of acting. Course work includes theatre games, acting exercises, and improvisations, which are then integrated with scripted material.</td>
</tr>
<tr>
<td>DANC-GT 2009-2010</td>
<td>Open only to students in the Department of Dance. Moulton. 3 units per semester.</td>
</tr>
<tr>
<td>DANC-GT 2000-2001</td>
<td>The basics of music theory through listening, singing, score reading, and moving, including the study of rhythm, melody, harmony, tempos, dynamics, tone color, and musical forms with emphasis on the complete understanding of rhythm both physically and mentally. Percussion and rhythm/movement workshops are a part of this course.</td>
</tr>
<tr>
<td>DANC-GT 2022-2023</td>
<td>Composition. Teirstein. 3 units.</td>
</tr>
<tr>
<td>DANC-GT 2002-2003</td>
<td>M.F.A. students. Prerequisite: permission of the instructor. Teirstein. 3 units.</td>
</tr>
<tr>
<td>DANC-GT 2002-2003</td>
<td>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.</td>
</tr>
<tr>
<td>DANC-GT 2000-2001</td>
<td>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.</td>
</tr>
<tr>
<td>DANC-GT 2022-2023</td>
<td>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.</td>
</tr>
<tr>
<td>DANC-GT 2000-2001</td>
<td>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.</td>
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<tr>
<td>DANC-GT 2002-2003</td>
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</tr>
</tbody>
</table>

### Additional Courses
- Graduate Acting
- Graduate Acting Workshop
- Production Crew in Dance
- Dance electives
- Graduate History of Dance
- Graduate Acting Workshop
- Production Crew in Dance
- Dance electives
- Graduate History of Dance

**Total Units for Completion** 72
GRADUATE KINESPEHTICS 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.

IMPROVISATION
DANC-UT 1042
Open only to students in the Department of Dance. Lambut, guests. 2 units per semester.
Improvisation in a class that expands the student’s movement vocabulary through a variety of problem-solving exercises. These exercises encourage students to discover new ways of thinking about time, space, dynamics, and sound within themselves and with other artists. By solving the exploration problems, the student spontaneously discovers new approaches to moving.

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 semester.
Choreographers work on individual and collaborative projects that explore the relationship between text and movement. Creative projects, in collaboration with the Department of Design for Stage and Film and the Graduate Musical Theatre Writing Program, are performed in concert at the conclusion of the course.

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 semester.
Practical and creative aspects of lighting design for dance. Students are encouraged to design lights for concert pieces performed during the semester.

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

INDEPENDENT STUDY I IN DANCE
DANC-UT 1190-1191,
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 adviser. 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 2052-2053
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 adviser. 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 permission of their department chair.

GRADUATE SEMINAR
DANC-GT 2024-2025
Open only to graduate students in the Department of Dance. TBD. 3 units per semester.
Discussion and exploration of dance, as an art, as a career, its role in society, etc. Participants are expected to contribute through research and individual projects.

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

Students have hands-on experience in videodance production through exploration/production of several short individual and group videodance projects. Course covers issues in creative and conceptual thinking, pre- and postvideo production, camera techniques, nonlinear editing, choreography for the camera, 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 ethnic dance forms and the history of European tradition.

PRODUCTION CREW IN DANCE
DANC-UT 1006, DANC-GT 2018
Open only to students in the Department of Dance. 1-2 units per semester.
Offers working knowledge of lighting and sound equipment, stage management, crew work, programming, publicity, house management, wardrobe, and other technical requirements for dance production. All students, whether graduate or undergraduate, are required to participate each semester in production crew.

WRITING: CONTEMPORARY PERFORMANCE PRACTICE
DANC-GT 2031
Open only to graduate students in the Department of Dance. Teirstein. 3 units per semester.
This course focuses on three dance companies currently presenting new work in New York City. Students research each company’s background, working methods, 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 advisement 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.

Program Standards and Regulations

Students in the 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 artistic growth and demonstrated professional promise, but the intention is that all students who are accepted will graduate. All students participate in production and stagecraft according to the guidelines of the department. Class and production participation is open only to students in the training program.

Standards and regulations that pertain to the University in general are found beginning on page 241 and should be read in conjunction with those of this department.

The Program

Through a series of carefully orchestrated studio courses, each student is allowed to develop individually as a designer over the course of the three-year program. The design classes are the centerpiece of the curriculum, surrounded by classes in theory and techniques as well as production experience.

Design. The first-year design classes are about discovering a process. Where does the designer begin? We cover a number of texts in these weekly critique classes and encourage the student to articulate their ideas visually and in words. The second-year designer spends more time in serious inquiry and moves toward more fully realized designs. The third year is devoted to completely designing at least four texts, including a thesis.

Art and technique. Our art classes explore techniques that support the work of the design classes. First-year designers hone their skills in our drawing and drafting
classes. Three-dimensional skills are developed in classes including Cutting and Draping and Set Studio.

Dramaturgy. The text is the thread of our classes, and each year we provide dramaturgy classes that cover text and visual history. These classes provide an opportunity for designers of all disciplines to come together and share ideas. Culture, Costume, and Decor explores visual history of the world in conjunction with plays. Transitioning into the Profession prepares the designer for entering the profession by meeting theatre professionals who take the student through their processes.

Production. Production is a crucial and necessary component of the design training, an extension of the classroom where students put into practice the theory they have studied. Students gain experience working collaboratively with their peers and professionals in a variety of venues. First-year stagecraft is intended to expose the designers to the art and craft of production. In the spring semester, Choreographers, Composers, and Designers provides each first-year student the opportunity to collaborate and see their designs produced for original dance pieces created with Tisch student choreographers, dancers, and composers.

Second-year students design at least one theatre production as well as assist a third-year student designer. In their final year, students design for theatre, collaborating with professional directors. In addition, there are many opportunities to design for dance or film.

A faculty of working designers guides students with knowledge gained from professional experience. Students are exposed to two or more design teachers in their primary discipline. We believe that exposure to a range of aesthetic styles preserves and nurtures the individuality of each emerging young designer.

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 and February. 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.

Some 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 1

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 applicant may expect to be notified of an appointment approximately two weeks in advance. If applicants wish to request a specific interview time in New York City, they may do so by writing 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. Any candidate who has an interview in January, February, or March will be notified of admissions action as soon as possible, usually by April 15. Some candidates may be placed on an alternate acceptance list for admission. Those whose admission decisions may be delayed will be notified of the date they may expect those decisions to be made.

For further information, write or telephone the administrative director of the Department of Design for Stage and Film well before your appointment date; telephone 212-998-1930.

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 design. For further information, please write or telephone 212-998-1950.

THE DESIGN INTERVIEW

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For further information, write or telephone the administrative director of the Department of Design for Stage and Film well before your appointment date; telephone 212-998-1930.

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 design. For further information, please write or telephone 212-998-1950.
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.

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. These do not have to be from realized production work.
2. Samples of your artwork, such as drawings, paintings, models, sculptures, etc., or photographs of such artwork.

The department, if requested, will undertake to return any mailed portfolio or material submitted by an applicant if it has been submitted with a mailing container with return address and return postage. The department cannot assume any liability or responsibility for any portfolio submitted by the applicant that is lost or damaged while in its possession. More complete instructions are available by writing 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.

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.

### Faculty

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Evan Alexander</strong></td>
<td>Adjunct Instructor, CAD Drawing and Visualization</td>
<td></td>
</tr>
<tr>
<td><strong>Campbell Baird</strong></td>
<td>Associate Arts Professor; Connections/Year 3</td>
<td>B.A., North Carolina School of the Arts; M.F.A., New York</td>
</tr>
<tr>
<td><strong>Barbara Cokorinos</strong></td>
<td>Adjunct Instructor; Transitioning into the Profession</td>
<td>B.A., Boston</td>
</tr>
<tr>
<td><strong>John Conklin</strong></td>
<td>Adjunct Instructor; Explore</td>
<td>B.A., M.F.A., Yale</td>
</tr>
<tr>
<td><strong>Daun Fallon</strong></td>
<td>Adjunct Instructor; Stagecraft</td>
<td>B.A. California (Santa Barbara)</td>
</tr>
<tr>
<td><strong>Mary Louise Geiger</strong></td>
<td>Arts Professor; Lighting Design I/Lighting Design II/Lighting Production Year 3</td>
<td>B.A., Tufts; M.F.A., Yale</td>
</tr>
<tr>
<td><strong>Sam Helfrich</strong></td>
<td>Associate Arts Professor</td>
<td>B.A., Columbia College, M.F.A., Columbia University</td>
</tr>
<tr>
<td><strong>Susan Hilferty</strong></td>
<td>Arts Professor; Chair, Department of Design for Stage and Film; Costume Design I/Costume Design III</td>
<td>B.A., Syracuse; M.F.A., Yale</td>
</tr>
<tr>
<td><strong>Constance Hoffman</strong></td>
<td>Associate Arts Professor; Costume Design II/Collaboration/Costume Exploration</td>
<td>B.A., California (Davis); M.F.A., New York</td>
</tr>
<tr>
<td><strong>Allen Lee Hughes</strong></td>
<td>Associate Arts Professor; Lighting Design II/Lighting Production Year 2</td>
<td>B.A., Catholic; M.F.A., New York</td>
</tr>
<tr>
<td><strong>Andrew Jackness</strong></td>
<td>Adjunct Instructor; Design for Film</td>
<td></td>
</tr>
<tr>
<td><strong>Laura Jellinek</strong></td>
<td>Adjunct Instructor; Set Studio I</td>
<td>M.F.A., New York</td>
</tr>
<tr>
<td><strong>Christine Jones</strong></td>
<td>Adjunct Instructor, Set Design I</td>
<td>B.A., Concord; M.F.A., New York</td>
</tr>
<tr>
<td><strong>Hugh Landwehr</strong></td>
<td>Adjunct Instructor; Film Studio I and II</td>
<td>B.A., Yale</td>
</tr>
<tr>
<td><strong>Andrew Lieberman</strong></td>
<td>Associate Arts Professor; Set Design II/Set Studio II</td>
<td>B.A., Lewis and Clark; M.F.A., Washington</td>
</tr>
<tr>
<td><strong>Jim Luigs</strong></td>
<td>Adjunct Instructor; Costume Design III</td>
<td></td>
</tr>
<tr>
<td><strong>John McKernon</strong></td>
<td>Adjunct Instructor; Computer-Aided Drafting</td>
<td>B.A., North Carolina School of the Arts</td>
</tr>
<tr>
<td><strong>Christopher Muller</strong></td>
<td>Visiting Assistant Arts Professor; Drawing Year 2, Photoshop</td>
<td>B.A., UC Davis, M.F.A., New York</td>
</tr>
</tbody>
</table>
MAGGIE RAYWOOD  
Associate Arts Professor; Costume Shop  
Supervisor; Cutting and Draping/Costume  
Stagecraft/ Costume Studio  
B.A., Rider College

PAUL STEINBERG  
Associate Arts Professor; Set Design III  
/ Collaboration  
B.A., Pratt Institute; Dip. A.D., Central  
School of Art and Design (London)

ROBERT WIERZEL  
Adjunct Instructor; Introduction to Lighting  
Design/Lighting Design III  
B.A., South Florida; M.F.A., Yale

CHRISTOPHER YOUNG  
Adjunct Instructor; Drawing Year 1/Drawing  
Year 2

B.A., Parsons School of Design

DAVID ZUNG  
Adjunct Instructor; Drawing Year 1/Drawing  
Year 2

B.A., South Florida; M.F.A., Yale

GUEST FACULTY  
Artists and speakers join the resident fac-  
ulty on a regular basis to present students  
with the broadest possible range of art  
and ideas in relation to theatre and film.  
Recent guests include JoAnne Akalaitis,  
Michael Engler, Doug Fitch, Athol  
Fugard, David Gallo, Wendall  
Harrington, Desmond Heeley, Richard  
Hoover, James Ingalls, Emily Mann,  
Mark Ricker, Theodora Skipitares, Paul  
Tazewell, and Kristi Zea.

M.F.A. Sample  
Curriculum

SCENIC DESIGN

First Year

Scene Design I  
Set Studio I  
Drawing Year 1  
CAD Drawing and Visualization  
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  
Collaboration  
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 Drawing and Visualization  
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 Exploration  
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.
Courses

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, Luigs. 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 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. Jackness.
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. Jackness.
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.
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.
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. Mueller, Zang.
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. Jellinek.
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 Lightwright.

**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 EXPLORATION**
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 DRAPING**
DESG-GT 1020-1021
Open only to students in the Department of Design for Stage and Film. Raywood.
2-4 units per semester.
Advanced study in theatrical costume construction including draping on the form, flat pattermaking, 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. Raywood.
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
men’s wear, 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, Colosuris. 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.

CONNECTIONS
DESG-GT 2004-2005
Open only to students in the Department of Design for Stage and Film. Baird. 3 units per semester.
Uncovering the complex relationships between history, dramatic literature and music, and the many forms used to present them. Extensive use of reading and written assignments with in-class discussion responding to films and filmed productions of late 19th and 20th century theatre, film, and dance material. The emphasis is on discovering the complex links between history and the response of the creative minds in the performing arts.

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, that are either housed at or affiliated with NYU. 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.

**Program Standards and Regulations**

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 Program**

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, 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, 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), 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; practicums at different studios (class work leading to a workshop production); and select study abroad opportunities.

**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 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 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—under the aegis of the Experimental Theatre Wing—Berlin, Florence, Havana, London, Paris, Prague, and Sydney. Additional Professional Training and Theatre Studies credit are available through many of these programs. Visit www.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 219. 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.tisch.nyu.edu.

The Department of Drama at the Tisch School of the Arts is committed to
Transfer Credit and Minimum Residency

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 225.

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.

Degree Requirements

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

<table>
<thead>
<tr>
<th>Professional Training</th>
<th>48 units</th>
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</thead>
<tbody>
<tr>
<td>Primary studio</td>
<td>32 units</td>
</tr>
<tr>
<td>Additional professional training courses</td>
<td>16 units</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Theatre Studies</th>
<th>28 units</th>
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</thead>
<tbody>
<tr>
<td>Introduction to Theatre Studies</td>
<td>4 units</td>
</tr>
<tr>
<td>Introduction to Theatre Production</td>
<td>4 units</td>
</tr>
<tr>
<td>Five courses in theatre studies, two of which must be from the World Drama and Theatre History list of courses</td>
<td>20 units</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liberal Arts</th>
<th>32 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 units</td>
</tr>
<tr>
<td>Humanities</td>
<td>8 units</td>
</tr>
<tr>
<td>Sciences</td>
<td>8 units</td>
</tr>
<tr>
<td>Humanities or Sciences</td>
<td>8 units</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Electives</th>
<th>20 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 Professional Studies</td>
<td></td>
</tr>
</tbody>
</table>

PROGRAM IN APPLIED THEATRE

The program 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 program 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

For a complete listing of Department of Drama faculty and their biographies, visit www.tisch.nyu.edu. The following are members of the department’s full-time 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)

**Richard Armstrong**  
Associate Arts Professor  
B.A., Newcastle-upon-Tyne (UK)

**Elizabeth Bradley**  
Arts Professor  
B.F.A., York, (Canada)

**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
Professional Training

THE STELLA ADLER STUDIO OF ACTING

"Growth as an actor and growth as a human being are synonymous." 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 limitless 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 Adler Technique. The third and fourth years of the NYU program involve heavy production and an industry showcase.

Sebastian Calderon Bentin
Assistant Professor
B.F.A., M.A., New York, Ph.D. Stanford

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)

Lenore Doxsee
Associate Teacher with Expertise in Lighting for Theatre, Opera, and Dance
B.A., Williams College; M.F.A., New York

Steven Drukm an
Associate Arts Professor
B.A., Oberlin College; M.A., Wisconsin (Madison); Ph.D., New York

Byron Easley
Associate Arts Professor

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

Victoria Hart
Associate Arts Professor; Director of The Meisner Studio
B.A., Case Western Reserve; M.A., New York

Wendell Howlett
Associate Teacher, Dance
B.F.A., U of the Arts

Chris P. Jaehnig
Associate Arts Professor, Director, Production and Design Studio
B.A., Wisconsin (Madison); M.F.A., Yale.

Terry Knickerbocker
Associate Teacher
B.F.A., New York

Kevin Kuhlke
Arts Professor
B.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; Coordinator, Honors Program in Theatre Studies
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; Associate Chair of GNU and Administration
B.A. Florida State, Graduate Studies, Purdue

Mary Overlie
Associate Arts Professor, The Viewpoints

Orlando Pabotoy
Associate Arts Professor
B.F.A., Juliard

Shanga Parker
Associate Arts Professor
Associate Chair for Professional Training
B.A., Brown, M.F.A., UC San Diego

Rosemary Quinn
Associate Arts Professor; Director, Experimental Theatre Wing
Associate Chair of Production and Performance
B.A., Hampshire College

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

Alisa Sniderman
Assistant Professor Faculty Fellow
A.B., M.A., Ph.D., Harvard

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

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

Robert Vorlicky
Associate Professor of Drama
B.A., Ohio State; M.A., Ph.D., Wisconsin (Madison)

Edward Ziter
Associate Professor of Drama; Chair, Department of Drama
B.A., M.A., Brown; Ph.D., California (Santa Barbara)
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 straightforward, 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 circumstances of the play. Atlantic provides a rigorous program of acting training, which includes the core components of practical aesthetics (script analysis, performance technique, and repetition) and incorporates comprehensive instruction in the fundamental physical tools required by the craft (voice, speech, and movement). Other examples of courses in the program are Suzuki/Viewpoints, on-camera techniques, monologues/auditions, Shakespeare, Chekhov, and master classes taught by visiting professionals. The school’s mission is to provide a challenging, engaging, and inspiring experience that ensures each graduate masters the essential physical and analytical disciplines 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 students with a training program that prepares them technically, conceptually, and personally to create their own work and to meet the far-ranging demands of contemporary and traditional directors, playwrights, 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 consciousness—to interpret and create vital new theatre. ETW’s training covers a wide range of approaches to acting, dance, self-scripting, 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), extended vocal techniques, and various approaches to improvisation and theatre making. The upper-level curriculum exposes students to a diversity of techniques and aesthetics and to cutting-edge guest artists and offers a broad range of performance opportunities. The faculty of ETW consists of award-winning professionals in the forefront of contemporary theatre, dance, and music. Since its inception 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 truthfully 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 caused 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 structured 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 imaginary world, and always with a partner, by 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 spontaneity and authenticity learned during the first year’s work. The Studio’s common 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
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. 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.

All 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 contradicitions 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, 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 Department of 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 postproduction 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. Courses include Film Acting Technique, Film Production, Character Work for the Big and Small Screen, Soap Opera and Multi-Camera Live from Audition to Tape, Sit-Coms, Dramatic Series, Commercials and the Business, Career Management, the History of Film Acting, Voiceovers and Voice in Film, and Audition and Showcase, which prepare students for the professional world and expose students and their work to industry professionals on a weekly basis.

INTERNSHIPS
Internships offer valuable hands-on work experience while providing a mentored introduction to the professional workplace. Positions may include stage management, theatre administration, and production assistance in such venues as not-for-profit theatres, television, film, arts service organizations, casting/talent agencies, after-school children’s programs, Broadway, off Broadway, and off-off-Broadway. These opportunities are available to students who have successfully completed their primary training, and the earned units count toward “additional professional training.” Depending on the number of hours worked, the student can earn from 2 to 8 units. Each unit requires three hours of commitment per week. Being on site for three days a week is typical. Interns are required to meet weekly with the site adviser and write a job description at the outset of the residency as well as a final evaluation paper when the program is completed.

**Theatre Studies**

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
Chandhuri, Jadhig, 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, particularly 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
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 Chin’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, Cherrie 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 Schimmelpfennig, Yasmina Reza, Orlan, Vaclav Havel, Biljana Srbiljanovic, and Milica Tomić, 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, Forges, Williams, Albee, Mamet, O’Neill and Miller, Kennedy and Parks, Genet and Ionesco, Ludlam 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 agit-prop, 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, Ngugi 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 treated include those of Maria Irene Fojes, 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
Drakman, Jeffrey, 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
As a response to historical, psychological, social, and political unrest, the course explores the role and function of the theatre within societies, as a response to historical, psychological, and spiritual forces. A dramatic representation of the theatre comes 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 1900 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 hesitantly: “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 writers, directors, designers, and performers wishing to collaborate with professional dramaturges in years to come.

HISTORY OF PRODUCTION: PRODUCTIONS IN CRISIS
THEA-UT 639
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 cafés to the professional Broadway theaters, we will look at how access to resources and government support influences strategies of production. From the 1920’s agitation trials (Agitprop), 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 theoretical 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 per-
formance 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, theatres 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
OART-UT 1921
[Formerly THEA-UT 631]
4 units.
This course explores the ecology of artistic creation in the "downtown" New York scene. New venues, performance forms and modes of expression and distribution are attracting audiences to unconventional experiences in "the cracks of the city." Three themes are explored. First, geography and location; where the non-traditional performance activity is taking place; then hierarchy, or how the venues and institutions of "downtown" relate to each other and finally; networking, or how and why audiences connect with artists and performances within in contemporary performance.

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 Kenbar 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, Ken Loach, and Keith Johnstone. 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 criticizing 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 andJoint 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.

DEvised 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
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.

**MOVEMENT PRACTICUM**

**THEA-UT 669**

Aiken. 4 units.

Theories of embodiment have been at the center of feminist performance theory and philosophy over the last few decades. This class seeks interdisciplinary connections between such literature and the practical experience of movement training for actors. The class will begin by examining key theoretical writings on embodiment, specifically the Meditations of Rene Descartes and Maurice Merleau-Ponty’s Phenomenology of Perception; we will discuss how such writings define “the body,” and the subsequent focus on dualism, objectivity, and presence in Western philosophy and feminist performance practice. Simultaneously, we will engage in awareness and perception exercises and build anatomical knowledge of the body via the field of ideokinesis, paying comparative attention to theories of subjectivity, consciousness, and the phenomenon of proprioception. Examples will include performances where the body is both the instrument and the field of interpretation, such as Orlan’s reconstructive surgeries. The class will then turn to yoga as a central case study of philosophic and practice-based relationships that deepen these conversations on duality and perception. Subsequent case studies may include brief interrogations into other movement-based techniques, such as Schechner’s Vasulabexc training, Viewpoints, Fitzmaurice, and the work of Jerzy Grotowski.

**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**

Owen. 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**

Ertl, Kahlke. 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 Oedets 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 OFF-BROADWAY**

**OART-UT 1923**

[Formerly THEA-UT 677] 4 units.

A comprehensive introduction to producing for New York’s professional Off-Broadway theaters. The goal of this course is to equip students with the skills to enable them to manage the responsibilities inherent in a professional production. Following a review of the Off-Broadway theater movement, traditions and current trends, the class will take a practical approach to preparing a play for the stage. Students will complete a semester long project which will have them guide a play from “option to opening.” Course study will include: play and venue selection; comprehension agreements; fundraising; budgeting; assembling a creative team; marketing and audience development; pre-production, performances and the closing.

**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 into 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.
D R A M A , U N D E R G R A D U A T E

WORLD DRAMA AND THEATRE HISTORY

SHAKESPEARE
THEA-UT 700
Levine, Malmo, Venning. 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, Oshorn. 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 melodrama and the “well-made play,” 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. 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, Kaisers, Pirandello, García Lorca, Beckett, Genet, Bond, Handke, Mülller, and Bennmusa. 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.

BAROQUE PERFORMANCE
THEA-UT 710
Calderon Bentin. 4 units.
The baroque cannot be separated from the question of colonialism, a process whereby the visual excess, theatrical splendor and architectural opulence that is historically associated with Counter-Reformation Europe was at the same time tied to a global imperial project in the Americas. Consequently, this course will explore and track the way baroque culture was introduced, transformed and reconfigured in Latin America as part of European colonization during the 16th and 17th centuries. We will discuss the emergence of a transatlantic baroque culture that depended on elaborate circuits of theatricality to legitimate new forms of power aimed at colonial management both local and global. As part of baroque culture in the Americas, theater, ritual, drama and performance were key to the political operations of the Spanish empire. We will trace these linkages between aesthetics and politics through close readings of critical texts as well as major plays by authors such as Andrés de Olmos, Sor Juana Inés de la Cruz, and Juan Ruiz de Alarcón, among others.

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 context 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 relationships, 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 spectacular. 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
Johannsen, 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 Calderon 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
Amkpa, Johansson. 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...
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Collaborator? Is the director's highly compromising auteur or a generous debater that are prompted by 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: THE AGE OF THE DIRECTOR
THEA-UT 719
4 units.
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 looking 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.

GERMAN THEATRE: FROM CLASSICISM TO ROMANTICISM
THEA-UT 720
Venning, 4 units.
This course is a survey of German theatre and drama in the eighteenth and nineteenth centuries, from the first stirrings of the classical tradition in Germany through the beginnings of realism and modern theatre. Through readings primarily composed of plays in English translation as well as supplementary scholarly articles and book chapters, we will trace the complex struggles between competing dramatic forms and traditions of theatrical practice, including the early stirrings of Classicism, the first wave of Romanticism known as the Sturm und Drang, Weimar Classicism, Romanticism, early Expressionism, and experiments in modern directing.

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, and Brecht. 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
Jadenig, 4 units.
An examination of the development of theatre architecture and design from the early formalized drama spaces (theatre of Dionysus and the theatre of Epidauros) 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
Randish, 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

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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
Drukman, 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 Yito Acconci, Karen Finley, Spalding Gray, and Diamanda Galás; as well as the work of mainline avant-gardists like Richard Foreman, Robert Wilson, Meredith Monk, Ping Chong, Mabou 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, tragocomedy, 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
Matlon. 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 Oedets, Langston Hughes, Kaufman and Ferber, Molière, Congreve, Shaw, and Wilde.

PERFORMANCE TRADITIONS FROM AFRICA
THEA-UT 740
Amkpa. 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, Efua Sutherland, Ferni Ososfan, Nguiguwa Thiong’o, Ama Aton 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 Finzian.
TREASURES OF THE BLACK ATLANTIC  
THEA-UT0741  
Ankita. 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 Aimé Césaire, Maryse Condé (Martinique), Ng‘u‘g‘i 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 texts such as the Natysashastra and the Kadensho are studied in relationship to specific forms of theatre such as Kagura, Noh, Bunraku, Kabuki, Shingeki, Jingxi, Geju, Zaju, Kathakali, Kathak, Odissi, Chau, Manipuri, Krishnattam, Kutiyattam, Rasila, and P‘ansori. The dramatization of religious beliefs, myths, and legends is examined in a contemporary context. Different focuses include Middle Eastern performance, Japanese theatre, traditional Asian performances on contemporary stages, religion and drama in Southeast Asia, and traditions of India.

ARAB THEATRE AND FILM  
THEA-UT 747  
Ziter. 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 territotories 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 Abee Khalil Alqabani, Bulbul’s Conspiration, Al-Sahgreet’s Omar al Kees in Paris); the use of panance to speak truth to power (Wannus’s The Elephant, Diyab’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 hekoatee); 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, Calderon Bentin. 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 Diaz, Egon Wolf (Chile); José Trana (Cuba); Emilio Carballido, Sabina Berman (Mexico); Osvaldo Dragún, Griselda Gambaro (Argentina)—we explore the significance of modernist and postmodernist dramatic forms 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 theatre 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.
Electives

TOPICS IN DRAMA, THEATRE, AND PERFORMANCE

CHOREOGRAPHY FOR POSTMODERN ACTORS AND DIRECTORS
THEA-UT 104
Parson. 2 units.
This course examines dance making through the use of formal studies, including chance procedures and the elements of movement. Students choreograph small studies through the examination of the tools of movement, using abstraction as expressive vocabulary. The course focuses on a formal approach to creating movement that lives in a theatrical context.

PERFORMANCE ART
THEA-UT 105
Saifer. 2 units.
An exploration of the methodology for making the personal presentation. Using storytelling, gender deconstruction, automatic writing, and various actor's tools, each student creates a 10-minute solo performance piece. There's no way home but straight through the show!

MASKED DRAMA
THEA-UT 111
2 units.
Through lecture-demonstrations, participatory theatre techniques, and audiovisual aids, students become familiar with various types of masked performances from Africa, Asia, Latin America, and Europe. Selected mask traditions are integrated to generate a contemporary student masked performance piece.

ADVANCED IMPROVISATION
THEA-UT 121
Quinn. 2 units.
Looks at theatre training for the actor through theatre games, Spolin technique, Open Theatre exercises, and other vocal and physical improvisation techniques aimed at unlocking the actor's imagination. Also includes application and analysis of different experimental and traditional improvisational approaches to the actor as collaborator in the process of making theatre.

INTRODUCTION TO PERFORMANCE COMPOSITION
THEA-UT 122
Swedins. 2 units.
This course is an exploration of the different aspects that come together to make a successful musical—performance, movement, composition, theme, story, and character. Students pick a theme (e.g., politics, love, sex, Greek gods, science fiction) and then proceed to fashion a type of musical (cabaret, one-act musical, operetta, concert musical, etc.), which culminates in a performance. Students are encouraged to try all aspects of making a musical whether their specialty is performing, writing, composing, directing, or choreography. At the end of the term, students know how to create their own work and participate in the evolution of the work of others.

ALEXANDER TECHNIQUE
THEA-UT 123
2 units.
Actors enhance their performance by learning to work with greater ease in breathing, vocal production, and movement while learning to recognize the habits that interfere with the natural postural reflexes.

CLOWNING
THEA-UT 124
2 units.
This course is designed to encourage and develop the funniest qualities of each actor through a process of forgetting who you are and rediscovering the person you would be if you were never socialized. By allowing the body to think for itself, the individual clown emerges, and the actor has a new sense of the possibilities of his or her own comic potential. Beginning with a series of physical and improvisational exercises focusing on balance, impulse, momentum, and rhythm, we explore the actor/audience relationship, making an entrance, performing the Most Amazing Trick in the World, and taking the flop.

CREATE YOUR OWN DRAMA
THEA-UT 131
Allen. 2 units.
With the use of specially designed playwriting exercises and a close study of the techniques of several master dramatists, each student completes a one-act play, which receives a reading at the end of 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 Broadword: 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  
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  
Kuhlke. 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 double 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  
Faith. 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  
Munzioli. 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  
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  
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 forensic 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
Zencheck. 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 main-stage productions. Specifically for running crew members and stage managers whose participation on productions exceeds normal crew hours.

STAGE MANAGEMENT
THEA-UT 191
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
Zencheck. 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
Bruck. 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 nonprofit 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.

To apply to the Department of Performance Studies, applicants must complete both the New York University common application and submit a statement of purpose.

Visit [http://www.nyu.edu/admissions/undergraduate-admissions.html](http://www.nyu.edu/admissions/undergraduate-admissions.html) for more information.

**STATEMENT OF PURPOSE:**

Please submit a 750-1000 word statement that describes your interest in performance studies, why you think you are a good fit for this department, and what you hope to get out of the experience of studying with us.
DEGREE REQUIREMENTS
A total of 128 units are required for the Bachelor of Arts Degree in Performance Studies.

General Education 44 units
(with distribution requirements)

Performance Studies (major) 40 units

Related field (minor) 16 units

Electives 28 units

Total units for BA 128 units

DISTRIBUTION
Area I: General Education (44 unit minimum)

General Education
(College Core) ................. 44 units
A. Language and Literature .... 8 units
   i. Writing the Essay: Art and the World (EXPO-UA 5, 4 units)
   ii. The Advanced College Essay: The World Through Art (ASPP-UT 2, 4 units)
B. Foreign Language .......... (8 units or confirmed intermediate-level proficiency)
C. Foundations of Contemporary Culture ......................... 16 units
   i. Texts and Ideas (CORE-UA 400, 4 units)
   ii. Cultures and Contexts (CORE-UA 500, 4 units)
   iii. Expressive Cultures (CORE-UA 700, 4 units)
   iv. Societies and Social Sciences (var., 4 units)
D. Foundations of Scientific Inquiry ......................... 12 units
   i. Quantitative Reasoning (CORE-UA 100, 4 units)
   ii. Natural Science I (CORE-UA 200, 4 units)
   iii. Natural Science II (CORE-UA 300, 4 units)

Area II: Major Requirements 40 units

A. Core Curriculum .................. 16 units
   1. Introduction to Performance Studies (PERF-UT 101)
   2. Performance Theory (PERF-UT 102)
   3. Performance in New York (PERF-UT 103)
   4. Performance and Politics (PERF-UT 104)

B. Lower-division Electives ...................... 8 units, selected from the following:
   1. Performance Composition (PERF-UT 201)
   2. Queer Performance (PERF-UT 202)
   3. Race and Ethnicity in Performance (PERF-UT 203)
   4. Performative Writing Workshop (PERF-UT 204)

C. Upper-division Electives .................. 12 units, selected from the following:
   1. The Performance of Everyday Life (PERF-UT 301)
   2. Performance Histories (PERF-UT 302)
   3. Theories of Movement (PERF-UT 303)
   4. Performance and Technology (PERF-UT 304)

D. Capstone Project
   (PERF-UT 401) .................. 4 units

Students in this course will build on a research paper/project that they originated in another PS course, with the goal of extending, refining, and further developing it in order to synthesize what they have learned, as well as further hone their research, analysis, and writing skills.

III. Related Field Minor or Second Major – min. 16 units (var.)

IV. Other Electives – 28 var. (total combined with minor/second major = 44 units)

UNDERGRADUATE HONORS PROGRAM IN PERFORMANCE STUDIES – 8 UNITS

PS Majors may apply for admission to Honors Program at the end of their junior year (or min. 24 units in Major coursework completed). Application consists of writing sample and statement of research interests, and two PS core faculty references. If selected, Honors students are required to take the following courses, in lieu of PERF-UT 401 (“Capstone Project”):

i. Honors Seminar (PERF-UT 501, 4 units)*

ii. Honors Tutorial/Thesis (PERF-UT 502, 4 units)*

DEPARTMENTAL STANDARDS
Students must earn a course grade of C or better in departmental courses (or approved substitutions) order to receive credit toward the major.

MINOR/DouBLE MAJOR
In addition to the Performance Studies course requirements, students must complete a major or minor in another department or program. Given the large number of available elective units (44), interested students should be able to work out a course of study that allows them to complete the requirements for a minor or second major in another department and have the option of spending one semester abroad. Courses applied toward the minor or second major could be taken in Tisch School of the Arts or other departments, schools, and colleges in the University (not including the School of Continuing and Professional Studies). A minimum of four courses (at least 16 units) in the minor, second major, or “Other Electives” category must be liberal arts courses. The minor or second major would require approval by the Director of Undergraduate Studies (DUGS).

MAJOR REQUIREMENTS

Core Curriculum. These courses are envisioned as serving two purposes: (1) as they may be taken in any order, each may serve as a “gateway” to performance studies, drawing students into the subject matter via different appeals/angles of approach; and (2) taken together (since all four are required for the major) they build a solid foundation for more specialized, advanced courses at the upper-division levels and give students the analytical, writing, and methodological tools necessary for more in-depth research on performance. Depending on demand and faculty availability, some of these courses may be offered in lecture format, with graduate student teaching assistants leading small discussion sections. (16 points required for BA)

Introduction to Performance Studies
PERF-UT 101 4 units
This course is an introduction to the field of performance studies. Students are introduced to the concept of “performance” broadly construed to include not just “staged” performances for theater, film, television, dance, and musical performance, but also performance as a practice of self-presentation; in social rituals and daily interactions; in bodily and speech acts; and in linguistic, visual, and
Performance and Politics
PERF-UT 104 4 units
This course focuses specifically on the political aspects of performance — how it reflects, enacts, and shifts political discourse and practices. Beginning with a broad construction of "politics" — that "the personal is political, and vice versa" — the course encourages students to study events and practices that produce political effects. How can performance and performance theory be applied fully to understand how, why, and where political dialogue takes place, and where it fails to do so?

Lower-Division Electives. These courses are focused (more narrowly than the "Core Curriculum" courses) on specific subjects and/or practices, though still aimed at lower-division students (i.e., they do not have course-prerequisites). Students may, though are not required to, explore various practice-based methods of research and analysis ("Performance Composition" and "Performative Writing"). (8 points required for BA)

Performance Composition Workshop
PERF-UT 201 4 units
This course focuses on performance as a mode of research/investigation: how can engaging in a performance or practice (rather than simply reading about/observing it) illuminate in ways that may be otherwise inaccessible to the researcher? What knowledge does the doing of performance produce? Students in this class will be asked to develop a research question (in consultation with the instructor), design and engage in a performance project aimed at answering (or at least investigating) that question, and then produce a final project (written or performed) that illustrates her/his research findings.

Queer Performance
PERF-UT 202 4 units
This course takes sexuality as its lens through which to consider performance, and vice versa. Much of the current vitality of the concept of "performance" has come through the study of gender and sexuality — the political impact and social legibility of performances of gender and sexuality in daily life, art practices, and elsewhere — and this course examines and applies these theories of gender/sexuality performance to a wide range of examples. Students will read both new and canonical work in field of gender studies with an eye toward the specific impact of performance in this work, as well as examine performance examples in order to analyze the ways gender and sexuality are produced within them.

Critical Approaches to Race and Ethnicity in Performance
PERF-UT 205 4 units
In this course students will consider both the ways race and ethnicity have been deployed historically in performances (theatrical and otherwise), as well as how "race" or "ethnicity" might be understood as a performative identity in itself.

Performance Writing Workshop
PERF-UT 204 4 units
Students in this workshop will study theories of linguistic performativity — how words/writing perform functions in shaping the world (i.e., in law, science, fiction, etc.) — and then explore that functionality in their own writing. How can the performative effects of writing be deployed purposefully, strategically, artistically, etc.? What do particular rhetorical/textual choices do? What is the relationship between the performativity of writing, on the one hand, and performance on the other? Students will be encouraged to experiment with their writing (both in terms of style and subject matter), and then to analyze the results of these experiments in order to hone their abilities to both observe, describe, and enact performance strategies in writing.

Upper-Division Electives. These courses are designed as small, focused, research-based seminars. These courses may have restricted enrollment (pre-requisites or instructor approval) and are aimed at advanced undergraduate students. (12 points required for BA)

The Performance of Everyday Life
PERF-UT 301 4 units
This course focuses in depth on "everyday" versions of performance (as opposed to theatrical or formal performances). Drawing from anthropology, affect studies, social psychology, sociology, architectural studies, etc. the course invites students to view seemingly non-theatrical social interaction as performance, and to consider the significance of the seeming "normal" and inconsequential nature of such performances. What happens when what is "second nature" becomes the focus of our attention? The course will also place particular emphasis...
on writing as a mode of illuminating and interrogating the “everyday,” as well as considering it as performance practice in and of itself.

**Performance Histories**

PERF-UT 302 4 units

Countering the “presentist” critique of performance studies as a field (i.e., that its emphasis on “liveness” limits it to analysis of contemporary practices), this course will examine both the long history of performance (and the specific research methodologies that are required for that examination), and the history of performance studies as a mode of social inquiry. How have performance, and the writing about performance, been deployed historically, and to what ends? How can contemporary researches access the archives that house answers to these questions, and how do archives in themselves constitute an historiographic “performance”? Students will consider the impact of performance in the contexts of (post-)colonial history, aesthetic genealogies, and other historiographic projects.

**Theories of Movement**

PERF-UT 303 4 units

This course will explore the rich history of experimental dance and movement-based performance, and the possibility of a movement-based analysis of performativity. While dominant theories of “performativity” (the doing that performance does) emerge from linguistic theories and/or text-based accounts (ethnographic descriptions of ritual, etc.), the direct impact of movement has garnered less scholarly attention (with the exception of dance studies). How does movement (not only in dance, but in performance more generally) enact social/aesthetic theory, and how might movement itself theorize social relations?

**Performance and Technology**

PERF-UT 304 4 units

This course considers the concept of technology as a way of thinking about performance generally, and then focuses specifically on the role of various technologies in performance – historically as well as in contemporary practices. How do technical innovations, new knowledge, etc. make new forms of performance possible? The course will consider both technology in (aesthetic) performance and the performance of technology in extra-theatrical settings.

**Related Field Minor or Second Major**

All majors are required to complete a minor or second major in another program or department, satisfying the requirements as specified by that specific program/department. This requirement may be fulfilled in any school/department subject with approval from the Director of Undergraduate Studies.

**FACULTY**

A listing of faculty for the Department of Performance Studies is below. For full biographies on departmental faculty, visit www.tisch.nyu.edu.

**Barbara Browning**

Associate Professor of Performance Studies
Director of Undergraduate Studies
B.A., M.A., Ph.D., Yale

**Malik Gaines**

Assistant Professor
B.A. (history) California (Los Angeles);
M.F.A, California Institute of the Arts,
Ph.D. (history), California (Los Angeles)

**Deborah Kapchan**

Associate Professor of Performance Studies; Affiliated Associate Professor, Anthropology, Middle Eastern and Islamic Studies, Music
B.A. (English), New York; M.A. (linguistics), Ohio; Ph.D. (folklore and folk-life), Pennsylvania

**André Lepecki**

Associate Professor of Performance Studies
B.A., New University of Lisbon; Junior Fellow, Portuguese Institute for Scientific Research; M.A., Ph.D., New York

**Tavia Nyong’o**

Associate Chair, Department of Performance Studies
Director of Graduate Studies
B.A., Wesleyan; M.A., Ph.D. (American studies), Yale

**Ann Pellegrini**

Professor of Performance Studies and Religious Studies
B.A. (classics), Radcliffe College; B.A., (literae humaniores), Oxford; M.A. (study of religion), Ph.D. (cultural studies), Harvard

**Richard Schechner**

Professor of Performance Studies; University Professor
B.A., Cornell; M.A., Iowa; Ph.D., Tulane

**Karen Shimakawa**

Associate Professor of Performance Studies; Chair, Department of Performance Studies
B.A. (English literature), California (Berkeley); J.D., California, Hastings College of the Law; M.A. (English literature), Virginia; Ph.D. (English literature), Washington

**Diana Taylor**

Professor of Performance Studies and Spanish; University Professor
B.A., Americas (Mexico); Certificat d’Etudes Supérieures, Université Aix-Marseille (France); M.A., National (Mexico); Ph.D., Washington

**Allen Weiss**

Associate Teacher of Performance Studies and Cinema Studies
B.A., Queens College (CUNY); Ph.D., SUNY (Stony Brook); Ph.D., New York Professor Emeritus: Brooks McNamara

**Alexandra Vazquez,**

Associate Professor
B.A (American Studies), California (Santa Cruz); MA (Performance Studies), NYU; Ph.D. (Performance Studies), NYU

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**Master of Arts**

The Master of Arts 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, femi-
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

P E R F O R M A N C E  S T U D I E S
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 doctoral 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 is 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.

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 Dissertation:** The dissertation must be submitted to the faculty readers at least one month ahead of the defense. Please consult the department for specific deadlines. Any reader who is not a member of the New York University GSAS faculty must be approved in advance by the Graduate School of Arts and Science. All five members of the dissertation committee must be present when the student publicly defends the dissertation.

**Publication 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.

**FINANCIAL AID/HOUSING**

The Department of Performance Studies makes every effort to help students finance their graduate education. M.A. students are eligible for University fellowships, which are awarded as partial tuition remission; and a limited number of named scholarships. Students should also see page 237 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, 25 Washington Square West, New York, NY 10011-9154; 212-998-4311.

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

**INTER-UNIVERSITY DOCTORAL CONSORTIUM**

New York University is a member of the Inter-University Doctoral Consortium, an association of universities in the met-
ropolitan 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 advisor, 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 doctorate-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 10003-6668; 212-998-8030.

FACULTY

A listing of faculty for the Department of Performance Studies is below. For full biographies on departmental faculty, visit www.tisch.nyu.edu.

Barbara Browning
Associate Professor of Performance Studies
B.A., M.A., Ph.D., Yale

Deborah Kapchan
Associate Professor of Performance Studies;
Affiliated Associate Professor, Anthropology, Middle Eastern and Islamic Studies, Music
B.A. (English), New York; M.A. (linguistics), Ohio; Ph.D. (folklore and folk-life), Pennsylvania

André Lepecki
Associate Professor of Performance Studies
B.A., New University of Lisbon; Junior Fellow, Portuguese Institute for Scientific Research; M.A., Ph.D., New York

Tavia Nyong’o
Associate Chair, Department of Performance Studies
B.A., Wesleyan; M.A., Ph.D. (American studies), Yale

Ann Pellegrini
Professor of Performance Studies and Religious Studies
B.A. (classics), Radcliffe College; B.A., (literae humaniores), Oxford; M.A. (study of religion), Ph.D. (cultural studies), Harvard

Richard Schechner
Professor of Performance Studies; University Professor
B.A., Cornell; M.A., Iowa; Ph.D., Tulane

Karen Shimakawa
Associate Professor of Performance Studies;
Associate Chair, Department of Performance Studies
B.A. (English literature), California (Berkeley); J.D., California, Hastings College of the Law; M.A. (English literature), Virginia; Ph.D. (English literature), Washington

Diana Taylor
Professor of Performance Studies and Spanish;
University Professor
B.A., Americas (Mexico); Certificat d’Études Supérieures, Université Aix-Marseille (France); M.A., National (Mexico); Ph.D., Washington

Allen Weiss
Associate Teacher of Performance Studies and Cinema Studies
B.A., Queens College (CUNY); Ph.D., SUNY (Stony Brook); Ph.D., New York Professor Emeritus: Brooks McNamara

FORMER AND VISITING FACULTY

The department has included many leading scholars in the field as part of its resident faculty. Also, to provide opportunities for students to work with scholars and artists from other parts of the United States and abroad, the department regularly invites visiting faculty to develop special course offerings at various times in the year, including summers. Courses are also frequently co-taught with other faculty in the University community. Former faculty have included James Ndukaku Amankulu, Eugenio Barba, John Bell, Herbert Blau, Augusto Boal, Paul Bouissier, James Brandon, Kazimierz Braun, Charles Briggs, Daphne Brooks, Virginia Brooks, Ramsay Burt, Marvin Carlson, Atay Citron, Patricia T. Clough, David Coplan, Ann Cvetkovich, Douglas Crimp, Ann Daly, Susan Davis, Brenda Dixon-Stowell, Isabelle Duchesne, John Emigh, Allen Feldman, Juan Flores, Licia Fiol-Martí, Mark Franke, Tom Gunning, Dale Harris, James Hatch, Wendy Hilton, Holly Hughes, May Joseph, Deborah Jowitt, Joann Kealinohomoku, Kenneth King, Laura Levine, Heather Lukes, Deb Margolin, Felicia McCarron, Jon McKenzie, Kobena Mercer, Janice Misurell-Mitchell, Barbara Myerhoff, Cynthia Novack, Selma Olcum, Celeste Olalquiaga, Roman Paska, Jaspir Puar, Joseph Roach, Joel Schechter, Nadia Seremetakis, Madeline Slovenz-Low, Susan Sloyomovic, Rebecca Schneider, Algrega Fuller Snyder, Beverly Stoeltje, Brian Sutton-Smith, John Szewed, Michael Taussig, Robert Faris Thompson, Karen Tongson, Colin Turnbull, Kay Turner, Victor Turner, David Vaughan, Carl Weber, and Philip Zarrilli.
Curriculum

To make performance the primary concern is to blur radically the boundaries 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.

In keeping with the integrated perspective on performance, courses deal with dance not only as a performing art in its own right but also as a vital constituent of theatre, ritual, and social life. Courses train students to identify the basic components of movement; to see, discriminate, and describe movement behavior in all its forms and contexts; and to apply knowledge of movement style to studies of dance and culture. Dance history is studied as an aspect of cultural history and in relation to the other arts.

Folk performance and popular entertainment (including the modern media) have constituted a culturally and artistically vital alternative theatre and important influence on contemporary performance. The forms of popular entertainment, their internal logic and aesthetics, are studied in relation to their historical formation and cultural setting. The study of folk performance focuses on how people in their everyday lives shape deeply felt values into meaningful form—for example, conversational humor and storytelling, improvised play and traditional games, competitive street dance, domestic rituals, and neighborhood and community celebrations. A major concern is the nature of tradition, which is seen as a process rooted in social life as well as in time and space.

Courses in performance studies are also developed in order to explore the political and ideological implications of performance. Postcolonial, feminist, and queer theories are employed as frames to investigate how artistic forms subvert and uphold particular ideological forms.

While the performance studies program is not a studio-based program, students are encouraged to take at least one (but not more than three) course in performance practice. Courses in performance composition and movement are offered on a regular basis.

For information on recent or current course offerings, visit www.tisch.nyu.edu.

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. 2015-16, 2014-2015

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.).

QUEER THEORY

PERF-GT 1055

Nyang’a. 4 units. 2015-16,

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. 2016,

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. 2015-16, 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

Lapuiki. 4 units. 2015-16,

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,” “experimentation,” “body,” “affect,” “event,” and “art.”

www.tisch.nyu.edu
BIBLIOGRAPHY AND RESEARCH:
ADVANCED READINGS IN PERFORMANCE STUDIES
PERF-GT 2201
Required course for first-year Ph.D. students.
Resident faculty, 4 units. 2016-17.
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
Broaching. 4 units. 2015-16.
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 textual, works that would seem to resist or to defy staging. Works of narrative fiction based on performances, or created in collusion or collaboration with performers or performances.

MEMOIR AND ETHNOGRAPHY: A PS APPROACH
PERF-GT 2218
Kapchan. 4 units. 2015-16.
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 2231
Nyong'o. 4 units. 2015-16.
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.

DISCUSSION PROPOSAL ADVISING
PERF-GT 2301
Required for doctoral students. Prerequisite: 72 units of completed course work.
Resident faculty. 0 units. 2015-16, 2016-17
Emphasis is on problems and opportuni ties 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. 2015-16.
This course engages the major theorists of the performance of everyday life – De Certeau, Bachelard, Lefevre, but also Bourdieu, Goffman and others that theorize everyday life from the perspective of the virtual, the somatic, the traumatic and the oniric. 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. 2015-16.
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 performances in the public sphere. While much of the readings provide the theoretical tools for analyzing these enactments, we also examine particular ethnographic case studies.

THEOLOGICAL ASSIGNMENT
PERF-GT 2321
Kapchan. 4 units. 2015-16.
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, interpo lates, and manipulates viewers. Concepts such as identification, voyeurism, narcissism, bearing witness, percepticide, spect-actor, and others are explored. Readings include Lacan, Barthes, Merleau-Ponty, Sontag, Ranciere, and others.

DOCUMENTING PERFORMANCE: PERFORMANCE IN THE ARCHIVE
PERF-GT 2709
Nyong'o. 4 units. 2014-15
This course (while not about reenact ment) 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, Saidiya 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.

THEORIES OF DIRECTING
PERF-GT 1060
Schechner. 4 units. 2017
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 Comte, Mnouchkine, Suzuki, and Ong. Students give classroom reports and stage short scenes.

PROJECTS IN PERFORMANCE STUDIES
PERF-GT 2000
Required course for all M.A. students.
Resident faculty. 4 units. 2015-16, 2016
The final course in master's programs in performance studies. The course helps students develop and present a final culminating project.

INTERCULTURAL PERFORMANCE
PERF-GT 2860
Shimakawa. 4 units. 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 representational manifestations), as well as concurrent 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. Sandford. 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— theatre, 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.

Departmental Publications

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 past 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:

**Two Separate Application Forms:**

1. **Tisch School of the Arts Graduate Application for Admission**
   - Please fill out and upload the following:
     - a. Undergraduate transcripts
     - b. A detailed résumé
     - c. Letters of Recommendation (2)
     - d. Personal Statement

2. **Graduate Musical Theatre Writing Program Creative Portfolio/Essay Application**
   - Please complete all questions and exercises in the Departmental Application and submit two copies. Please type the answer to all questions and exercises which are part of application.
   - In addition, include two copies of sample material as follows:
     - 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. Book writers 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).

Applications are due by February 1.

Tisch School of the Arts Graduate Application for Admission can be accessed by going to: www.tisch.nyu.edu.

Or 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.

Graduate Musical Theatre Writing Program Creative Portfolio/Essay Application can be downloaded by visiting the website www.tisch.nyu.edu.

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 Graduate Musical Theatre Writing Program does not believe that traditional grading methods can be used in evaluating the accomplishments of students training in collaborative art forms. Evaluation of the student’s work is constant. Grades are given on a Pass/Fail basis.

**Financial Aid**

All students will be considered for financial aid awards.

US citizens must file the Free Application for Federal Student Aid (FAFSA) which is found at FAFSA.gov.
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 [www.tisch.nyu.edu](http://www.tisch.nyu.edu)

**Fred Carl**  
*Associate Arts Professor (Composer)*  
M.F.A., NYU

**Randall Eng**  
*Assistant Arts Professor (Composer)*  
B.A. Harvard; M.F.A., NYU; M.Phil, Cambridge

**Robert Lee**  
*Associate Arts Professor (Lyricist)*  
B.A., Princeton; M.F.A., NYU

**Mel Marvin**  
*Arts Professor (Composer)*  
M.F.A., Columbia

**Sybille Pearson**  
*Associate Arts Professor (Bookwriter)*  
B.A., NYU

**Sarah Schlesinger**  
*Arts Professor (Lyricist) Chair, Graduate Musical Theatre Writing Program*  
M.A., U of Maryland

**ADJUNCT FACULTY**

**Jonathan Bernstein**  
*Adjunct Faculty, Writer, Director*  
B.A. McGill

**Debbie Brevoort**  
*Adjunct Faculty, Bookwriter*  
M.F.A., NYU

**Kirsten Childs**  
*Adjunct Faculty, Composer/Lyricist*  
M.F.A., NYU

**Marie Costanza**  
*Adjunct Faculty, Historian*  
Ph.D., NYU

**Joel Derfner**  
*Adjunct Faculty, Composer*  
B.A., Harvard; M.F.A., NYU

**Mindi Dickstein**  
*Adjunct Faculty, Lyricist/Bookwriter*  
M.F.A., NYU

**Donna DiNovelli**  
*Adjunct Faculty, Bookwriter/Lyricist*  
M.F.A., NYU

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

**Sean Patrick Flahaven**  
*Adjunct Faculty, Producer*  
B.A., Boston College; M.F.A., NYU

**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; M.F.A., NYU

**GUEST TEACHERS**

Major musical theatre creators participate in the program as guest teachers throughout the two years.
Schedule of Courses (subject to faculty revision)

“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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Second Year, First Semester

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Second Year, Second Semester

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<tr>
<td>Undergraduate Division ...................................................... 81</td>
</tr>
<tr>
<td>Graduate Division ........................................................... 107</td>
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<tr>
<td>Rita and Burton Goldberg Department of Dramatic Writing ...... 119</td>
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<td>Department of Cinema Studies ............................................. 129</td>
</tr>
</tbody>
</table>
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 the 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 post production, 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 221. 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 website at www.admissions.nyu.edu. Prospective students wanting more information about the artistic portfolio or audition requirements should visit the department’s website at www.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.

DUAL DEGREE IN BS IN BUSINESS/BFA IN FILM AND TELEVISION WITH STERN SCHOOL OF BUSINESS

The Stern-Tisch BS/BFA program brings together two world-class NYU schools and offers students the opportunity to combine a film and television degree with a business degree. Students gain business and creative skills comparable to those who are enrolled in either program individually.

The limited number of students accepted into the dual degree program will complete the entire requirements for both the Tisch BFA degree and the BS in Business and acquire all the skills and knowledge students normally acquire for each of those programs. The program will require 160 units instead of the 128 units required for the separate programs.
units required for either degree individually. It is expected to take 5 years to complete, although this could be accelerated by attending classes during the summer and January term.

Students who wish to apply to the Stern-Tisch BS/BFA program must be currently enrolled as freshmen or sophomores in either the BS in Business program at the Stern School of Business or the Kanbar Department of Undergraduate Film and Television program at the Tisch School of the Arts. They must apply as a Dual Degree transfer student to the other school. Stern students who wish to apply must also submit a Creative Portfolio to Tisch.

### Distribution Requirements

<table>
<thead>
<tr>
<th>AREA I: FILM AND TELEVISION ARTS (MINIMUM OF 54 POINTS TOTAL)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group A: History and Criticism (3 courses for not less than 9 units)</td>
</tr>
<tr>
<td>Group B: Production (4 Core production courses for not less than 20 units)</td>
</tr>
<tr>
<td>Group C: Writing (3 courses for not less than 12 units)</td>
</tr>
<tr>
<td>Group D: Production Safety (1 course unit)</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>AREA II: GENERAL EDUCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
</tr>
</tbody>
</table>

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, in the fall semester and The World Through Art (ASPP-UT2), in the 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.
2. Humanities (minimum of 8 units): Your choice of foreign language (2 semesters of the same language required if on the elementary level), literature (including dramatic literature), classics, history (including theatre history), fine arts, music, classics (ancient history), philosophy, religion.
3. Sciences (minimum of 8 units): Your choice of politics, sociology, economics, psychology, anthropology, natural science, biology, chemistry, geology, physics, mathematics, computer science.

Plus at least five additional general education courses for a total of 44 units.

### 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. A passing grade of C- or lower will count as elective credit.

### 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 advisor and with an advisor 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 223.

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. Courses in film or television production from other colleges or universities may be considered for elective credit only. All students must take their four core production classes as part of the Tisch UG Film and Television curriculum. 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 studies 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 Kanbar Institute of Film and Television are located in the Warner Communications Center at 721 Broadway, as well as the Todman Center at 35 West Fourth Street.

On the ground floor of 721 Broadway there are two screening theaters devoted to classes, screenings, and lectures. On this level 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.

On the lower level there are ten class-rooms outfitted with state-of-the-art screening technology.

The 7th floor houses studio classrooms.

The 8th floor houses the animation facilities. The animation studios, which support both traditional and computer animation, include a stop-motion animation studio, Apple computer workstations, 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 additional 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 243.

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.collegestudentinsurance.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; 212-998-1500; www.tisch.nyu.edu. 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 apply to take a Film and TV course through the non-major enrollment process. These students should consult with their advisor regarding course choices.

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**Faculty**

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

### FULL-TIME FACULTY

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gay Abel-Bey</td>
<td>Teacher of Film and Television</td>
<td>B.A., Mount Holyoke College; M.F.A. Southern California</td>
</tr>
<tr>
<td>Sheril D. Antonio</td>
<td>Associate Professor of Film and Television; Associate Dean for Film, Television, and New Media</td>
<td>B.F.A., M.A., Ph.D., New York</td>
</tr>
<tr>
<td>Mark L. Arywitz</td>
<td>Teacher of Film and Television</td>
<td>B.A., Antioch College; M.A., SUNY (Buffalo)</td>
</tr>
<tr>
<td>Sharon Badal</td>
<td>Teacher of Film and Television</td>
<td>B.F.A., M.A., New York</td>
</tr>
<tr>
<td>Sang-Jin Bae</td>
<td>Teacher of Film and Television</td>
<td>B.F.A., New York</td>
</tr>
<tr>
<td>Karl Bardosh</td>
<td>Associate Professor of Film and Television</td>
<td>B.A., M.A., Budapest</td>
</tr>
<tr>
<td>Caroline Baron</td>
<td>Assistant Prof.</td>
<td>B.A., Brandeis</td>
</tr>
<tr>
<td>Arnold Baskin</td>
<td>Associate Professor of Film and Television</td>
<td>B.A., Brooklyn College (CUNY); M.A., New York</td>
</tr>
<tr>
<td>Jim Brown</td>
<td>Associate Professor of Film and Television</td>
<td>B.F.A., New York</td>
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<tr>
<td>John Canemaker</td>
<td>Professor of Film and Television</td>
<td>M.F.A., New York</td>
</tr>
<tr>
<td>Michael Carmine</td>
<td>Associate Arts Professor of Film and Television; Director of Cinematography Studies</td>
<td>M.A., B.S., Hunter College (CUNY); M.A., New York Institute of Technology</td>
</tr>
<tr>
<td>Christine Choy</td>
<td>Associate Professor of Film and Television</td>
<td>M.A., Columbia</td>
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<tr>
<td>John Crawford</td>
<td>Teacher of Film and Television</td>
<td>B.F.A., Ohio; M.F.A., New York</td>
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<tr>
<td>Kenneth Dancyger</td>
<td>Professor of Film and Television</td>
<td>B.Comm., M.A., Toronto; M.S., Boston</td>
</tr>
<tr>
<td>Vicky Dann</td>
<td>Associate Teacher of Film and Television</td>
<td>B.A., American</td>
</tr>
<tr>
<td>Carlos de Jesus</td>
<td>Associate Professor of Film and Television</td>
<td>B.A., New York</td>
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<tr>
<td>Christina DeHaven</td>
<td>Teacher of Film and Television</td>
<td>B.A., New York</td>
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<tr>
<td>Yemane Demissie</td>
<td>Associate Professor of Film and Television</td>
<td>B.A., B.S., Moorhead; M.F.A., California (Los Angeles)</td>
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<tr>
<td>Thomas Drysdale</td>
<td>Associate Professor of Film and Television</td>
<td>B.A., SUNY (Stony Brook); M.A., New York</td>
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<tr>
<td>Jan Eliasberg</td>
<td>Visiting Arts Professor of Film and Television</td>
<td>B.A., Wesleyan University, M.F.A., Yale School of Drama</td>
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<tr>
<td>Alice Elliott</td>
<td>Associate Teacher of Film and Television</td>
<td>B.F.A., Goodman School of Drama (Chicago)</td>
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<tr>
<td>Lewis Erskine</td>
<td>Assistant Arts Professor of Film and Television</td>
<td>B.A., New York</td>
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<tr>
<td>Mollie Fermaglich</td>
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<td>B.A., SUNY Stony Brook</td>
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<tr>
<td>Boris Frumin</td>
<td>Associate Professor of Film and Television</td>
<td>M.F.A., State Institute of Cinema (Moscow)</td>
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<tr>
<td>D. B. Gilles</td>
<td>Teacher of Film and Television</td>
<td>B.A., New York (Tisch)</td>
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<tr>
<td>Jocelyn Gonzales</td>
<td>Associate Teacher of Film and Television</td>
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<tr>
<td>Peggy Gormley</td>
<td>Teacher of Film and Television</td>
<td>B.A., Albright College; M.A., North Wales (Bangor)</td>
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<tr>
<td>Chris Goutman</td>
<td>Assistant Professor of Film and Television</td>
<td>B.A., Haverford College, M.F.A., Carnegie Mellon University</td>
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<tr>
<td>Janet Grillo</td>
<td>Assistant Arts Professor of Film and Television</td>
<td>B.A., Wesleyan University, M.F.A., New York (Tisch)</td>
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<tr>
<td>Chat Gunter</td>
<td>Associate Professor of Film and Television</td>
<td>B.A., Tufts</td>
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<tr>
<td>John Gurrin</td>
<td>Teacher of Film and Television</td>
<td>B.A., McGill; M.Sc., Syracuse</td>
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<tr>
<td>Vondie Curtis Hall</td>
<td>Associate Arts Professor of Film and Television</td>
<td>B.A., Michigan; M.F.A., Northwestern University</td>
</tr>
<tr>
<td>Joan Horvath</td>
<td>Teacher of Film and Television</td>
<td>B.A., Columbia</td>
</tr>
<tr>
<td>Katherine Hurbis-Cherrier</td>
<td>Associate Professor of Film and Television</td>
<td>B.A., Denison; M.F.A., California Institute of the Arts</td>
</tr>
<tr>
<td>David K. Irving</td>
<td>Associate Professor of Film and Television</td>
<td>B.A., Michigan; M.F.A., Northwestern University</td>
</tr>
<tr>
<td>Mary Lambert</td>
<td>Assistant Arts Professor</td>
<td>B.A., Rhode Island School of Design</td>
</tr>
<tr>
<td>Dean Kalman Lennert</td>
<td>Teacher of Film and Television</td>
<td>B.A., New York (Tisch)</td>
</tr>
</tbody>
</table>
Richard Litvin  
Associate Arts Professor of Film and Television  
B.A., New York

Phil McNagny  
Associate Professor of Film and Television  
M.F.A., Parsons School of Design

Lynne McVeigh  
Associate Professor of Film and Television  
B.A., Columbia; M.A., New York

Antonio Monda  
Associate Professor of Film and Television  
B.A., Rome (La Sapienza)

Marsha Moore McKeever  
Teacher of Film and Television  
B.A., South Dakota; M.F.A., Southern Illinois

Mo Ogrodnik  
Associate Professor of Film and Television  
B.A., Harvard; M.F.A., Columbia

Marygrace O'Shea  
Assistant Arts Professor of Film and Television  
B.A. Haverford College, M.F.A. Columbia

Paul Owen  
Associate Professor of Film and Television  
B.F.A., Minneapolis College of Art and Design; M.A., New York

Joe Pichirallo  
Arts Professor and Chair of Film and Television  
B.A., UC Berkeley

Sam Pollard  
Professor of Film and Television  
B.A., Baruch College (CUNY)

Peter W. Rea  
Associate Professor of Film and Television  
B.F.A., New York

Jackie Reingold  
Assistant Professor of Film and Television  
B.A. Oberlin College, M.F.A. Ohio University

Chris Chan Roberson  
Teacher of Film and Television  
B.F.A., New York

Ezra M. Sacks  
Associate Arts Professor of Film and Television  
B.F.A., New York

Lamar Sanders  
Associate Professor of Film and Television  
B.F.A., New York

Susan Sandler  
Teacher of Film and Television  
B.F.A., Virginia Commonwealth

Laszlo Santha  
Teacher of Film and Television  
M.F.A., Hungarian Film Academy

Julie Sloane  
Teacher of Film and Television  
B.A., Rutgers

Jeffrey Stolow  
Teacher of Film and Television  
B.A., Charleston

Nicholas Tanis  
Associate Professor of Film and Television  
B.F.A., New York

Paul Thompson  
Associate Professor of Film and Television

Tzipi Trope  
Associate Arts Professor of Film and Television (joint appointment with the Rita and Burton Goldberg Department of Dramatic Writing)  
M.A., Ph.D., Michigan

Nilita Vachani  
Teacher  
B.A. Delhi, M.A., M.F.A. Pennsylvania Art Institute of Chicago

John Warren  
Teacher of Film and Television

Ted Wachs  
Teacher of Film and Television  
B.F.A., Brooks Institute

Marco Williams  
Professor of Film and Television  
B.A., Harvard; M.A., M.F.A, California (Los Angeles)

Darrell Wilson  
Teacher of Film and Television  
B.F.A., Alfred; M.F.A., Rutgers

Enid Zentelis  
Teacher of Film and Television  
B.A., Hampshire College; M.F.A., New York

Bran Zivkovic  
Teacher of Film and Television  
M.A., Montclair State

PART-TIME FACULTY

Bami Adedoyin  
Evan Anthony  
Gordon Arkenberg  
Anthony Artis  
David Bagnall  
Zoya Baker  
Scott Bankert  
Florence Barrau-Adams  
Howard Beaver  
James Belfer  
Gregg Biermann  
Sue Bodine  
Lynne Boyarsky  
Sherry Camhy  
Jason Candler  
Pete Chatmon  
Matt Christensen  
James Collin  
Andrew Cork  
Julian Cornell  
Randi Davis-Levin  
Cam Delavigne  
Yuri Denysenko  
Mark De Pace  
Debbie De Villa  
Angelo Di Giacomo  
Robert Di Giacomo  
Chris Dorr  
Daniel Elias  
Martin Fahrer  
Andy French  
E. Max Frye  
Stephen Gates  
Fritz Gerald  
Joe Gilford  
Andrew Goldman  
Eliza Hittman  
David Houts  
Ray Hubley  
Jason Hwang  
Tom Jennings  
Judson Jones  
Mark Juris  
Wendy Kaplan  
Allison Kaufman  
Kalika Kharkar  
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Jason Lucero  
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Matthew Polis  
Birgit Rathsmann  
Frank Reynolds
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 group projects 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 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 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: Filmmaking, 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: 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...
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 COLLOQUIUM**

**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 48). 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 performance. 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 must 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 an equivalent Post Lecture as a component part of their production class.  
This colloquium will introduce the students concerns of the editor and how pre-production and postproduction 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 points. 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, comprehensive foundation for the director, how to talk to the cinematographer, assembling the final form. We'll 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 through the use of the five acting questions and offer effective feedback and provide “adjustments” to performance.

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 units.
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, layout, 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 experiments in 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. Prerequisites: 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, Fall Semester) (FMTV-UT 1351, Spring Semester)
Course Level: Advanced. 4 units. 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., fairy tales, folk tales, famous short stories, etc.) and research the chosen material visually in picture libraries, print and photo archives, museum/gallery libraries and online. 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 and type of action. It must use dialogue, music/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 also 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 units. 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 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.

**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 units. 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. 3 units. Recommended for both animation and 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, pacing, 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.”

**ACTION ANALYSIS II**
FMTV-UT 1327  
Course Level: Intermediate. 3 units. Prerequisite: Animation Action Analysis I (FMTV-UT 1328) 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 concep 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: Filmmaking (FMTV-UT 43) 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 shoots 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. Prerequisite: Camera I: Film (FMTV-UT 1065) 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 I: Film (FMTV-UT 1065).

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 Electro-magnetic 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 units. 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.

INTRODUCTION TO SPECIAL EFFECTS MAKEUP

FMTV-UT 1083
Summer only. (Offered through TSOA Special Programs Office during Fall/Spring under OART-UT 14). Course Level: Introductory/ Fundamental 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 soldering 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

SIGHT AND SOUND: FILMMAKING

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. This is an all-day class and students are expected to be available for lab.

Every student will conceive, produce, direct and edit five short projects (3 silent and 2 with sound) using digital filmmaking technology. Working in crews of four, students will produce a variety of specific assignments in visual storytelling that feature a broad spectrum of technical, aesthetic, craft and logistical problems to be solved. Collaborating with other students through rotating crew positions will be a central focus of all production work. Lectures, labs, critiques, technical seminars, screenings and written production books will be an important component of this class. All student work is screened and discussed in class.

INTERMEDIATE NARRATIVE PRODUCTION WORKSHOP

FMTV-UT 1040
Course Level: Intermediate. 6 units. Course is not repeatable. Prerequisites: Must have taken Sight & Sound: Filmmaking (FMTV-UT 43) and Sight & Sound: Studio (FMTV-UT 82). Students should not schedule any other course on the same days 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
FIlM AND TV, UNDERGRADUATE

Intermediate Production: Short Commercial Forms

FMTV-UT 1246
Course Level: Intermediate. 4 units. Course is not repeatable. Prerequisites: Must have taken Sight & Sound: Filmmaking (FMTV-UT 43) and Sight & Sound: Studio (FMTV-UT 51) or Sight & Sound: Documentary (FMTV-UT 80).

This course is intended for students with an interest in the creative and technical aspects of the short form (30 seconds to 7 minutes). The goal of this course 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 Production class. It is recommended that you enroll in Senior Colloquium (FMTV-UT 1057) in the same 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, directing, and producing process. Students interested in directing a film in this class must be prepared to submit a script at the first class of the term, and are encouraged to submit a copy of their intermediate-level project for review. Selected scripts will be chosen in class. Students are encouraged to provide instructor 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 respective 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 should 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

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. The 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. Prerequisite: Sight & Sound: Studio (FMTV-UT 51) and Sight & Sound: Filmmaking (FMTV-UT 43) 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 are enrolled in any intermediate-level core production course.

This intermediate level class builds on skills acquired in both Sight & Sound: Studio and Intermediate Television as well as introduces students to the collaboration process, which is the heart of Advanced Television and the industry. Students will collaborate as writers and producers to write and then produce a television show, 15-30 minutes long, aimed at a specific age group such as preschool or "tweens." They will participate in every aspect of creating a show from the bottom up—writing, directing,
sound design, music, graphics, casting, and editing. Once the show is written students will work in groups to produce segments of the show, taking on such roles as producers, directors, sound mixers and designers, videographers, and editors. Besides being able to use the 12th Floor studios, students will have equipment and facilities for location shooting and post-production, which offers them the opportunity to draw on and hone skills required in Filmmaking and other craft and intermediate level courses. Each student will be expected to participate both where he/she thinks the best contribution to the class can be made, as well as being willing to pitch in where and when necessary. Students will be encouraged to wear as many hats as they like, and to gain experience in areas they may not have worked in prior to this class. As a result, they will learn what it is like to put together a television show. The course is also an excellent transition to Advanced Television and for seeking work in the industry.

INTERMEDIATE TELEVISION WORKSHOP
FMTV-UT 1077
Course Level: Intermediate. 4 units. Prerequisites: Sight & Sound: Studio (FMTV-UT 51) and one other Sight & Sound level course (FMTV-UT 43 Sight & Sound: Filmmaking 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 Writers 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 days 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
(Previously Offered)
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 Sight & Sound: Studio (FMTV-UT 51) or Sight & Sound: Filmmaking (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**
(Previously Offered)
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: Filmmaking (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: Filmmaking (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 subversion 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**
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 broad-cast 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 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. Consequentially, 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 1960s. It addresses numerous national cinemas (French, German, Italian, Japanese, Scandinavian, Soviet, British, Indian) and examines both how representative films from each country emerge 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. Whenever possible, this course emphasizes the cross-pollination of film styles across national cultures such as the mutual influence of 1920s avant-garde movements, the concentration of political filmmaking in the 1950s, or the influence of neorealism on post-war cinema. Some films to be screened: Strive, Lage d’or, M, Housing Problems, Umberto D, Tokyo Story, and Parther Panchali.

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. This course will introduce students to some of the most exciting and challenging films produced within the past fifty years and encourage them to think critically about film aesthetics and narrative structure, national and historical context, and the process of film production. In-class screenings will include films by: Jean-Luc Godard, Nagisa Oshima, Michelangelo Antonioni, Glauber Rocha, Rainer Warner Fassbinder, Chris Marker, John Woo, and Abbas Kiarostami.

HISTORY OF CHILDREN’S TELEVISION
FMTV-UT 1022
Course Level: Fundamental/Intermediate. 3 units. Course may be repeated. Through lectures, discussion, program viewing, projects, guests, and our own lives, this course explores the state of children’s media for pre-schoolers to adolescents. The goal is to understand how we all have been affected by the media and how we can determine change for the next generation. We will consider the role television, videos, and the internet play in regard to family and peer relationships, education and social issues. We will also examine the broadcasting and cable industry as well as the success and failure of the government and such media groups as ACT (Action for Children’s Television) in regulating content of children’s programs. Assignments will include interviews of pre-schoolers and adolescents, website presentations, critique of children’s programs, and a proposal for children’s media.

THE ART OF SOUND
FMTV-UT 1007
Course Level: Intermediate. 3 units.
This is a critical studies course exploring the aesthetics and psycho-acoustics of sound: how sound works in art and life; how it affects emotions and stimulates 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 through-
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 story-telling 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 registrar office in Room 1107. Film and TV Office of Academic Support Services.

DOUGLAS 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 substan-
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 computer-generated images; from "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 filmmaking 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 for 6 total units. Prerequisite: Basic knowledge of the Macintosh Computer and Adobe Photoshop.

Audiences view films in many different ways and methods of delivery are constantly changing. This class covers the delivery of film and video in all methods and formats from streaming online to handheld devices as well as future techniques. Students will create their own website using NYU webpage along with a companion DVD. This craft production course enables the student to prepare their reel, film or portfolio for delivery via different means, presenting their work in a well-designed context. Students with works in production can post dailies to their website and password protection will be addressed. Topics covered include project planning, all types of compression and encoding video for various methods of delivery, page creation and editing, graphical and navigational design, audio/video design, social media techniques and promotional concepts, and overall website authoring issues. Students will work with Dreamweaver, Final Cut Pro, Toast, Flash Video Encoder, DVD authoring software, and Adobe Photoshop.

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 and his/her site online. Using the Internet as a promotion and distribution medium will also be discussed.

INTERNET DESIGN II
(Previously Offered)
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 and 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 ProTools. 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: Filmmaking (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 1.

**POST-PRODUCTION COLLOQUIUM**  
**FMTV-UT 60**  
Course Level: Intermediate 1 point. 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 Intermediate Narrative Production (FMTV-UT 1040). Intermediate Narrative Production (FMTV-UT 1040) will include an equivalent Post Prep Workshop as a component of the production class.  
This colloquium will introduce students to concerns of the editor and how pre-production and 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.

**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 production class. Juniors and seniors learn advanced technical and aesthetic techniques in digital editing by working on an Avid or Final Cut Pro editing system. 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 aspect 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.*

An examination 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 professional producers, directors, production managers, or writers. Students construct a plan for a feature project of their choice, incorporating a creative package, production strategy, and a financing strategy. There will be guest speakers and occasional screenings.

**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 management 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-thrus. 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 post-production.

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 multi-mic mixes. 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 lectures/demonstrations, after that 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: Advanced. 3 units. Prerequisites: 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: Filmmaking (FMTV-UT 43). and one of the following: Sight & Sound: Studio (FMTV-UT 31) 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.

A post-production audio primer. Enter the exciting and limitless world of sound editorial. Learn techniques utilized by sound FX editors, dialogue editors, Foley artists (aka “walkers”), and Foley/ADR engineers. Edit and build tracks in Pro Tools for a short film and Intermediate-level projects. Realize the elasticity of the sonic palette, and create! Lots of in-class hands-on workshops and lab time. The perfect class for sound/picture editors-in-training, directors who want to develop their aural sensibilities, or anyone else who wants to understand the power of sound in cinema. The goal of the class is to excite and engage students in the limitless world of sound for the moving image by involving the students in most aspects of track design for film and television. In class, students create sound designs for an in-class project and then in workshops this design is brought to the screen. These class workshops focus on looking at the material to see what the appropriate sound design is and determining its many components. The workshops cover: the spotting session, FX recording, stereo ambiance recording, the Foley artist, the FX library, digital editing and mixing, and the nuts and bolts of sound editing. Students must have locked picture at the beginning of the semester for the final project. The emphasis is really on the bigger picture on using the track to expand the narrative and the visual. The final project for each student is a completion mix of a sound design of six to eight tracks for a film or video of about two minutes. Not recommended for students enrolled in Intermediate Narrative (FMTV-UT 1040).

SOUND DESIGN II
FMTV-UT 1060
Course Level: Advanced. 3 units. Course may be repeated. Prerequisites: Sound Design I (FMTV-UT 1059)
A more technically oriented course for the serious sound editor. In Sound Design II we concentrate on the major areas of the sound editor's craft and develop the student's skills in each. These include: splitting dialogue tracks, spotting and editing ADR, fully layering backgrounds and ambiance, running Foley session, handles and extensions, using music well, and complex stereo FX. Digital recording and editing on computer workstations will be stressed whenever appropriate. The semester is broken down into blocks of editing time dealing with each of these areas. Much more time will be spent in the cutting room in Sound Design II than in the intro. The ideal final project for the stu-
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
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.
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) production classes. In these workshop sessions students will be asked to read each other’s work and give constructive feedback/notesto 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 the creation of a script for a TV program. It is also recommended for non-writers who wish to learn the fundamentals of TV writing as preparation for creating shows and working with writers. The course will also prepare students for other TV-writing courses in the departmental Television Progression. Half-hour comedy, both multi-cam and single cam, and Hour-long drama are the main focus of the course. Students will learn how to come up with storylines, what outlines and treatments entail, the difference between 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 televi-
sion. 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. Course may be repeated. 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 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. Course may be repeated. Prerequisite: Fundamentals of Dramatic and Visual Writing (FMTV-UT 33) or Scriptwriting II (FMTV-UT 56, offered in the Summer).

This workshop is devoted solely to screenplays from 10-20 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.

SCRIPT ANALYSIS
FMTV-UT 1084
Course Level: Intermediate. 4 units. Course may be repeated. 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 writing coverage.

DEVELOPING THE SCREENPLAY
FMTV-UT 1100
Course Level: Advanced. 4 units. Course may be repeated. Prerequisite: Preparing the Screenplay (FMTV-UT 1019)

This workshop is devoted to the full-length screenplay or long-form television narrative. Students are assisted in testing the strength of their ideas developed in Preparing the Screenplay, in researching them when necessary, in preparing step-sheets, and in getting the most out of story sessions. A requirement of the course is a complete first draft.

WRITING THE FEATURE FILM
FMTV-UT 35
Summer only. Course Level: Advanced. 4 units. Course may be repeated.

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 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 covers the fundamentals of comedy writing for sketch shows and half-hour sitcoms beginning with a sequence of short comedy writing exercises a 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.

COMEDY WRITING FOR FILM AND TELEVISION
(Previously Offered)
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 intensive 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 1126
Course Level: Intermediate. 4 units. Course may be repeated. Prerequisite: Intro to TV Writing (FMTV-UT 1017) or permission from Area Head. History of Children’s Television (FMTV-UT 1022), a History and Criticism course, is recommended*

Each student will have the opportunity to write and create his/her own original show geared for the tween television market. Students can choose a format including animated, half-hour comedy, one-hour drama, or comedy sketch show. Students will come up with a concept for a half hour comedy or one-hour drama geared for the 9-to-14 year old age group. The best concepts and scripts will be submitted to the development department of a major children’s network.

WRITING FOR CHILDREN’S TELEVISION PRODUCTION WORKSHOP
FMTV-UT 1136
Offered in Fall semester only. Course Level: Intermediate. 4 units. Course may be repeated. Prerequisite: Intro to TV Writing (FMTV-UT 1017) or permission from Area Head. *History of Children’s Television (FMTV-UT 1022), a History and Criticism course, is recommended.*

This collaborative writing class is designed to create a TV show for
“teens,” which will be produced in spring’s Children’s TV Production Workshop. The point of the show is to look at issues, trends, the music, the media, the culture of this age group, but in a very humorous, edgy way. Students are introduced to the “writer’s table” and will come into the class with ideas for segments and characters. The rest of the semester is focused on developing the show and have final draft ready to go into production. All members are encouraged to continue the process in the spring, either as showrunners/producers and/or in other production positions, such as director, camera, lighting and set designer, sound mixer, and editor.

**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 recreates 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 showrunners 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 write 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:** Intermediate/Advanced. 3 units. Course is not repeatable. Prerequisites: Camera II: Applied Cinematography (FMTV-UT 1066) and completion of 30 units.

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: Sony PMW-F5, Red Camera systems, Arriflex Alexa Camera Systems, Vision Research Phantom Cameras, Davinci Color Correction.

**CAMERA II: APPLIED CINEMATOGRAPHY**

*FMTV-UT 1066*

**Course Level:** Intermediate/Advanced. 3 units. Course is repeatable (1 time only). Prerequisite: Camera I (FMTV-UT 1065) 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 and the Sony PMW-F5 for 8 weeks. Crew participation and professional attitude are essential to the success of this course.

CAMERA III: CINEMATOGRAPHY FOR ADVANCED PRODUCTIONS
FMTV-UT 1067
Course Level: Advanced
3 units. Course is not repeatable.
Prerequisite: Camera II: Applied Cinematography (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 begin the first 2 weeks on student Demo Reels and websites. We will also photographically workshop the scripts that the students will be shooting. The objective is for the student to design the lighting plan, complete all location plans, distribution of electricity, equipment lists and each student will test any special cinematography issues that are needed for the look of the film or video. Students can also use their time to improve their Demo Reel as well. This class will train and give access to the Vision Research Phantom Gold camera for shooting on the stage. Note: This class is not for Directors of Advanced Production or Narrative Production Film!

MEDIA INTERNSHIP I AND II
FMTV-UT 1037/1038
Course Level: Intermediate/Advanced, 1-12 units, variable.
Prerequisite: Two of the three Fundamentals courses: Filmmaking (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 units is determined by the number of hours worked. Consult the George Heinemann Memorial Internship Office in Room 940 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 Film and TV Office of Academic Support Services. 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) 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. 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 Fincher, David Mamet, Ang Lee, Darren Aronofsky, Melvin Van Peebles, Jodie Foster, and John Sayles. 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 110.
Curriculum

The curriculum offers an intensive and detailed study of the various aspects of filmmaking, including writing, directing, producing acting, cinematography, editing, sound recording, and mixing. It provides theoretical and practical instruction in directing, writing and producing 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 format is digital video, with one project shot on 16 mm film and 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

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 training 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 requirement. The program is 111 units and is split between the two schools.

Facilities

The facilities for the Kanbar Institute of Film and Television are located in the Warner Communications Center at 721 Broadway, as well as the Todman Center at 35 West Fourth Street.

On the ground floor of 721 Broadway there are two screening theaters devoted to classes, screenings, and lectures. On this level 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.

On the lower level there are ten classrooms outfitted with state-of-the-art screening technology.

The 7th floor houses studio classrooms.

The 8th floor houses the animation facilities. The animation studios, which support both traditional and computer animation, include a stop-motion animation studio, Apple computer workstations, digital pencil testing systems, Cintiq workstations, and 3-D animation teaching and project labs.

The 9th floor houses administrative and faculty offices of the department and the office of the Associate Dean for Film and Television. In addition, the 9th floor houses the departmental Digital Media and Script Library with thousands of scripts, films and television shows in both analog and digital collections. On the west side of the 9th floor is the Sony Production Center housing the largest collection of film and television equipment on the East Coast, serving the curriculum for both graduate and undergraduate students.

The 10th floor houses administrative and faculty offices of the department and the main reception desk for the Graduate Division of the Kanbar Institute of Film and Television. On the south side of the 10th floor there are Post Production suites for advanced and thesis students.

The 11th floor houses administrative and faculty offices of the department and the main reception desk for the Undergraduate Division of the Kanbar Institute of Film and Television. The south side of the 11th floor houses the Post Production Center with editing labs with over one hundred Apple computer workstations for editing picture and sound, as well as a recording studio, and ADR, Mix and Foley rooms.

The 12th floor houses twin state-of-the-art television studios with multicamera set ups, multi-track sound recording, lighting grid dimmer system and permanent and moveable sets.

The Todman Center for Film and Television located at 35 West 4th Street stands as a tribute to William S. Todman, a giant of the television industry. The Todman Center is available to undergraduate and graduate film and television production students working on approved projects. The Todman Center offers casting, rehearsal and shooting rooms, as well as a 2500 square foot film and television sound stage that includes 108 channel dimmable lighting grid, a full compliment of professional lighting/grip equipment, an 80’LFx14’H white cyclorama and surrounding drapes in both black and digital green.
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 219 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 visual and written submissions. Details of specific submission requirements are outlined on the website. The creative portfolio should demonstrate a prior commitment to the arts and to the creative process. This creative portfolio is of major importance in the screening of applicants. Creative portfolio materials are not returned. The department cannot assume responsibility for any portfolio materials lost or damaged while in its possession.

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 241 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.

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.

Time Limit for Degree

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.

Leaves of Absence

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.

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 243.

Production and Other Fees

The following fees are required for all students enrolled in the department. These fees are payable at the time of registration each semester. The fees are subject to yearly increase.

Production Fee—$728
Equipment Insurance Fee—$89
Liability Insurance Fee—$52
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.

**Liability Insurance for Filming**

A listing of faculty from the Graduate division, Kanbar Institute of Film and Television is below. For full biographies on departmental faculty, visit www.tisch.nyu.edu.

- **Jay Anania**  
  Associate Arts Professor of Film and Television  
  B.A., North Carolina; M.A., North Carolina State/School of Design

- **Yvette Biró**  
  Professor Emerita of Film and Television  
  Ph.D., Hungarian Academy of Sciences

- **Michael Burke**  
  Visiting Assistant Arts Professor  
  B.A., Castleton; M.F.A., NYU

- **Mick Casale**  
  Associate Arts Professor of Film and Television  
  B.A., SUNY (Plattsburgh); M.F.A., Minnesota

- **Carol Dysinger**  
  Associate Professor of Film and Television  
  B.F.A., NYU

- **Kenneth Friedman**  
  Associate Professor of Film and Television  
  M.F.A., NYU

- **Amy Fox**  
  Teacher of Film and Television  
  M.F.A., Brooklyn College

- **Anthony Jannelli**  
  Associate Arts Professor of Film and Television  
  BFA, Theater Arts, CW Post College of Long Island University

- **Spike Lee**  
  Professor of Film and Television; Artistic Director of the Graduate Film Program; Amy and Joseph Perella Chair  
  B.A., Morehouse College; M.F.A., NYU

- **Kasi Lemmons**  
  Associate Arts Professor  
  Honorary Degree, Doctor of Humane Letters, Salem State College

- **Andrew MacLean**  
  Visiting Assistant Arts Professor  
  M.F.A., NYU

- **Peter Newman**  
  Associate Arts Professor  
  B.A., Northwestern University

- **Robert F. Nickson**  
  Associate Professor of Film and Television  
  B.A., Dartmouth College; M.F.A., New York

- **Peggy Rajski**  
  Associate Arts Professor  
  B.A., Wisconsin, M.A. Wisconsin

- **Alex Rockwell**  
  Associate Arts Professor  
  B.A., St. Mary’s College of Indiana

- **Jennifer Ruff**  
  Teacher of Film and Television  
  B.A., University of New Mexico

- **Gail Segal**  
  Assistant Arts Professor of Film and Television  
  B.A., Wake Forest; M.F.A., Warren Wilson College

- **Barbara Schock**  
  Assistant Arts Professor  
  B.A., University of California, San Diego; M.F.A., American Film Institute

- **Sandi Sissel**  
  Associate Arts Professor of Film and Television; Head of Cinematography

- **John Tintori**  
  Associate Arts Professor of Film and Television  
  B.G.S., Michigan

- **John Tintori**

- **PART-TIME FACULTY (NY)**

- **Dan Alagon**

- **Luis Alvarez-Alvarez**

- **Scott Bankert**

- **Michael Barrow**

- **Henry Bean**

- **Laura Belsey**

- **Abigail Bess**

- **Ryan Billia**

- **Paul Calderon**

- **Lester Cohen**

- **Gigi Dement**

- **Caroline Dugrocq**

- **Gary Faber**

- **Erika Freed**

- **Lee Grant**

- **Larry Gross**

- **John Hamburg**

- **Ian Harman**

- **Eliza Hittman**

- **Pam Katz**

- **Roz Lichter**

- **John Wills Martin**

- **Tony Martinez**

- **Kevin Messman**

- **Lisa Milinazzo**

- **Stacie Passon**

- **Tom Richmond**

- **Peter Schneider**

- **Lara Shapiro**

- **John Shear**

- **John Sloss**

- **Julia Solomonoff**

- **Laura Valadeo**

- **Lauren Zalaznick**

**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.

DIRECTING II—THE OBSERVATIONAL CHARACTER STUDY & SPRING NARRATIVE
GFMV-GT 2035
4 units.
Over the Inter-term break, each student directs a 5-minute, short digital video documentary called the Observational Character Study. The purpose of this project is to heighten and develop the student’s dramatic skills. The documentary exercise is meant to reach 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 enhance them?

The third project in the first year is a 7-minute short, the Spring Narrative project shot on digital video. This will be the first time that students direct speaking actors.

The following issues will be addressed: casting, locations, set design, props, rehearsing with the actors, camera approach to the places and the faces, blocking, wardrobe, mise-en-scene, commanding a set, collaborating with a larger crew, editing for story, dialogue, character, tone, and movement.

FUNDAMENTALS OF SCREENWRITING I
GFMV-GT 2085
3 units.
A weekly three-hour lecture/demonstration/exercise screenwriting workshop in the language of dramatic writing and visual storytelling. The instruction embraces all styles and methods of script writing. The focus is giving the students the opportunity to create and hone their own voices. Assignments are designed for the purpose of completing a shooting script for the first semester project, a four-minute silent film.

After these scripts are shot, mid-semester, the class focuses on writing dialogue and preparation for the next semester's writing project, the adaptation.

Note: The semester begins with a two day “intensive” workshop to jump-start the script in preparation for other classes.

FUNDAMENTALS OF SCREENWRITING II
GFMV-GT 2086
2 units.
A weekly 3-hour workshop continuing the basics of screenwriting by developing a short screenplay for the Spring Narrative. The film is no longer than seven minutes, consisting of at most 3 scenes.

After these scripts are shot, mid-semester, the class focuses on the development of the idea for the second year film.

LOCATION SOUND I
GFMV-GT 2038
Lecture. 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 ambiance, 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
GFMV.2043.901
Lecture. 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.

INTRODUCTION TO PRODUCTION MANAGEMENT
GFMV-GT 2007
2 units.
Film production has many elements that must be organized and coordinated before shooting begins and maintained throughout filming. The course teaches students the fundamental skills and procedures used in managing the making of a film including the preparation of an industry-standard Production Notebook.

The course examines crew structure; legal issues regarding agreements, rights, copyright and trademark clearances; insurance, location permits, SAG-AFTRA and non-union actor contracts, scheduling, budgeting, transportation, crew deal memos and supplier contracts. Particular attention is paid to professional practice concerning the structure of the workday, shooting hours, turn around time and safety issues.

Students are required to learn Movie Magic Scheduling as part of the course.

INTRODUCTION TO PRODUCING II
GFMV-GT.2007
1 unit.
Students will deepen their understanding of the organizational, legal and financial requirements for the production of their Spring Narrative films. Students will be required to learn Movie Magic Budgeting, deepen their working knowledge of Movie Magic Scheduling, and prepare a detailed Production Notebook for their shoot. The important role of the Assistant Director in the preparation and execution of the shooting schedule, as well as supervision of safety onset, will be covered.

After the production period, the course will provide an overview of festivals and marketing for short films. Students will prepare supporting materials for their films including a basic information packet containing a logline/synopsis, key art, and creative team bios to enhance the presentation of their projects to potential festivals and distributors.
Latter part of the semester, the students will be taught to add, modify, and remove light to further capture and control light and its effect on cinematography. A variety of film emulsions and filters will be used to capture and control exposure, and visual composition as well as the observation and study of natural ambiance, sound effects, and dialogue, which will be reviewed looking at issues of pacing, emphasis and sequencing. After the four-minute MOS project is filmed, this class will apply those principles as we workshop the students’ films.

EDITING I
GFMTV-GT 2001
2 units
An introduction to the principles of editing as elements of visual storytelling. This class 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, this class 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 Character Study. This class 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 their Spring Narrative 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 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 de-mystifying the actor’s process.

ACTORS CRAFT II
GFMTV-GT 2044
2 units
In the spring semester the directors move on to preparation for the Spring Narrative. The emphasis here is on laying a solid foundation for working with actors in scripted material. Students workshop scenes from their own scripts 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 storytelling. 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
GFM-TV-GT 2011
2 units.

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
GFM-TV-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
GFM-TV-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
GFM-TV-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, 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
GFM-TV-GT 2103
2 units.

The course deepens instruction on the craft and creative aspects of Producing and helps students prepare for the production and promotion of their 2nd year narrative films.

A Production Notebook for each student’s project is prepared and completed over the duration of the course. It contains all the TECHNICAL (shooting schedule, cast and crew contact lists, location lists, etc.), LEGAL (insurance certificates, location contracts/agreements, cast/crew contracts, etc.), and FINANCIAL (budget, fundraising plan, etc.) information required for the safe execution and distribution of your film.

Students use that information to also prepare an information package summarizing the key elements of their project—logline, synopsis, creative team, budget summary, festival plan, etc.—into an information packet for presentation to potential financial supporters, actors, agents/managers, location owners, festival programmers, etc. Each student is required to prepare a production book for his or her shoot by the sixth week of class.

PRODUCING FOR DIRECTORS: INDEPENDENT FEATURES
GFM-TV-GT 2104
2 units.

This course provides an overview of the process of producing a feature film from inception through completion. It covers the fundamentals involved in developing a project, assessing viability in the marketplace, pitching, packaging, budgeting, marketing and distribution. Class participants form teams of two and select
a property—screenplay, treatment or book—they think would be suitable as a feature-length film and develop a basic business plan for that property over the duration of the course. Teams will do an in class presentation of their plans and practice ‘pitching’ their projects over the duration of the course.

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 esthetic 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 F3 and Sony F5 HD cameras, 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.

TECHNICAL WORKSHOP: SOUND
GFMTV-GT.2169.01 and GFMTV-GT.2169.02 and GFMTV-GT.2169.03
In this class students build on the techniques and methods of sound recording learned in Sound I and Sound II. Taught with sound mixers and directors in mind, the course consists of lectures on sound theory, hands-on assignments and screenings of relevant films. By the end of the semester, students should be comfortable with Sound Devices mixers & digital recorders, Smart Slate, AKG microphones, Sennheiser boom and wireless microphones and the principles of sound recording. Using concepts learned in class, all students will be expected to "pre-auralize" their Second Year Film.

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 style 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 screen-plays).

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, dream, flash forward, mix media, 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
GFM'TV-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 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 succinctly. 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, 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.

DIRECTING PROJECTS: COLLABORATION WITH DRAMATIC WRITING PROGRAM
GFM'TV-GT.2247
Lecture. 4 units.

Each fall in the third year, one section of the directing classes is dedicated to a collaboration project between Dramatic Writing students and Grad Film students.

The goal of the class is to create an on-going exchange between writer and director that allows for the development of a short film project from conception through all phases of revision. Students are assigned to directing/writing teams. Each team develops a project together from inception of the idea, through first draft and all subsequent revisions. These revisions are dedicated to improving story, dialogue, character and location. Scripts are budgeted, cast and shot over a long weekend later in the semester.

DOCUMENTARY PROJECT
GFM'TV-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
GFM'TV-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
GFM'TV-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
GFMV-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
GFMV-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.

WRITING THE FEATURE I, II
GFMV-GT.2213, 2214
Writing the Feature I
GFMV-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.

Writing The Feature II
GFMV-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
GFMV-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 AND HIGH DEFINITION DIGITAL TECHNIQUES
GFMV-GT.2204
Studio. 4 units.
This techniques class is designed to give cinematography majors practical and artistic experience in preparing for their professional careers as directors of photography. An intensive hands-on shooting experience; projects are shot and lit on the soundstage and on location while employing numerous exposure techniques using a 35mm Arri 455 camera and Kodak film stocks, or Digital HD cameras with the results viewed at the beginning of the subsequent class. A team of two students (DP/Operator and Gaffer) design and execute a scene each week. All students must serve as key grip, gaffer, and AC on each other’s projects. On occasion we have a guest DP on the soundstage and take trips to professional vendors.

ADVANCED CINEMATOGRAPHY: PRACTICUM
GFMV-GT.2296
2 units.
This DP Practicum is designed for directors of photography interested in shooting projects created in the Third-year Collaboration Series, which include collaborations the Department of Design for Stage and Film and the Graduate Acting Program collaboration courses, as well as collaboration with the student directors in the TV Commercials class. All students work as a Director Of Photography on a production.

ADVANCED EDITING I
GFMV-GT.2269
2 units.
In this class, students will learn how to use Avid Media Composer in a professional manner. Using footage from a previously released feature film, students will practice setting up a professional project, organizing their drives and media, syncing and grouping footage, and bringing an edit from start to finish. Through a combination of lecture and hands-on editing time, students will learn how to advance their cuts through sound work, basic visual effects, and music, with particular emphasis on utilizing keyboard shortcuts and adhering to proper workflow. As a final assignment, students will edit the commercials shot in the production class.

ADVANCED EDITING II
GFMV-GT.2208
4 units.
Building on the skills learned in Advanced Editing I, this class will continue to develop proper hand position and efficiency while putting additional emphasis on effective story telling and precision of edit. Students will spend the first half of the semester editing the TV Collabs shot during the previous production period, focusing on shot selection and pacing to establish a visual rhythm and compelling edit. During the second half of the semester, students will learn how to use green screen footage, turn over a locked cut to various departments, and prepare to enter the professional workforce.

PRO-TOOLS/SOUND MIXING
GFMV-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
GFMTV-GT 2244, 2242
4 units.
Skills developed help directors collaborate more effectively with actors and by extension everyone else on a film from the DP to the prospective investors. A penetrating approach to text provides a vivid vocabulary to ground the actor and all others in the galvanizing heart and soul of a piece. Practical matters are covered regarding every phase of working with an actor from character descriptions to aid in casting and a range of rehearsal techniques. This comprehensive approach is integrated with key components of the filmmaking process. For instance, a heightened understanding of a character’s desires and the power dynamics between characters provides the basis for compelling performances, framing, and camera movement. Directors learn how to calibrate performance to the size of the shot and how to create blocking that frees an actor’s creativity. Throughout, students discover how preparation, attentiveness and openness to happy accidents bring out the best not only in the actor and the rest of the creative team, but also in directors themselves.

DIRECTING THE ACTOR IV
GFMTV-GT2241
2 units.
This class uses classical plays and film scripts as a basis for acting and methods of “Long-Form Improvisation” to teach students an approach to directing and performing in comedy. 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.

STRUCTURE AND MANAGEMENT OF AN INDEPENDENT FILM COMPANY
GFMTV-GT 2244.02
1 unit.
Course will provide case study analysis of how to grow and run an independent film company through a close examination of current and future avenues of financing, production and delivery for project-specific content. Instructor John Sloss will examine his company’s own history and current endeavors in film finance, sales, distribution and talent management to illuminate: How one operates an independent media mini-conglomerate
- When, where and how content is consumed
- The growing fusion of features and episodic exploitation
- Coming trends in content consumption
- Current and future opportunities for emerging filmmakers in the next 3-5 years

INDEPENDENT STUDY
GFMTV-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 BUDGETING
GFMTV-GT 2281.01
1 unit
The course is designed to provide the student with the skills, tools and knowledge to prepare a professional budget for the making of a dramatic feature film and final delivery of the film to a distributor. Competency in Feature Film Budgeting is a necessary skill for Producers, Line Producers, Production Managers and Production Company executives.

Students will analyze a feature shooting schedule and prepare a budget for a full union shoot and a budget for a non-union shoot for the same project. The course will examine above the line fees for producers, directors and actors; employer legal and tax obligations; union and guild contracts for contractual obligations and pay rates including pension, health and welfare contributions.

FEATURE FILM PACKAGING WORKSHOP
GFMTV-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: what is it about, how will it be realized, who are the key members of the creative team, who are you thinking of casting, how much it will cost, where will it be shot, how long will it take, and what are its possibilities in the marketplace.

This workshop is a practicum intended for students with completed screenplays. They prepare a ‘package’ for the project, and practice pitching their projects within the class and to outside guests. Students can work in teams with their collaborators (i.e. any combination of director, writer and producer) or interested classmates.

The class is an opportunity to put into practice the concepts presented in the second year PRODUCING FOR DIRECTORS class. Permission of the instructor is required to register for the class.

FILM FROM THE INTERNATIONAL PERSPECTIVE
GFMTV-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.

DEVELOPMENT FOR TELEVISION AND DIGITAL PLATFORMS: THE ART OF THE PITCH
GFTV-GT 2285.01
1 unit.
The course will help students gain an understanding of the constituent groups that drive decision-making for the creative and commercial processes of television. How an idea moves from conception to an on-air commitment. What can a content creator do to help a TV show connect with the people who have the power to give an idea the green light. What helps a show connect with audiences who have the power to make it a hit or get it canceled. How does the path to enter the TV business differ from the film industry. What are the similarities and differences between industries in the creative disciplines. What does a career in television look like for writers, directors, producers and technicians today. The course will provide an overview of opportunities for fiction and non-fiction storytelling in the traditional and “non-linear” television media.

INDEPENDENT FILM COMPANY MANAGEMENT: DEVELOPMENT, MARKETING & DISTRIBUTION
GFTV-GT.2285
Lecture. 1 unit.
In this six-week seminar, students explore the essential elements involved in managing an independent company creating content for feature, tv and digital platforms. Drawing on company case histories, professors explore production company structure, finding and developing material, developing relationships with talent, financing scenarios, marketing and distribution strategies, and diversification in a changing marketplace.

ENTERTAINMENT BUSINESS LAW
GFTV-GT.2236
Lecture. 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.

ENTERTAINMENT & MEDIA INDUSTRIES
B70.2119
Lecture. 1.5 units
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 Stern School of Business

MUSIC COMPOSITION FOR FILM
MPATC-GE 2048
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 Stern School of Business.
The Rita and Burton Goldberg Department of Dramatic Writing is a highly focused academic and professional writing program for undergraduate and graduate students, committed to the rigorous training of writers for theatre, film, and television. Our primary goal is to educate and train the writer through an integrated curriculum of courses: a stepped series of writing workshops, a set of challenging theoretical and analytical courses in text analysis, and a group of production and professional training courses that acquaint the emerging dramatist with the disciplines of those who collaborate with writers of drama. Training is firmly rooted in a wide-ranging liberal arts curriculum that is designed to illuminate and educate the dramatist.

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 219. 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.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. 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 223. 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: 128 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 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 course; 4 units
Cultures and Contexts (CAS Core Curriculum 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 Professional Studies)
Total Area IV: 27 units

Total All Areas: 128 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.

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**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 train 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 labs courses for playwriting concentrations including one at The Public Theatre (one year).

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.

Applicants should not send videotapes or audiotapes of their work, nor headshots.

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 what ever work experience the applicant has had that is relevant to a writing career. See page 228 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 www.tisch.nyu.edu.

Annie Baker
Adjunct Instructor in Dramatic Writing
M.F.A., New York

Walter Bernstein
Visiting Instructor in Dramatic Writing

Donald Bogle
Visiting Instructor in Dramatic Writing

Terry Curtis Fox
Chair
A.B., Chicago

Sabrina Dhawan
Assistant Professor of Dramatic Writing
B.A., Delhi; M.F.A., Columbia; M.A., Leicester

Robin Epstein
Adjunct Instructor in Dramatic Writing

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
Teacher in Dramatic Writing

Gary Garrison
Adjunct Instructor in Dramatic Writing
B.A., Lamar, M.A., North Texas; Ph.D., Michigan

Daniel Goldfarb
Teacher in Dramatic Writing

Rinne Groff
Adjunct Instructor

Lucas Hnath
Adjunct Instructor

Ian James
Teacher of Dramatic Writing

Branden Jacob Jenkins
Adjunct Instructor

Jessica Keyt
Teacher in Dramatic Writing
B.A., Dartmouth
M.F.A., New York

Shin Ho Lee
Assistant Professor
B.F.A., M.F.A., New York; M.F.A., American Film Institute

Eduardo Machado
Arts Professor of Dramatic Writing

Cheri Magid
Teacher in Dramatic Writing

George Malko
Adjunct Instructor in Dramatic Writing
George Malko
Haverford, B.A.
Universite de Paris (Sorbonne)
Guggenheim Fellow

Peter Nickowitcz
Adjunct Instructor in Dramatic Writing
B.A., Brandeis, M.A., Ph.D., New York

Suzan-Lori Parks
Visiting Arts Professor in Dramatic Writing

Peter Parnell
Adjunct Instructor

Daniel Pulick
Adjunct Instructor in Dramatic Writing

Dr. Carol Rocamora
Adjunct Instructor in Dramatic Writing
B.A., Bryn Mawr College; M.A., Ph.D., Pennsylvania

Charlie Rubin
Associate Professor of Dramatic Writing
B.A., William

Steven Schwab
Adjunct Instructor
M.F.A., New York

Paul Selig
Assistant Teacher of Dramatic Writing; playwright.
B.F.A., New York; M.F.A., Yale

Daniel Spector
Associate Teacher
B.F.A., M.A. New York

Zipora Trop
Assistant Professor of Dramatic Writing
M.A., Ph.D., Michigan

Joe Vinciguerra
Teacher in Dramatic Writing

Francine Volpe
Adjunct Instructor

Richard Wesley
Associate Professor of Dramatic Writing
B.F.A., Howard

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

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 a 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, they must be working on a different full-length pieces.

SCREENWRITING I
DWPG-UT 35
3 units. May be repeated.
A screenwriting workshop required of all students. Builds on the principles learned in the Craft of Visual and Dramatic Writing. Students are required to complete 50-70 pages of a full-length screenplay with an outline of the rest. The first month focuses on exercises to help students develop five story ideas with the complexity and depth to sustain a full-length screenplay. One of these ideas serves as the basis for the required work. The reading and analysis of four to six screenplays is required in conjunction with the student's original work. Students must come to the first class with three ideas for full-length screenplays. Each idea can be described in one or two paragraphs. Students must complete the required work to move on to the next level. This course should be accompanied by the production course Fundamentals of Digital filmmaking.

SCREENWRITING II
DWPG-UT 1045
3 units. May be repeated.
A continuation of methodology presented in Craft of Visual and Dramatic Writing and Screenwriting I. Required work includes extensive scene work. Guided by their screenwriting instructor, students complete the screenplay begun in Screenwriting I and then do a rewrite. Or they may begin, complete, and rewrite a new full-length screenplay. The focus is on story structure and development. An understanding of film language is also emphasized. There are reading and script analysis assignments. If students plan to do a new work, they must (again) come to the first class with three ideas for full-length screenplays. Each idea can be described in one or two paragraphs. Completion is required in order to move to the next level.

ADVANCED SCREENWRITING
DWPG-UT 1055
3 units. May be repeated.
Concentrates on perfecting the screenwriter's craft. Scripts are analyzed in class with special attention to story structure, character, screen dialogue, and narrative development. The student prepares a revised draft under the supervision of the instructor.

MASTER CLASS IN SCREENWRITING
DWPG-GT 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 complete 25 pages of a one-page outline. To writing pages through revision and classroom workshop critiquing. Some students 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: 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 pages 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.

WRITING THE ANIMATED SERIES
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 pages 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.

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. THESIS—TELEVISION
DWPG-UT 1062
3 units.
Thesis 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, Bernhard, and Strauss. Students write a number of short papers through which they explore their own relation to the material covered in class.

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-UT 1105
Core course for all graduate students. 4 units.
This 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, 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.

TELEVISION STORY ANALYSIS
DWPG-GT 2110
4 units.
This text analysis class, geared to the television writer and TV writer-producer, will explore TV history from its beginnings as "radio with pictures," through its "vast wasteland" days (when it was misperceived as purely a medium for advertising), to the coming of cable in the mid-1980's, all of which anticipated the art form of the present-day. TVSA will immerse itself in the language, genres, and viewpoints (conscious or unconscious) of numerous shows including Leave It To Beaver, Medic, The Twilight Zone, The Rifleman, Combat, Top Cat, Get Smart, Batman, The Untouchables, East Side/West Side, The Man From U.N.C.L.E., Shindig!, The Jerry Lewis Variety Show, Sanford and Son, Rich Man Poor Man, The Rockford Files, St. Elsewhere, Playboy After Dark, and such documentaries as "Harvest of Shame" and "Same Mud, Same Blood." The class will employ weekly lectures, in-class viewings, and regular papers of either a historical, critical, or creative nature, plus homework viewings on YouTube and Netflix, a midterm and a final. This course is recommended for all TV concentrations.

PRODUCTION AND PERFORMANCE

HAROLD AND MIMI STEINBERG THEATRE WORKSHOP
DWPG-UT 1408
Core course is for all B.F.A. thesis students in the fall and spring semester; is also open to advanced playwriting students, as well as to graduate playwriting students in their second year. Prerequisite: For undergraduate students, Fundamentals of Theatre Arts; for graduate students, the Graduate Drama Lab I. 4 units.
This course is geared especially for the B.F.A. thesis playwriting students to prepare for their thesis readings (priority to fall 2007 thesis students). In this course, students receive three to four short writing assignments to present to the class. The assignments are designed to develop the students' sense of theatricality and teach the student to work 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.

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 film and edits three or four projects using visual language. Students 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 insurance on the equipment. The Goldberg Department of Dramatic Writing provides students with videotapes and diskettes for the editing.

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 PLAYWRITING WORKSHOP
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 year-long 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.

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 play 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.

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.

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.
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, an undergraduate minor in Asian Film & Media, 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 at 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 designated section of the film production course, The Language of Sight and Sound, 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 95). 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 219. 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.

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.)?

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 CORE-UA 750—Expressive Culture: Film (recommended for CAS students) or CINE-UT 10—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. Contact Cinema Studies for advisement on the minor.

Minor in Asian Film and Media

A total of 16 units is required for the minor in Asian Film & Media. This takes the form of four (4) 4-unit courses. The first course is an Introductory Film or Media course: either CINE-UT 450 Asian Film History/Historiography. The remaining 8 units are elective courses toward the minor. See Cinema Studies department for current course listings. Sample of courses that will fulfill the elective portion are: CINE-UT 48/EAST-UA 708 Japanese Anime and New Media, CINE-UT 105 Indian Cinema, CINE-UT 108 Contemporary Japanese Cinema, CINE-UT 315 Asian American Cinema, CINE-UT 324 The Martial Arts Film, CORE-UA 503 South Asian Media Cultures, MCC-UA 1025 East Asian Media and Popular Culture, SCA-UA 313 Cinema of the South Asian Diaspora. All other courses must be approved by the Asian Film and Media Advisor or other departmental academic advisor. The Minor in Asian Film and Media may be declared on ALBERT. 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 is considered an integral part of each student’s program. The distribution of units for the required area is as follows:

<table>
<thead>
<tr>
<th>Units</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>General education</td>
<td>44 units</td>
</tr>
<tr>
<td>Cinema studies (major)</td>
<td>40 units</td>
</tr>
<tr>
<td>Related field (minor)</td>
<td>16 units</td>
</tr>
<tr>
<td>Electives</td>
<td>28 units</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>128 units</strong></td>
</tr>
</tbody>
</table>

A minimum of 12 units in the minor and electives areas must be in liberal arts and sciences. Minor and elective units may be used toward a second major. The cinema studies curriculum is taught in the Tisch School of the Arts. Other courses and electives may be taken in the Tisch School of the Arts or in other departments, schools, and colleges in the University. Courses taken at the School of Continuing and Professional Studies are not applicable toward the degree.

Area distribution for the B.A. degree is as follows:

**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 (CORE-UA), Cultures and Contexts (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 (CORE-UA) or an approved math course and Natural Science I (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 classes in the areas of film auteurs, genres, movements, national cinemas, television studies, and special topics. Tier III consists of large lecture 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.

**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.

**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 the Moving Image, the Film Society at Lincoln Center, and the 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.

**Media and Production Fees**

All students are assessed a fee for all CINE-UT and CINE-GT courses. The fee is based on the number of CINE-UT and CINE-GT units for which the student registers and is subject to a yearly increase. The fee is $19 per unit for the 2015-2016 academic year.
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 243.

Faculty

A listing of faculty for the Department of Cinema Studies is below. For full biographies on departmental faculty, visit www.tisch.nyu.edu.

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; Associate 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., Soyang, 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)

Marina Hassapopoulou
Visiting Assistant Professor of Cinema Studies
B.A. Bristol, M.A. Oregon, Ph.D. Florida

Seung-hoon Jeong
Assistant Professor of Cinema Studies, NYU Abu Dhabi
Ph.D. (Film Studies and Comparative Literature), Harvard

Mona Jimenez
Associate Arts Professor; Associate Director of Moving Image Archiving and Preservation
B.A. (studio art with video concentration), SUNY (Brockport)

Antonia Lant
Professor of Cinema Studies, Chair
B.A., Leeds; M.Phil., Ph.D., Yale

Toby Lee
Assistant Professor of Cinema Studies

Anna McCarthy
Professor of Cinema Studies
B.A., Wesleyan; M.A., Ph.D., Northwestern

Annette Michelson
Professor Emeritus 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, Director of Moving Image Archiving and Preservation
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

Ruth Ben-Ghiat, Italian Studies

Ludovic Cortade, French Department

Kenneth Dancyger, Film & Television

Tejaswini Ganti, Anthropology

Faye Ginsburg, Anthropology

Mikhail Lampolski, 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.).

**FILM HISTORY**

CINE-UT 15  
Streible. 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  
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, Yanagimachi, 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 Trotha 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 ecodisaster. 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 (1989), 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
Simmon. 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
Simmon. 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
Simmon. 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 aesthetic 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
Strayer. 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 501
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 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 students.

FILM CRITICISM
CINE-UT 600
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 relationships 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.
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 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 of Fine Arts.

Although the program trains students to deal with all types of moving image material in all settings, it also pays attention to problems posed by works that have no institutional stewardship (orphan, independent, avant-garde, documentary, web sites, etc.). The program also addresses the ties between the practices of moving image archiving and the practices of scholarly research.

The Ph.D. program prepares students to develop teaching competence and to pursue research in cinema studies. The curriculum draws on the methods of a number of disciplines, including art history, cultural studies, American studies, psychoanalytic theory, and philosophy and involves intensive seminar-level study in film theory, history, and research methods. Graduates of the program have gone on to positions of academic leadership in the field.

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.tisch.nyu.edu 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.

Applicants must submit a full application, transcripts, and three letters of recommendation. GRE scores are required only of Ph.D. 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.

**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.

The comprehensive examination is a take-home examination consisting of five questions, 2 of which the student must answer in the form of ten-page essays. Answers should be drawn from the total course of study as well as material on the M.A. comprehensive filmography and bibliography, a list of important works provided by the department (available online and from the exam administrator). Exam and answers may also refer to major texts in the field published since the bibliography was last revised. It is a requirement of these exams that they offer new and original material by the student and do not recycle writings that have already served in other contexts for the major such as course work or application writing samples. Students have one week to complete the exam. Those who fail the exam may retake it once.

**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) Metadata for 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 (35 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.

**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 into the NYU Cinema Studies Master’s program or 7 years from the time of initial matriculation if the candidate holds a master's degree from another department or institution.

**Course of Study:** Students must complete 36 points of course work in addition to their M.A. degree (which will be assessed at 36 points) to total 72 points, three qualifying exams, a foreign language requirement, an oral defense and approval of the dissertation proposal, and an oral defense and approval of 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.

**Summary of Ph.D. Program Structure:**

First year, fall semester: three courses (including PhD Methodologies seminar). Spring semester: two courses and first major area qualifying exam. Summer semester: second major area qualifying exam. It is also strongly recommended that students needing to fulfill the language requirement with an exam make an arrangement to do so. Second year, fall semester: two courses (including directed reading). Spring semester: two courses (including the Dissertation Seminar), dissertation proposal, oral defense and third area qualifying exam. Third year: Begin dissertation writing.

**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. The dissertation defense cannot be scheduled if outstanding incomplete 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 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; 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.

The theory and history exams are take-home exams and the third area exam is an oral exam. 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 spring or summer semester. The oral exam is conducted at the time of the student’s dissertation proposal defense at the end of the fourth 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, low 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.

**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 Professional Studies (SPS) 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 SPS 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 SPS 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 during the academic year. For further information, contact Liza 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 adviser 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.
Oral Defense of Dissertation Proposal: In May, at the end of their second year, Ph.D. students sit for an oral defense conducted by a faculty committee comprised of their dissertation adviser, the department chair and the director of Graduate Studies. In the case when the dissertation adviser is also department chair or DGS, another faculty member, preferably the associate chair or dissertation seminar leader, will be assigned to the committee by the department chair.

In this defense, students are questioned on their third area examination and dissertation proposal. If a student fails the oral defense, she or he must reschedule the defense to take place the following semester. The oral defense must be successfully completed before a student may begin writing the dissertation. All students must have their dissertation proposal approved by their adviser and two oral defense committee members to be eligible to receive their third year of funding. Approval should be certified by having the three individuals sign and date the front page of the proposal. This process usually takes place at the conclusion of the oral defense. The signed copy should then be submitted to the department office to be filed.

Approval of Dissertation Chapters: In April of the Ph.D. student's third year, an evaluation of at least one complete chapter of the dissertation will be conducted by a faculty committee comprised of their adviser, the department chair and the Director of Graduate Studies. The student may be questioned on the work and on plans for continued research and writing. Students must successfully pass this evaluation in order to be eligible to receive their fourth year of funding. 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.

Also, in April of the Ph.D. student's fourth year, an evaluation of a second complete chapter of the dissertation will be conducted by a faculty committee comprised again of their adviser, the chair and DGS. The student may still be questioned on the work and on plans for continued research and writing. Students must successfully pass this evaluation in order to be eligible to receive their fifth year of funding. 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 and Oral Defense: The dissertation proposal is 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. Ph.D. students must submit a draft of the dissertation to their advisor and the core members of their committee three months before the proposed dissertation defense date worked out with the advisor and department administration.

The advisor and the core committee have one month to review the dissertation, give feedback on unread portions, and approve the dissertation for defense. If a committee member does not respond in this period, it will be assumed that they are in agreement with the advisor's decision on whether or not the dissertation is defensible and what, if any, changes need to be made. Students will then have one month to complete final revisions of the dissertation prior to submission of the final defense copy to all five members of the committee. Outside readers require at least three weeks prior to the defense date to read the dissertation. Note: In practice the advisor will be reading the dissertation as the chapters are written. The core committee members are expected to do likewise. Therefore, while the whole dissertation is due three months in advance, most of it should have already been read and reviewed by the advisor and core members beforehand. The defense is an open event attended by interested NYU faculty and students as well as invited associates. 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”. It is strongly recommended that all Ph.D. students attend several dissertation defenses in the department in years prior to their own defense.

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 & Media, established in 1986, is an interdisciplinary course of study combining theory and practice, bringing together the rich resources of the departments of Anthropology, Cinema Studies and the Kanbar Institute of Film & Television at NYU. This graduate program is an intensive, concentrated experience that integrates three kinds of critical practice: study of the uses and meanings of media in a range of communities and cultures that prepares students to employ ethnographic research methods; critical theory and history of documentary and ethnographic media; and documentary production. This program is open to both M.A. and Ph.D. students in Cinema Studies.

Admission: Students intending to complete the Certificate must:

a) Indicate their interest upon application to and entry into the graduate program.
b) Enroll in Culture & Media I in the fall term of their first year and earn a grade of B+ or better.
c) Meet with the Cinema Studies co-director of the Certificate Program in their first fall term.

Upon completion of these steps, approved students will be formally enrolled in the Certificate Program, typically in the spring of the first year. Upon admission, students will be able to register for the summer production course Language of Sight & Sound: Documentary.

Students must then:

a) Make plans to complete all Certificate requirements in the appropriate time frame:
for M.A. students, by the end of their second year.
for Ph.D. students, by the end of their third year.

b) Maintain a B average or better in all Cinema Studies courses, and a B+ average in the core courses.
c) Meet each term with the Cinema Studies co-director for advising.

All students are required to complete an independent, original ethnographic film or video project; this will be completed in the second semester of the Video Production sequence, which the student will take in the fall and spring semester of their second year of study.

Course of Study: Students pursuing the Certificate must fulfill all of the requirements (30 points) in the following curriculum:

CINE-GT 1402 [4 pts] Culture & Media I: History & Theory of Ethnographic Documentary
CINE-GT 1403 [4 pts] Culture & Media II: Ethnography of Media or approved substitute
CINE-GT1999 [6 pts] Language of Sight & Sound: Documentary
CINE-GT2001 [4 pts] Cultural Theory & the Documentary
ANTH-GA1010 [4 pts] Social Anthropology Theory & Practice or approved ANTH-GA substitute
CINE-GT1995 [4 pts] Video Production Seminar I
CINE-GT 1996 [4 pts] Video Production Seminar II

In order to obtain an M.A. in Cinema Studies with a Certificate in Culture & Media, students must complete a minimum of 44 points of coursework. In addition to the above Certificate courses (30 pts), students must take the 3 courses (12 pts) required for the M.A. (Film Form & Film Sense; Film Theory; and Film History/Historiography or Television: History & Culture). Students may complete their 44 point requirement with an elective course or independent study in Cinema Studies equivalent to 2 points.

In order to obtain a Ph.D. in Cinema Studies with a Certificate in Culture & Media, students must complete a minimum of 80 points of coursework, including the above Certificate courses.

Students intending to graduate with the Certificate are responsible for ensuring, in consultation with the Cinema Studies co-director, that they have met all requirements for graduation, and that they have filed for graduation with the Certificate in their final semester. Students are responsible for filing for graduation, applying to do so via Albert.
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.

METADATA FOR MOVING IMAGE COLLECTIONS
CINE-GT 1803
2 units.
Students in this course will learn about describing and managing moving image collections through metadata or "data about data." Metadata may be defined as "structured information that describes, explains, locates, and otherwise makes it easier to retrieve and use an information resource." Because it facilitates the access, management, and preservation of moving image resources, it is crucial that metadata be created and collected throughout the life cycle of the resource. Topics include how metadata supports various functions in the moving image archives; specific metadata schemes used for describing, providing subject access to and managing moving image resources; the importance of standards for resource description; information needed for preservation of moving image resources; and how metadata is implemented and used in a variety of settings.

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 institutions.

HANDLING COMPLEX MEDIA
CINE-GT 1805
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
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, preparation and workflow, 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 of 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, preparation and workflow, documentation and metadata, 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.

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 other institutions 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.

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 3490
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
.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.

GRADUATE FILM HISTORY ELECTIVES

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-U T 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

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
Straayer. 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 2005,2004
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.

PROBLEMS AND TOPICS IN NARRATIVE FILM
CINE-GT 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.
films of Kinugasa, Ozu, Mizoguchi, and Kurosawa and films of the new wave directors such as Oshima, Imamura, and Shinoda, as well as post–new wave directors such as Yanagimachi and Morita.

NEW GERMAN CINEMA
CINE-GT 1110
4 units.
“New German Cinema” describes West German film from the mid-1960s to the early 1980s, from the Oberhausen Manifesto to the death of Fassbinder. The course explores the historical determinants of this movement both within West Germany and in overseas reception and investigates theoretical positions and filmmaking practices. Films by Kluge, Schlöndorff, von Trotta, Fassbinder, Wenders, Herzog, and others are screened.

EASTERN EUROPEAN FILM
CINE-GT 1111
4 units.
Explores the rich vein of aesthetically challenging and politically committed films that emerged in the political and social climate of postwar eastern Europe. Screenings include the work of Wajda, Skolimowski, Zanussi, Kieslowski, Forman, Menzel, Makavejev, Janco, Szabo, and Mészáros.

THE AMERICAN AVANT-GARDE
CINE-GT 1112
4 units.
A course that focuses on the forms and evolution of the North American avant-garde film. The influence of European avant-garde film on Americans as well as the influence of American filmmakers on one another are considered. Directors studied include Frampton, Snow, Deren, Brakhage, Gidal, Gehr, Breer, Mekas, and Warhol. Special attention is paid to aesthetic theories implicit and explicit in the works of these filmmakers.

CHINESE CINEMAS
CINE-GT 1116
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.

ASIAN CINEMA
CINE-GT 1121
4 units.
A comprehensive introduction to the cinemas of Asia as well as contemporary Asian American 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, Dovjenko, Shub), the course explores the work of lesser known figures such as Turin, Kalatatzis, 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.

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
Stam. 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 (1945), and on to such liberating 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 “dialogic.” 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 1206,1207,2032,2167,
2202,2205, 2206,2207,2208,2209,
2210,2212,2215,2217,2218,2220
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/Strugis, Sirk/Ray, Mann/Fuller.

THE HORROR FILM
CINE-GT 1301
Allen. 4 units.
A survey of both the chronology and aesthetics of the genre, with a stress on American film. From the silent period onward, the course establishes the various subgenres and examines what makes horror work, how audience fears and emotions are manipulated, and how the horror film, more than any other genre, brings all the weapons in the arsenal of film grammar into play.

THE MUSICAL
CINE-GT 1302
4 units.
A survey of the American musical from the coming of sound to the present. Providing an opportunity to study one genre in depth, it focuses on transformations, revitalizations, and deconstructions of the genre in terms of visual/aural style and narrative structure, and on the genre’s relation to historical, technological, and social changes. It considers how different musicals address their audiences differently through performance, acting styles, editing, dialogue, etc., and how the musical’s representation of racial and sexual roles shifts across the decades of the 20th century.

FILM NOIR/NEO-NOIR
CINE-GT 1304,1305
Straayer. 4 units.
An investigation of both the genre of American films of the 1940s and 1950s that French critics dubbed “film noir” and the revitalization of noir themes and stylistics in contemporary cinema. The course explores various social and ideological determinants of noir in postwar American society (masculinity in crisis, political paranoia) as well as the characteristic iconography (femme fatale, urban criminal milieu) and visual style of the genre.

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.
Whether in production, reception, or in the daily lives of people as a practice, of media and how it makes a difference on the social, economic and political life of people’s lives. In the last decade, a new field—documentary studies—has emerged as an exciting new arena of research. While claims about media in peoples lives are made on a daily basis, surprisingly little research has actually attempted to look at how media is part of the naturally occurring lived realities of people’s lives. In the last decade, anthropologists and media scholars interested in film, television, and video have been turning their attention increasingly beyond the text and empiricist notions of audiences (stereotypically associated with the ethnography of media) to consider, ethnographically, the complex social worlds in which media is produced, circulated and consumed, at home and elsewhere. This work theorizes media studies from the point of view of cross-cultural ethnographic realities and anthropology from the perspective of new spaces of communication focusing on the social, economic and political life of media and how it makes a difference in the daily lives of people as a practice, whether in production, reception, or circulation. The class will be organized around case studies that interrogate broader issues that are particularly endemic to questions of cross-cultural media including debates over cultural imperialism vs. the autonomy of local producers/consumers, the instability and stratification of reception, the shift from national to transnational circuits of production and consumption, the increasing complexity of researchers with their subjects over representations of culture. These concerns are addressed in a variety of locations, from the complex circulation of films, photos, and lithographs that demonstrate the historically and culturally contingent ways in which images are read and used; to the ever increasing range of televisual culture, from state sponsored melodramas, religious epics and soap operas, to varieties of public television; to the activist use of video, radio, the Internet, and small media.

**PART I**

The use of film and video is well-suited to the task of revealing one society to another — the goal of much anthropological work. The media has played a crucial role in shaping the images and attitudes people have toward cultures other than their own. Yet, the process of making these images of others is largely unexplored in the social sciences, creating a false division between aesthetics and documentation, research and its presentation. This course will examine how much imagery is created and received in different contexts, and how these affect the mediation of cultural difference. Over the term the class will view a range of anthropological documentary works, from the earliest portrayals of non-western societies by privileged western observers, to recent collaborative efforts between anthropologists and their subjects.

**PART II**

In the last decade, a new field—ethnography of media—has emerged as an exciting new arena of research. While claims about media in peoples lives are made on a daily basis, surprisingly little research has actually attempted to look at how media is part of the naturally occurring lived realities of people’s lives. In the last decade, anthropologists and media scholars interested in film, television, and video have been turning their attention increasingly beyond the text and empiricist notions of audiences (stereotypically associated with the ethnography of media) to consider, ethnographically, the complex social worlds in which media is produced, circulated and consumed, at home and elsewhere. This work theorizes media studies from the point of view of cross-cultural ethnographic realities and anthropology from the perspective of new spaces of communication focusing on the social, economic and political life of media and how it makes a difference in the daily lives of people as a practice, whether in production, reception, or circulation. The class will be organized around case studies that interrogate broader issues that are particularly endemic to questions of cross-cultural media including debates over cultural imperialism vs. the autonomy of local producers/consumers, the instability and stratification of reception, the shift from national to transnational circuits of production and consumption, the increasing complexity of researchers with their subjects over representations of culture. These concerns are addressed in a variety of locations, from the complex circulation of films, photos, and lithographs that demonstrate the historically and culturally contingent ways in which images are read and used; to the ever increasing range of televisual culture, from state sponsored melodramas, religious epics and soap operas, to varieties of public television; to the activist use of video, radio, the Internet, and small media.

**FILM/NOVEL**

CINE-GT 1030

4 units.

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 interpretability? 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

4 units.

Examines the major aesthetic movements of the 20th century as they have reflected and inflected the development of cinema. Expressionism, dadaism, cubism, constructivism, 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

4 units.

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

4 units.

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

4 units.

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

4 units.

Designed to give students a basic understanding of cultural studies as it applies to the screen. This involves an examination of the history of cultural studies and its present moment. As work on cinema, television, and video forms reveals only one aspect of that effort, the course includes a general account of the new discipline as well as specific material on screen forms. Cultural studies is centrally concerned with questions of subjectivity and power; these form the two bases of class deliberations.

**CULTURAL THEORY AND THE DOCUMENTARY**

CINE-GT 2001

4 units.

This course applies forms of anthropological, historical, gender, and cultural studies theory to a range of genres: countercolonial, cinema vérité, direct cinema, ethnographic, instructional, historical, and auteurist documentaries. It is designed for cinema studies graduate students.
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
Straayer. 4 units.
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, formal 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
Cros-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 reconsiders 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
Stam. 4 units.
How can a reconceptualized media pedagogy change 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 nationalism 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.

CINEMA STUDIES
Adrian Martin. Students will be expected to write at least 1,000 words a week evaluating films screening in the New York City area.

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.

INTERNSHIP
CINE-UT 2950, 2952
1-4 units each semester.

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 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 courses in the department for studies in business, production, musicianship and performance, or writing, history, and emergent media. Students may also enroll in courses at the Stern School of Business, the Steinhardt School of Culture, Education, and Human Development, or in the College of Arts and Science. Also, during their third year, students learn about the global recorded music industry by participating in the department’s required semester long study abroad program in Berlin, Germany.

The final year culminates with the Capstone Project for 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, 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 219.

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 a common application with the NYU Supplement 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 Institute’s website at www.tisch.nyu.edu.

Admission to the Institute is highly selective and based on the following criteria:

1. A creative portfolio that must be submitted directly to the Institute via an online service called Slideroom. For specific information and requirements, please refer to the Institute’s website: www.tisch.nyu.edu.
2. An academic review, including previous schoolwork and standardized test scores.
3. A review of co-curricular activities, teacher recommendations, as well as evidence of leadership and/or entrepreneurship.

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—Writing, History & Emergent Media: four courses for a minimum of 14 units

a. Creative Music Entrepreneurs in Historical Context 4 units
b. Artists & Audiences in Historical Context 4 units
c. Writing about Popular Music: 4 units
d. One additional Writing, History & Emergent Media course of choice: 2-4 units

Group B—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: 2 units

Group C—Business: nine courses for a minimum of 18 credits.

a. The Business of Music: Industry Essentials: 2 units
b. The Business of Music: Creativity, Innovation, & Entrepreneurship: 2 units
c. The Business of Music 3: 2 units
d. The Business of Music 4: 2 units
e. Conversations in the Global Music Business: From Cryptocurrency to the Future of Copyright: 2 units
f. Internship/Career Skills for the Music Entrepreneur: minimum of 2 units
g. One additional Business course of choice: 2-4 units
h. One additional Technology course of choice: 2-4 units
i. Capstone: 2 units

Group D—Musician & Performance: three courses for a minimum of 8 units

a. Musicianship: Music Theory and Construction: 2 units
b. Writing The Hit Song: 4 units
c. Critical Listening for the Recording Studio : 2 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 core curriculum. Freshmen fulfill their two required courses by taking Art and the World/Writing the Essay (EXPOS-UA 5) in the fall semester and The World Through Art (ASPP-UT 2) during the spring semester. Transfer students are required to complete or transfer in one expository writing course from their previous institution.
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.
### Departmental Standard

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

### Curriculum

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 Professional Studies are not applicable to the B.F.A. degree.

The student is responsible for outlining 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.

### Double Major/Minor

Students may be able to work out a course of study that allows them to complete the requirements for a second 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.

### Facilities for Instruction

Designed to serve as a professional-quality, state-of-the-art recording and teaching facility, the Dennis Riese Family Recording Studio on the 5th floor of 194 Mercer Street can accommodate 24 students in its control room and 65 students or 35 musicians (in orchestral format) in the studio. The live room features sound-absorbing interior wall finishes with wood accent panels and adjustable acoustical doors, diffusive ceiling elements for sound absorption, and an acoustically-treated wood and slate floor designed to eliminate noise transmission. The control room is equipped with a professional 36-channel API Vision recording console, capable of stereo and 5.1 surround mixing, computer- and analog-based recording, and an extensive array of sound processing equipment.

Studio 505 allows for an intimate recording and teaching experience. The control room is equipped with an SSL 9000K series console and is capable of stereo or 5.1 surround mixing. Like our larger API-based studio, it is fitted with computer- and analog-based recording equipment and an extensive array of outboard processing gear. The live room is the perfect size for small bands and overdubbing of any instrument.

Studio 21 North, originally a commercial recording studio now operated by the Clive Davis Institute of Recorded Music, also offers an intimate setting for recording and teaching. Designed as a hybrid approach to working with analog and digital technology, it features a variety of high-quality preamps, processors, and a Rupert Neve Designs 5088 analog console as the front end to a Digital Audio Workstation utilizing Pro Tools HD, Logic Pro, Ableton Suite, and Reason. The studio’s design and size make it ideal for overdubbing and mixing.

The Music Production Lab is available for use by students of all levels. The lab is equipped with 18 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.

### 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 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 243.

### Laboratory/Equipment and Insurance Fees

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. 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 production classes are required to participate in the school’s liability insurance program at a modest cost (through the laboratory/equipment and insurance fees).
The department does not accept part-time or non-matriculating ("special") students.

<table>
<thead>
<tr>
<th>Faculty</th>
<th>Special and Part-Time Students</th>
</tr>
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<tbody>
<tr>
<td>Jim Anderson</td>
<td>Professor, Production</td>
</tr>
<tr>
<td>Nisha Ashani</td>
<td>Adjunct Instructor, Musicianship &amp; Performance</td>
</tr>
<tr>
<td>Marat Berenstein</td>
<td>Adjunct Instructor, Business</td>
</tr>
<tr>
<td>Eren Cannata</td>
<td>Adjunct Instructor, Musicianship &amp; Performance</td>
</tr>
<tr>
<td>Dan Charnas</td>
<td>Associate Arts Professor, Writing, History &amp; Emergent Media</td>
</tr>
<tr>
<td>Robert Christgau</td>
<td>Visiting Arts Professor, Writing, History &amp; Emergent Media</td>
</tr>
<tr>
<td>Susan Collins</td>
<td>Adjunct Instructor, Musicianship &amp; Performance</td>
</tr>
<tr>
<td>Joe D’Ambrosio</td>
<td>Adjunct Instructor, Business</td>
</tr>
<tr>
<td>Lee Dannay</td>
<td>Adjunct Instructor, Business</td>
</tr>
<tr>
<td>Lauren Davis</td>
<td>Associate Arts Professor, Business Faculty Internship Coordinator Director of Business</td>
</tr>
<tr>
<td>Mehmet Dede</td>
<td>Adjunct Instructor, Business</td>
</tr>
<tr>
<td>Mike Errico</td>
<td>Adjunct Instructor, Musicianship &amp; Performance</td>
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<tr>
<td>Seth Faber</td>
<td>Adjunct Instructor, Business</td>
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<tr>
<td>Dan Freeman</td>
<td>Adjunct Instructor, Production</td>
</tr>
<tr>
<td>Vivien Goldman</td>
<td>Adjunct Instructor, Writing, History &amp; Emergent Media</td>
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<tr>
<td>Tiffany Hardin</td>
<td>Adjunct Instructor, Business</td>
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<tr>
<td>Kenn Hicks</td>
<td>Adjunct Instructor, Musicianship &amp; Performance</td>
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<tr>
<td>Ashley Kahn</td>
<td>Adjunct Instructor, Writing, History &amp; Emergent Media</td>
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<tr>
<td>David Kahne</td>
<td>Adjunct Instructor, Production</td>
</tr>
<tr>
<td>Jason King</td>
<td>Associate Professor, Writing, History &amp; Emergent Media Director of Writing, History &amp; Emergent Media</td>
</tr>
<tr>
<td>Errol Kolosine</td>
<td>Assistant Arts Professor, Business</td>
</tr>
<tr>
<td>Michael O’reilly</td>
<td>Adjunct Instructor, Production</td>
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<tr>
<td>Phil Painson</td>
<td>Adjunct Instructor, Production</td>
</tr>
<tr>
<td>Jeff Peretz</td>
<td>Teacher, Musicianship &amp; Performance</td>
</tr>
<tr>
<td>Bo Pericic</td>
<td>Adjunct Instructor, Production</td>
</tr>
<tr>
<td>Bob Power</td>
<td>Associate Arts Professor, Production</td>
</tr>
<tr>
<td>Jeff Rabhan</td>
<td>Chair, Recorded Music Arts Professor, Business</td>
</tr>
<tr>
<td>Nicholas Sansano</td>
<td>Associate Chair, Recorded Music Associate Arts Professor, Production Director of Production Director of Musicianship and Performance</td>
</tr>
<tr>
<td>Duncan Sheik</td>
<td>Adjunct Instructor, Musicianship &amp; Performance</td>
</tr>
<tr>
<td>Julianne Escobedo Shepherd</td>
<td>Adjunct Instructor, Writing, History &amp; Emergent Media</td>
</tr>
<tr>
<td>Alan Silverman</td>
<td>Adjunct Instructor, Production</td>
</tr>
<tr>
<td>Machan Taylor</td>
<td>Adjunct Instructor, Musicianship &amp; Performance</td>
</tr>
<tr>
<td>Ahmir “Questlove” Thompson</td>
<td>Adjunct Instructor, Writing, History &amp; Emergent Media</td>
</tr>
<tr>
<td>Darryl Tookes</td>
<td>Adjunct Instructor, Musicianship &amp; Performance</td>
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<tr>
<td>Dave Tozer</td>
<td>Adjunct Instructor, Musicianship &amp; Performance</td>
</tr>
<tr>
<td>Harry Weinger</td>
<td>Adjunct Instructor, Writing, History &amp; Emergent Media</td>
</tr>
<tr>
<td>Kobi Wu-Pasmore</td>
<td>Adjunct Instructor, Business</td>
</tr>
<tr>
<td>Nora York</td>
<td>Teacher, Musicianship &amp; Performance</td>
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</tbody>
</table>
### The B.F.A. Curriculum

**B.F.A. Total Units: 128**

**First Year: Historical and Critical Context & Introduction to Creative Entrepreneurship**

<table>
<thead>
<tr>
<th>Production:</th>
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<tbody>
<tr>
<td>Engineering the Record I</td>
<td>Fall</td>
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<tr>
<td>Fundamentals of Audio Workstations I</td>
<td>Fall</td>
</tr>
<tr>
<td>Engineering the Record II</td>
<td>Spring</td>
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<tr>
<td>Fundamentals of Audio Workstations II</td>
<td>Spring</td>
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<tr>
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<tbody>
<tr>
<td>The Business of Music: Industry Essentials</td>
<td>Fall</td>
</tr>
<tr>
<td>The Business of Music: Creativity, Innovation, &amp; Entrepreneurship</td>
<td>Spring</td>
</tr>
</tbody>
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| Writing, History & Emergent Media: |  |
| Creative Music Entrepreneurship in the Historical Context | Fall or Spring |

| Musicianship & Performance: |  |
| Musicianship: Music Theory & Construction | Fall |
| Critical Listening for the Recording Studio | Spring |

| General Education: |  |
| Expository Writing: Art and the World | Fall |
| Expository Writing: The World Through Art | Spring |
| Elective Course of Choice | Fall and/or Spring |
| General Education Course of Choice | Fall or Spring |

**Second Year: Modes of Production & The Art and Business of Creating and Selling Recorded Music**

<table>
<thead>
<tr>
<th>Production:</th>
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<tbody>
<tr>
<td>Producing the Record: Side A</td>
<td>Fall</td>
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<tr>
<td>Producing Music w/ Software &amp; MIDI I</td>
<td>Fall</td>
</tr>
<tr>
<td>Producing the Record: Side B</td>
<td>Spring</td>
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</tbody>
</table>

| Writing, History & Emergent Media: |  |
| Artists & Audiences in the Historical Context | Fall or Spring |

| Business: |  |
| The Business of Music 3 | Fall |
| The Business of Music 4 | Spring |

| Musicianship & Performance: |  |
| Writing the Hit Song | Fall |

| General Education: |  |
| General Education Courses of Choice | Fall and/or Spring |
| Elective: |  |
| Elective Courses of Choice | Fall and/or Spring |

**Third Year: Advanced Study & Specialization in Area of Creative Entrepreneurship**

| Study Abroad— |  |
| Berlin | Fall or Spring |

| Production: |  |
| Elective Courses of Choice | Fall and/or Spring |

| Writing, History & Emergent Media: |  |
| Writing About Popular Music | Fall or Spring |

| Business: |  |
| Elective Courses of Choice | Fall and/or Spring |

**Fourth Year: Advanced Study & Capstone Project**

| Production: |  |
| Elective Courses of Choice | Fall and/or Spring |

| Writing, History & Emergent Media: |  |
| Topics in Recorded Music: Variable | Fall and/or Spring |
| Elective Courses of Choice | Fall and/or Spring |

| Business: |  |
| Capstone (and recitation) | Fall or Spring |
| Internship/Career Skills for the Music Entrepreneur | Fall and/or Spring |
| Elective Courses of Choice | Fall and/or Spring |

**General Education or Elective:**

| General Education or Elective Courses of |  |
| Study Abroad— | Berlin |
| Fall or Spring |
| Elective Courses of Choice | Fall and/or Spring |

**Courses**

**WRITING, HISTORY & EMERGENT MEDIA**

**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.
CREATIVE ENTREPRENEURS IN HISTORICAL CONTEXT  
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 & AUDIENCES IN HISTORICAL CONTEXT  
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 reinscribe their individual and communal identities—whether they’re music makers, listeners, or both. Students will not only consider the historical and potential range of relationships that artists and audiences can embody toward each other, but they will explore how audiences use music and what values and assumptions underlie music’s creation and consumption. Students will therefore read exemplary texts in modern music criticism and discuss them with intelligence, respect, acuity, and creativity. They will also hone their own writing skills, striving for greater clarity, insight, and mechanical elegance.

INTERNSHIP/CAREER SKILLS FOR THE MUSIC ENTREPRENEUR  
REMU-UT 1037  
Variable units.  
All recorded music majors are required to complete at least one internship in order to graduate. 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, optimism, 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.

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.

RACE IN 20TH CENTURY AMERICAN POPULAR MUSIC  
REMU-UT 1153  
4 units  
The history of popular sound in the United States illuminates how music, movement, and performance are key to a contemporary understanding of how individual and group identity has been composed throughout the nation’s history. Unpacking this sonic history reveals how identity is connected to how race is heard, both historically and at present. In this course, we explore how race is constructed in the development of global popular music and the culture of sound and in before the 20th century in the United States. This course, in particular, will especially focus on music of the global African Diaspora from the late nineteenth century until the 1960s. We will examine how the sounds and performance of blackface minstrelsy—the first native form of popular music in the U.S.—became the basis of contemporary popular sound, ranging from Tin Pan Alley to blues and jazz, as well as to country and rock ’n roll. Irving Berlin, Big Momma Thornton, Elvis Presley, The Supremes, Johnny Cash, Mick Jagger, Tina Turner, and Jimi Hendrix are just a few of the many artists who will be considered in relation to the history of American popular music and (racialized) sound. Students will consider critical race theories, primary and secondary accounts of popular performance, as well as selected audio and visual material to investigate how race ties into various ideas about individual and community identity, nationalism, and imperialism. In addition, students will gain a nuanced understanding of the relationship between sound, race, and American Music, as they develop critical listening skills to deconstruct how music is performed, heard, and embodied in more contemporary contexts through lectures, discussion, as well as multimedia and written projects. While racial identity will remain central to how we deconstruct the sounds and performance of popular music, aspects of identity such as gender, class, and sexuality will also be closely considered.

REVISITING 1950S ROCK AND ROLL  
REMU-UT 1154  
4 units  
The 1950s was one of the most impactful and turbulent decades of the 20th century. It is widely known as a time marked by post-WWII affluence and prosperity, stifling conservatism and the widespread promotion of middle-class family values, the Korean war, and intense racial strife in the south. But the 1950s also introduced the concept of the teenager, the rise of fast food restaurants, the advent of television and credits cards. It was also, of course, the decade that gave birth to rock and roll, and every other musical genre and style since. This class looks at the formative decade of the 1950s in American music, with a focus on genres like rock ‘n’ roll, pop, swing, R&B, blues, country and rockabilly. Seminaral artists we’ll place into context and deconstruct include Mitch Miller, Patti Page, Sinatra,
TOPICS IN RECORDED MUSIC: "THERE ARE MANY WAYS TO CREATE THE GOOD."  

VARIABLE TOPICS

2 units.

Each of these 2-unit courses details a specific genre, subgenre, or style of popular music. Each course provides a historical 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, Fela Kuti, Aretha Franklin & Soul Music, Blangra, Bollywood, & Beyond, Bob Marley & Postcolonial Music, Paul Simon & Graceland, Stevie Wonder, James Brown, The Motown Legacy, Nirvana, The Electronic Avant-Garde, Def Jam, Freddie Mercury, Classic Albums, and Funk, David Bowie, Prince, Talking Heads, Dub Nation, among others.

BUSINESS

THE BUSINESS OF MUSIC: INDUSTRY ESSENTIALS

REMU-UT 1215

2 units.

This course provides an introduction to business principles such as entrepreneurship, creativity, innovation, branding, and finance that underpin music industry activities across different business segments. Other topics include music industry structure, synergies between business segments, marketplace trends and developments, revenue streams, and deals and key players. By the end, students will be imbued with a foundation of knowledge, practical real-world understanding, and strategic direction to take their career to the next level.

THE BUSINESS OF MUSIC: CREATIVITY, INNOVATION, & ENTREPRENEURSHIP

REMU-UT 1215

2 units.

The broad aims of this class are to introduce students to the practical aspects of entrepreneurship in the music industry, the skills and innovative thinking that empower music entrepreneurs and the processes and strategies that contribute to entrepreneurial success. Strong emphasis is placed on the development and reinforcement of business knowledge and applied skills through group project work, in class and out-of-class assignments, and one-on-one directed study with the instructor.

Students engage with successful music entrepreneurs and gain valuable insights and inspiration to help them pursue their entrepreneurial ideas.

BUSINESS PLAN EXECUTION: DIRECTED STUDY

REMU-UT 1207

2 units.

This course will build upon the practical skills developed in Recorded Music’s business core and will provide students with the opportunity to apply those skills to actively market and/or launch a current or near-future project. The course will also provide bi-weekly one-on-one directed study with the instructor that will allow for the course goals to be tailored to each student's individual needs. Professional experts related to the students' areas of focus will be made available and weekly goals and assignments will track each student's progress to success.

LEGAL & BUSINESS ESSENTIALS FOR THE PERFORMING ARTIST

REMU-UT 1221

2 units.

This practical hands-on workshop is geared toward anyone aspiring to a career in the performing arts, whether on stage or behind the scenes. Through lectures, focused workshops, interactive group discussions and projects, and discussions with notable industry guests, this class provides a thorough overview of the legal and business issues and multifaceted challenges that impact the careers of performing artists. Come prepared to share current projects you are working on. This class is dedicated to helping you address and successfully resolve problems you are facing. Practical advice and strategies are offered that you can implement immediately to move your career, and the careers of performing artists you represent, ahead. By the end, you are empowered with a framework of knowledge and tools that you can leverage to maximize your chances for success.

MUSIC CONTRACTS AND DEALMAKING

REMU-UT 1225

4 units.

This course will provide students with a core understanding of the legal principles, laws and contracts that everyone aspiring to a career in the music industry 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 negotiating 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.

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.

FUNDING YOUR MUSIC VENTURE
REMU-UT 1226
2 units

How am I going to fund my project? What are the funding sources available to me? What type of funding works best for my music venture idea? These are among the range of challenges that every creative entrepreneur faces when planning the start up of a new music venture. The good news is that there is money out there and there are more opportunities than ever for music entrepreneurs to fund their start up music ventures. Having the ability to find and leverage funding opportunities is a skill that every music entrepreneur must have to succeed. This class proposes to demystify the funding process and provides an overview of the main sources of music business funding: Grants, Investments, Crowdfunding, Friends & Family, and Bootstrapping among others. Among the course topics that will be covered are: choosing the right funding option for your needs and understanding the range of music funding sources, and how to access them. The class will culminate through a blend of readings, class discussions, collaborative projects and guest speakers from different parts of the music funding world. Students will, by the end, have the knowledge and a strategic plan they can execute to approach funders and find funding for their music venture ideas.

UNDERSTANDING DIGITAL MEDIA
REMU-UT 1230
2 units

This weekly seminar and speaker series is aimed at educating students on the development of new media and next generation business models in recorded music. Each week students will hear from guest speakers who have made their mark in the digital music world. The goal is to help students become digitally conversant and to understand the social trends and psychological motivations that have led to the rise of the Internet and mobile technologies. Students will read selections from key texts, and write written responses. By the end of the course, students are expected to propose a practical, feasible idea for a new media project or turn in a research paper.

THE BUSINESS OF MUSIC PUBLISHING
REMU-UT 1235
4 units

This course focuses on the business of music publishing, which has served as a powerful engine fueling the growth of the music business since the first decade of the 20th century. Song copyrights are among the most important and valuable assets that musicians and songwriters have. Knowing how to protect, manage and monetize these rights is more critical than ever. This course is targeted to students who aspire to careers as recording artists, songwriters; record producers, artist managers and music executive, among others. Course topics include: roles and responsibilities of music publishers identifying new markets for songs, structure of the music publishing companies, different music publishing deals and their terms, music publishing revenue flow, practical aspects of music publishing administration and licensing, and music publishing as an investment. Students leave with a practical understanding of music publishing as a business; and with tools and strategies for turning songs into sustainable sources of income.
PRODUCTION

CAPSTONE
REM-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.

ENGINEERING THE RECORD I & II
REM-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.

FUNDAMENTALS OF AUDIO WORKSTATIONS I & II
REM-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, using overdubs to build an arrangement. 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. Emphasis 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 THE RECORD SIDE A & B
REM-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 electronica—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.

PRODUCING MUSIC WITH SOFTWARE AND MIDI
REM-UT 1022
2 units.
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. The course will cover digital audio and focus heavily on MIDI via multiple platforms, including Pro Tools, Logic, Reason, and Ableton Live.

ADVANCED MUSIC PRODUCTION: STUDIO PRODUCTION FOR SINGERS/SONGWRITERS
REM-UT 1011
2 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 of the following components: knowledge and expertise in instrumental and theoretical musicianship, music arranging, recording engineering, MIDI and DAW programming, mixing, listening (musically and interpersonally), the record business, record label/radio promotion, artist management, less-than-formal cultural studies, personal and group psychology, megalomaniacal drive and powers of persuasion, budgetary management, personal wealth… and the list goes on. While this description 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, 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 the 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.

THE VIRTUAL PRODUCER: BEATS & BEATMAKING
REM-U-U 1016
2 units
This course will cover various professional Music Production Techniques & Strategies such as: Sampling (Sample Chopping), Drum Programming/Drum Design, Synthesis & Sound Design, Music Theory (in the context of Music Production), MIDI Editing, as well as numerous Mixing Techniques. Over the course of the class, through the utilization and knowledge of these various skills, students will learn how to create Original Music Compositions & Productions. The primary DAW platform for the course is ProTools. While a Beatmaker/Composer/Producer must be well versed in the application of various software and hardware tools, as well as the many Production skills & techniques, he or she must also have artistic vision and creative efficacy. So while the course is about Music/Beat Construction and the tools involved, there will also be a strong emphasis on innovative envision, inventive mobility, and how to think/strategize like a Music Producer.

ARRANGING THE RECORD
REM-U-U 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 visa-versa. This course will address the development of arranging styles through classic studio recordings, and different approaches the studio arranger can utilize. Our studies will differ from a “traditional” arranging or orchestration class in that fluency in reading and writing music, although helpful, will not be required, nor emphasized, as the elements of weight, density, range, timbre, layers of focus/interest, rhythmic and melodic activity, and dynamics remain the same. While it is helpful, it is not required that students read or write traditional music notation. Students must be able to translate simple melodies to the keyboard. We will also host live recording sessions with top-call NYC studio musicians playing our arrangements.

MIXING THE RECORD
REM-U-U 1051
4 units
The objective of the workshop is to demonstrate advanced mixing techniques that can be applied both on a large format console and in a digital audio workstation (ProTools). We will discuss proper procedures for setting up your project mixes in the studio and in ProTools, as well as the procedures for working with tracks from outside projects that you did not record. The proper procedure for documentation and studio etiquette in the mixing session will be stressed. Mixing the low-end energy for different genres of music (hip hop, pop, rock, jazz, etc.) and how they will differ in size and proportion. We will discuss the conceptual positioning of the vocals in these genres of contemporary music. We will also explore the techniques of using delays for creating space and depth, spreading out mono vocals, and mono track to pseudo stereo imaging. The proper use of signal routing, equalization and dynamics will be stressed. Finally, we will investigate the technique of mix buss compression for the enhancement of the Stereo Mix and the outputting of mixes for mastering (creating the premaster) in a mastering studio environment.

MASTERING THE RECORD
REM-U-U 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.

ADVANCED ENGINEERING
REM-U-U 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.

CAPSTONE STUDIO PRODUCTION: DIRECTED STUDY
REM-U-U 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, 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.

MUSICIANSHIP & PERFORMANCE

MUSICIANSHIP: MUSIC THEORY & CONSTRUCTION
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.

CRITICAL LISTENING FOR THE RECORDING STUDIO
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.

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.

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 video-taped 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.

STUDIO PERFORMANCE WORKSHOP
REMU-UT 1301
2 units.
Performing on the stage and for recordings share many similar attributes and both rely on proficient musicianship and listening skills - but the art of performance in the recording studio requires a unique skill set that at times runs counter to the logic that dictates live performance on stage. In order to create a timeless, memorIALIZED performance that the listener will desire to hear repeatedly requires a specific set of talents. This class addresses those talents and, through practical application, teaches those talents. This course is primarily for two types of students: the performance musician and the studio arranger/producer/engineer. Both will develop their craft, in a studio setting, simultaneously. While production courses teach students how to distill and refine a song down to its most functional and aesthetically please rhythmic, harmonic, and melodic construction, this course focuses on developing the performance skills, listening skills, musical and technical vocabulary, as well as the hard to define improvisational skill set of musicians in a recording studio setting. Through practice, this course will cultivate instinct and professional etiquette, as well as technique. In a musical production, producers, performers, and engineers have a symbiotic relationship and rely upon each other’s individual talents.
and artistic contributions. Each is highly dependent upon the other, throughout the production process, and positive interaction can insure a project’s success.

**CAPSTONE LIVE PERFORMANCE: DIRECTED STUDY**
REMU-UT 1312
2 units
This class provides artistic and technical guidance to students pursuing live performance based capstone projects. The student will focus on all aspects of performance: conceptual, physical, musical, and technical (vocal). The course will involve personalized instruction in one on one sessions as well as group work. The instructor will emphasize all the artistic elements of live performance and guest instructors will work with students on the physical stagecraft. After initial evaluations directly related to the individuals’ artistic intentions, the instructors will target problem areas, and define strategies to strengthen the deficiencies. We will plan, rehearse, and present an ensemble professional level live show of student’s Performance Capstone presentations at the end of the semester in conjunction with, but separate from, the Capstone Pitch Presentations.

**POP SINGING ESSENTIALS**
REMU-UT 1326
2 units
Pop Singing Essentials is an introductory course designed to guide the developing singer through the essential physical elements of singing. Methods taught will include a balance of muscular engagement with a careful study of breath support and release. The class will introduce the basics of practice and warm up, along with established methods to achieve vocal health through proper physical maintenance. By observing and listening to others, each student will learn the importance of proper physical placement and adjustment. Each student will develop a daily warm-up, based on the content of each class, and will be expected to practice these warm-up routines between class meetings. Students will also be expected to prepare material to sing for each class, allowing the practical application of techniques to be experienced in class, in real time. This course will serve as a prerequisite for all advanced level musicianship & performance course study, as well as all private vocal coaching.
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 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 darkrooms, three digital 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.

Program

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 yearlong 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 History of New Media, 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. The Anatomy of the Book conceives and produces the senior catalog, and The Business of Art explores post-graduate 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 Future Imagemakers 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 219. 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 artistic portfolio or audition requirements should visit the department’s Web site at www.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 website for complete application information regarding portfolios, frequently asked questions, and more: www.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 2016 Applicants:**

1) **PORTFOLIO:** Submit 15-20 images via SlideRoom.com. 10 images should be on a single theme. Title or caption each of your images. Include a brief description with the medium/format (analog, digital, etc.) and indicate which 10 images are within the single theme. You will be asked to explain your chosen series in your written statement.

   Sequence your work to effectively communicate your ideas. Your portfolio should be a cohesive body of work that reveals your passion, effort, and most importantly your point of view. We look for diversity in student thinking, experience, and media presentation. Effective development of meaningful content is of particular importance. The portfolio assignment requests images on a single theme, but this should not limit you to submitting work from a single photo shoot or a single roll of film. Take time to review our suggestions for generating portfolio content and consider the myriad ways you can approach your selected theme.

   We accept submission of new and interactive media based work, sound and video art. You may include up to 5 non-photo based images (fine art, drawing, etc.), but if you choose to do so, you must submit a total of 20 images.

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?

   **III) QUESTIONNAIRE**

1. List the photography, digital imaging, art and art history courses, if any, that you have taken at your high school and/or college.

2. Briefly list your photography and imaging skills.

3. Do you have any other experience relating to your image-making work that you’d like to share?

4. 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. Students must take a minimum of one course from each of the four categories of liberal arts (humanities, social sciences, natural sciences and mathematics, and language or literature). In addition, each student must complete one course of art history. 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.

Note to transfers: some transfers who have completed their freshman and sophomore years elsewhere, may require 5 semesters to complete these requirements.

| Area I | Studio Courses (minimum) | 40 |
| Area II | Critical Studies (minimum) | 24 |
| Area III | Liberal Arts Courses | 44 |
| Area IV | Electives | 20 |
| Total Units | | 128 |

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 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 page 226.

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 the printing of this bulletin, the fee was $391 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 page 229.

Entering Students

All students entering the department must have a 35mm 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 advisor as well as with an advisor 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 223. Transfer students with limited credit is granted for academic work 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 www.tisch.nyu.edu.

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

Caitlin Berrigan
Teacher of Photography & Imaging
B.A., Hampshire College; M.S., Massachusetts Institute of Technology www.caitlinberrigan.com

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 in Photography & Imaging www.isoldeb.com
Ph.D., Columbia University

Kalia Brooks
Adjunct Instructor in Photography & Imaging
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

Michael Connor
Visiting Professor in Photography & Imaging
B.A., North Carolina (Chapel Hill)

Yolanda Cuomo
Adjunct Instructor in Photography & Imaging
www.yolandacuomo.com
B.F.A., Cooper Union

Erika deVries
Adjunct Instructor in Photography & Imaging
www.erikawonderlands.net
B.F.A., San José State; M.F.A., School of the Art Institute of Chicago

Mia Diehl
Adjunct Instructor in Photography & Imaging
B.F.A., NYU

Thomas Drysdale
Professor of Photography & Imaging and Film & Television
B.A., SUNY (Stony Brook); M.A., New York. MacDowell Fellow

Sean Fader
Adjunct Instructor in Photography & Imaging
B.F.A., New School University; M.A., Maryland Institute College of Art; M.F.A. School of the Art Institute of Chicago www.seanfader.com

Cate Fallon
Adjunct Instructor in Photography & Imaging

Nichole Frochier
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

Astrid Lewis
Adjunct Instructor of Photography & Imaging

Elizabeth Kilroy
Adjunct Instructor in Photography & Imaging
www.elizabethk.com
B.A., Dublin; M.P.S. (interactive telecommunications), New York

Elaine Mayes
Professor Emerita of Photography & Imagining
www.elainemayesphoto.com
B.A., Stanford

Susan Meisselas
Adjunct Professor in Photography & Imaging

Editha Mesina
Teacher of Photography & Imaging
B.S., New York; M.F.A., Rutgers

Lorie Novak
Professor of Photography & Imagining
www.lorienovak.com
B.A., Stanford; M.F.A., School of the Art Institute of Chicago

Paul Owen
Associate Professor of Photography & Imagining grant.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
Courses

REQUIRED STUDIO CORE COURSES FOR MAJORS

PHOTOGRAPHY AND IMAGING

Digital
PHTI-UT 1
4 units. Fall and Spring.
This is an intro class about photographic image making, digital methods of output, and basic theory addressing the cultural uses of photography. This course is designed to familiarize students with fundamental concepts and techniques of photographic equipment, processes, materials, and philosophy of digital photography. This course will familiarize students with the basic use of the camera and workings of Adobe Photoshop as well as scanning, capturing, and outputting digital images. Upon completion of the class, students will know how to digitize, edit, and/or manipulate images in Photoshop, prepare images in Photoshop for the intended output, and output images via printers and other output devices. Students will also develop basic camera and computer imaging skills. Screenings/exhibitions may be assigned as the semester progresses. The course will address the contemporary photographic culture and emphasize the development of individual voice and vision through self-directed projects and research; and the establishment of a self-sufficient working process and critical dialogue.

PHOTOGRAPHY AND IMAGING

Analog
PHTI-UT 2
4 units. Fall and Spring.
This course examines creative expression in the context of traditional analog methodology. It is a class about seeing and translating one’s vision into images. Topics include understanding light as an expressive element in a photograph. Form, content and ideas relating to portraiture, documentary, narrative, landscape and the still life will be incorporated into assignments and discussed at length. Through a series of exercises, students will be immersed in the craft of the medium: understanding exposure and metering, the physical and chemical development of film and print materials, and the means of making fine quality enlargements. Weekly assignments are designed to help the students develop a discipline in their working habits. The weekly critiques are designed to provide students with a forum in which to give each other critical and constructive feedback. Students will view slide lectures on contemporary photography as well as photographs from the medium’s rich past. They will visit and respond to relevant gallery and museum exhibits. The aim of this course is to immerse the student in the issues and ideas that have surfaced in the medium’s 200-year history. It is the teacher’s hope to provide the students with an environment wherein they can grow as perceptive and engaged human beings.

PHOTOGRAPHY AND IMAGING

Multimedia: Web/Screen
PHTI-UT 3
Prerequisite: Photography and Imaging Analog and Digital. 4 units. Fall and Spring.
For the final studio foundation level requirement, students are required to take one of any of the Photography & Imaging Multimedia courses-all of which will be conceptual, photo based courses, incorporating elements of moving image and sound. This course is intended for students who want to experiment with time-based imaging, photography, video, new media, and online durational performance. Through project development and theoretical dialogue, this course introduces the concepts, strategies, techniques, and critical issues of the visual image in the electronic context: print, animation, mixed media, video, etc. Students will learn software including Adobe Photoshop and Final Cut Pro. Creativity and problem solving are strongly emphasized. This course will also discuss pioneering artists in the field, framing a historical context and platform for project investigation. Furthermore, the core of Multimedia Imaging develops an in-depth understanding of the technical and aesthetic foundations of photography and digital technologies.
PHOTOGRAPHY AND IMAGING

Multimedia: New Media
PHTI-UT 3
Prerequisite: Photography and Imaging Analog and Digital. 4 units.

This course is recommended for transfer students and non-majors. During the Fall and Spring, non-majors seeking access should contact the department at 212.998.1930. This course requires a nonrefundable lab fee.

Photography 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. Sequential 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.

VISUAL THINKING
PHTI-UT 1010
4 units. Fall and Spring.

Visual Thinking is a foundation course in Tisch Department of Photography and Imaging designed to broaden the student’s aesthetic explorations and to inform their photography. The course will expose and explore basic visual ideas to help the student develop a visual language based on contemporary, cross-disciplinary and cross-cultural artistic strategies. Through a series of projects and exercises students will be encouraged to experiment with line, composition, scale, text/type, performance, collaboration, narrative, design, sound, software and with materials in order to develop strong tools for further awareness and visual expression.

ADDITIONAL STUDIO COURSES

PHOTOGRAPHY II FOR NON-MAJORS
PHTI-UT 1002
Prerequisite: Photography I or permission from the Department. Course repeatable for credit.

This course is recommended for transfer students and non-majors. During the Fall and Spring, non-majors seeking access should contact the department at 212.998.1930. Photo II is a course that expands upon the principles and tools of Photography I. Students will start our continuing to refine analog skills through a series of short technical assignments. Students will work on exercises with on-camera flash, medium format camera, and tungsten lighting to further their technical skills. At the heart of the class is the development of two long-term projects in which students can hone their creative vision. Weekly critiques of students’ projects will include discussions on content, aesthetics, editing, and technique. Class time will also be spent on slide presentations of historical and contemporary photography, technical lectures, and lab demonstrations. While students will predominantly be working in analog, digital photography will be introduced. Topics to be covered include the use of a digital SLR, the basics of Adobe Photoshop, and film scanning. Students are required to have a film camera with a light meter and manual functions in addition to film and photographic paper to execute their assignments. A lab fee is charged for this course.

DOCUMENTARY STRATEGIES
PHTI-UT 1006
Prerequisite: Photography and Imaging Analog and Digital or permission of the department. 4 units.

Students will systematically examine downtown neighborhoods, businesses, institutions and communities. Through a wide variety of media — photography, video, audio, Web design, print, e-books, museum exhibits — students will document histories that have unfolded all around New York University’s Greenwich Village campus: the Stonewall generation; the growth of Chinatown; the disappearance of family-owned businesses; old hippies of the East and West Village; the evolution of the music scene; Jewish, Ukrainian and Puerto Rican enclaves in the Lower East Side. Students will turn their finished work into projects that could be made available to the communities through Web sites, documentaries and museum exhibits and would enter the permanent archives of New York University, ensuring that the material would be available to historians and sociologists for generations to come, helping bond NYU more closely to its neighbors. Open to non-majors with previous photography experience. Non-majors seeking access should contact the department at 212.998.1930. This course requires a nonrefundable lab fee.

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.

LARGE FORMAT PHOTOGRAPHY
PHTI-UT 1014
Prerequisite: Photography and Imaging III or permission of the department. 4 units.

Many artists and photographers turn to 4” x 5” and 8” x 10” 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 lectures and 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).

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 Alexey 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, Egoiste, 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/silver: photogenic drawings; calotypy 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.

FUTURE IMAGEMAKERS: NEW YORK CITY TEENS SPEAK OUT
PHTI-UT 1220, Studio
Ross-Smith. 4 Units. Offered Spring only. Prerequisite: Junior standing, working knowledge of photoshop, community-based art teaching experience, or permission of instructor.
Community Collaborations (aka GoCo) is a participatory photography 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 to 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 their day-to-day lives, dreams, concerns, and social-political challenges. During the course time for NYU students, focus will be on workshop development, supervision, discussion of challenges and what it means to work in community engaged projects. There will also be guest speakers, visits to other community-based art programs, and assigned readings. Final projects will be published at the end of the semester on the Community Collaborations (GoCo) web-
site, www.tisch.nyu.edu. Please note that although this is a demanding course, it does not involve working on your own photographic projects.

WEB DESIGN
PHTI-UT 1238
Prerequisite: Photography and Imaging Multimedia or permission of the department. 4 units.

This course combines theory and practice as they pertain to making art projects for the Web. The course investigates what it means to work in this environment and how the medium might influence the work made. The course investigates a variety of approaches, such as conceptual, experimental, documentary, and diaristic. Special consideration is given to the ways in which structure (nonlinear versus linear), interactivity, and metaphor 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.

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.

INTERMEDIATE PHOTOSHOP
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 DOCUMENTARY STRATEGIES
PHTI-UT 1216
Prerequisite: Documentary Strategies, Photojournalism, or permission of the department. 4 units.

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.

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 stu-
When choosing a profession in the arts.

Central to the course is understanding that an artist's creative growth and with his or her financial security. Young assess their future goals and aspirations in both art and commerce, while supporting their larger creative vision. This course is largely a survey of the many career choices 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 guests 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 (www.tisch.nyu.edu) 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.

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 1003
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 photo-
journalism, and describes the medium’s relationship to Western social history during the modern era. Matthew Brady, Annie Leibovitz, Richard Avedon, Roger Fenton, Nadar, Edward Muybridge, Timothy O’Sullivan, Margaret Bourke-White, Gordon Parks, Edward Steichen, Berenice Abbott, and Gilles Peress are among the cast of characters discussed, and readings include Susan Sontag, John Berger, and Roland Barthes, among others.

THE AESTHETIC HISTORY OF PHOTOGRAPHY
PHTI-UT 1102
Prerequisites: Culture, History, Imaging, and Photography Studies or equivalent. 4 units. Spring.
This course chronicles the history of photography's complex and symbiotic relationship to the other visual arts: painting, sculpture, architecture, installation, and performance, among others. Beginning with the medium’s invention and the early fights of its practitioners to establish themselves as fine artists, the course describes photographers' unique attempts to negotiate their relationships with both artistic movements and the media culture of which they are a part. Robinson, Cameron, Emerson, F. Holland Day, Stieglitz, Moholy-Nagy, Rodchenko, Weston, Alvarez Bravo, Larigge, De Carava, Cahun, Robert Frank, Diane Arbus, and Cindy Sherman (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.

DRAWING
PHTI-UT 1031
Working from the idea that drawing is fundamental to all image making, this course will begin with an introduction to the basics of drawing, such as line, value, form and spatial relations. Students will work in class from still life set-ups and figure drawing from the model. In-class work time will be supplemented with discussion and slide lectures to introduce historic and contemporary examples of drawing. The course will also include explorations of the expressive, experimental and conceptual aspects of drawing as a medium.

TYPOGRAPHY
PHTI-UT 1023
Typeography is important and understanding how to use type can make a huge difference in how you work and how you design. Through in-class projects, slide shows, and fun assignments you will learn the history of type, how to use type to your advantage, and you will create printed objects that show a deep understanding of how type works. This course runs for the last 7 weeks of the Fall semester.

INDESIGN
PHTI-UT 1021
This course is devoted to a different level of understanding the design and production of making a book. Students bring in digital versions of their art and decide to translate it into a printed piece. Students will explore InDesign and learn how to use the program to create a publication, deciding on the size and order of images and where text will go. The class explores how to make type work for you and what typefaces work best depending on your design and art. The class will talk about image pacing and the flow of text throughout a publication. The class then turns to production. We will go over each file and make it as final as possible and ready for print. The class will also discuss the different ways to get your document published and how to do each one. In the beginning of this course the students will walk into the classroom with a loose body of work and leave, after the third day, with their work organized into a book format. This course runs for the first 7 weeks of the Fall semester.

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 Frederick Jameson as well as articles or excerpts by Thomas Kuhn, Mirei Shiota, and 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.

ADVANCED HISTORY SEMINAR: THE FUTURE OF IMAGING
PHTI-UT 1120
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, Rrose Is a Rose, Rrose: 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: HISTORY OF NEW MEDIA
PHTI-UT 1120
The central objective of this class is to deepen your understanding of the history of new media art practices. Through reading, research, discussion, presentation, and writing, you will become familiar with a range of theoretical positions on the field and develop skills for critical analysis of technology’s relationship with art and of digital artworks. The class follows a seminar format, with weekly readings, in-class discussions, and illustrated lectures. Assignments will include short response papers, a longer analysis of a single new media artwork, and a curated “online exhibition” as a final project.

VISUAL CULTURE COLLOQUIUM
PHTI-UT 1650
Photographic, video and film-based media participate in a pervasive, diverse and influential manner in contemporary society. As a means of considering the relevant issues of these media and their modes of imaging, this course will derive from a series of weekly lectures offered by established practitioners and professionals. This course focuses on the work and practices of working image-makers—photographers, video artists, filmmakers—from their own perspective. Invited guests from a range of fields including contemporary art, commercial/advertising, fashion, film, video and photojournalism/editorial, speak on their own work, and process and critically assess and explore their position within the broad visual realm of today. In past semesters’ series, guests to the class have included Joel Agee, Hilton Als, Larry Clark, Sheryl Conkelton, John Coplans, Stephen Frailey, Jim Goldberg, Nan Goldin, Andy Grundberg, Renee Iijima, Larry Krone, Michael Lesy, Michael Martone, Susan Meiselas, Vic Muñiz, Dread Scott, Bruce Davidson, Shirin Neshat, Maggie Steber, Larry Sultan, Penelope Umbrico, Renee Cox, and Wendy Ewald.

ADVANCED HISTORY SEMINAR: PHOTOGRAPHY & WITNESSING
PHTI-UT 1120
What does it take to be a witness? What are the ethical, political, cultural, legal and personal stakes in witnessing? Can photography and other media turn us into witnesses, or do we have to witness events personally for our testimony to be valid? What is the difference between documenting and witnessing an event? What is the difference between rendering an account and giving testimony? What role has photography played in the formation of our contemporary understanding of witnessing, and how does contemporary photography bear witness? Witnessing is a critical concept in religion, law and science that has received renewed attention in recent years in the fields of art, photography, literature and cultural studies as well. The course will examine foundational texts on the notion of witnessing to arrive at a working definition that distinguishes witnessing from documenta-
tion. A parallel focus will be on photography’s particular function as witness, and on the changing nature of both the medium and the needs for historical witnessing in our time.

ADVANCED HISTORY SEMINAR: GLOBAL ISSUES IN PHOTOGRAPHY
PHTI-UT 1120
This seminar will focus on the links between Anthropology and the Surrealist movement, especially in the 1920s in Paris, and the ways in which these interrelationships influenced both the course of modernism and the history of photography. In documentary straight photography by artists like Arget, Eli Lotar, Walker Evans, Cartier-Bresson, and Man Ray, in collage works like those by Claude Cahun, Max Ernst and Hannah Hoch, in book works by Michel Leiris, Andre Breton, Jindrich Styrský, in films by Jean Rouch and Maya Deren, the concepts of culture, of colonialism, of race and sexuality were defined and redefined, as traditions of the Other called into question the founding principles of Western civilization. Readings will include texts by James Clifford, Elizabeth Edwards, Ian Walker, David Bate, Dawn Ades, Chris Pinney and Okwui Enwezor. Students will discover not only the history of “ethnographic surrealism” but also its enduring traces in global photography as they research papers and seminar reports about contemporary non-Western artists.

ADVANCED HISTORY SEMINAR: CURATORIAL PRACTICES
PHTI-UT 1120
Prerequisites: Social and Aesthetic History of Photography. Open to Juniors and Seniors only.

Drawing inspiration from contemporary artistic practices and the potential of the curatorial role, this advanced seminar engages a broad range of innovative forms of exhibition making. We explore the fluid role of the curator in shaping relationships among artists, artworks, institutions and exhibition spaces, and audiences, as well as “the exhibition” as the preeminent forum for presenting and analyzing artistic developments. Discussions revolve around the analysis of critical readings and regular visits to current exhibitions. Final projects are
comprised of a written paper and a curated component.

CONTEMPORARY PHOTOGRAPHY: PHOTO NOW
PHTI-UT 1130
Digital technology today allows the combination of still images and moving images with unprecedented ease. As a result, the boundaries that once existed between still photographers, filmmakers, and videomakers are becoming increasingly blurred. By examining a wide range of visual materials, both historic and contemporary, this class will attempt to understand the changing relation between the still photographic image and the moving image. Throughout the class, we will explore an unusually wide range of visual materials: still photographs, photo books, feature films, avant-garde films, documentaries, and artists' films and videos. Class readings will introduce a range of critical approaches to the relation between the still and moving image, and will also highlight key works and visual innovators.
An 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.
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

Program Resources

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.

The department, which began in 1979, grew out of the work of the Alternate Study leading to the Master of Professional Studies degree. It was developed out of the work of the Alternate Degree Program. The degree grew out of the work of the Alternate Degree Program. The degree grew out of the work of the Alternate Degree Program.

Admission

For general University guidelines, refer to page 228.

Admission 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 Web site: www.tisch.nyu.edu.

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: tisch.gradadmissions@nyu.edu; or Web: www.tisch.nyu.edu.

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: itp.admissions@nyu.edu.

Program Requirements

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 six 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.

Transfer of Credits

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 243.

Faculty

A listing of faculty for the Interactive Telecommunications Program is below. For full biographies on departmental faculty, visit www.tisch.nyu.edu

Yasser Ansari
Adjunct Assistant Professor of Communications
B.S., California (San Diego); M.P.S., New York

Gabe Barcia-Colombo
Teacher of Communications
B.A., Southern California; M.P.S., New York

Stefani Bardin
Adjunct Assistant Professor of Communications
B.B.A., George Washington; B.A., Webster; M.A., Maine; M.F.A., Buffalo

Elizabeth Barry
Adjunct Assistant Professor of Communications
B.Landscape Architecture, North Carolina State; M.S.C., Columbia

Pete Beeman
Adjunct Assistant Professor of Communications
B.A., B.S., Brown; M.S., Stanford

Jessica Behm
Adjunct Assistant Professor of Communications
B.A., Cornell; M.P.S., New York

Alon Benari
Adjunct Assistant Professor of Communications
B.A., M.F.A., Tel Aviv

Ithai Benjamin
Adjunct Assistant Professor of Communications
B.F.A., CUNY; M.P.S., New York

Leonardo Bonanni
Adjunct Assistant Professor of Communications
B.A., Columbia; M.Arch., M.S., Ph.D., Massachusetts Institute of Technology

Danah Boyd
Adjunct Assistant Professor of Communications
B.A., Brown; M.S., Massachusetts Institute of Technology; Ph.D., California (Berkeley)

Todd Bryant
Adjunct Assistant Professor of Communications
B.A., Emory; M.P.S., New York

Fred Chasen
Adjunct Assistant Professor of Communications
B.A., California (Los Angeles); M.A., California (Berkeley)

Xuedi Chen
Adjunct Assistant Professor of Communications
B.Arch., Pratt; M.P.S., New York

Esther Cheung
Adjunct Assistant Professor of Communications
B.E.S., M.Arch., Waterloo; M.S.A.A.D., Columbia

Taeyoon Choi
Adjunct Assistant Professor of Communications
B.A., Art Institute of Chicago; M.S., Korea Advanced Institute of Science and Technology

Michael Connor
Adjunct Assistant Professor of Communications

Katherine Dillon
Teacher of Communications
B.Arch., Cornell; M.Arch., Harvard

R. Luke DuBois
Associate Arts Professor of Communications

Arlene Ducao
Adjunct Assistant Professor of Communications
B.S., B.M., Maryland; M.F.A., School of Visual Arts; M.S., Massachusetts Institute of Technology

Jeffrey Feddersen
Adjunct Assistant Professor of Communications
B.A., Macalester College; M.P.S., New York

Aidan Feldman
Adjunct Assistant Professor of Communications
B.S., B.F.A., Michigan

Scott Fitzgerald
Assistant Arts Professor in Interactive Media
B.A., Boston College; M.P.S., New York

Cory Forsyth
Adjunct Assistant Professor of Communications
B.A., Pomona College

Nick Fox-Gieg
Adjunct Assistant Professor of Communications

Zoe Fraade-Blanar
Adjunct Assistant Professor of Communications
B.A., Johns Hopkins; M.P.S., New York

James George
Adjunct Assistant Professor of Communications

Jonathan Goldstein
Adjunct Assistant Professor of Communications
B.A., Colorado College; M.P.S., New York

Heather Greer
Adjunct Assistant Professor of Communications
B.A., Georgetown; M.P.S., New York

Francois Grey
Adjunct Assistant Professor of Communications

Eric Hagan
Adjunct Assistant Professor of Communications
B.A., Duke; M.P.S., New York

Kate Hartman
Adjunct Assistant Professor of Communications
B.A., Bard College; M.P.S., New York

Adam Harvey
Adjunct Assistant Professor of Communications
B.A., Penn State; M.P.S., New York

Ted Hayes
Adjunct Assistant Professor of Communications
B.A., Florida; M.P.S., New York

Patrick Hebron
Adjunct Assistant Professor of Communications
B.A., Bard College; M.P.S., New York

Nancy Hechinger
Teacher of Communications
B.A., M.F.A., Sarah Lawrence College

Colleen Higgins
Adjunct Assistant Professor of Communications
B.S., M.P.S., New York

Andrew Hill
Adjunct Assistant Professor of Communications
B.A., M.A., Ph.D., Colorado (Boulder)
Liesje Hodgson  
Adjunct Assistant Professor of Communications  
B.A., Harvard; M.P.S., New York

Samuel Ita  
Adjunct Assistant Professor of Communications

Tom Igoe  
Associate Arts Professor of Communications  
B.A., Virginia Tech; M.P.S., New York

Nicholas Johnson  
Adjunct Assistant Professor of Communications  
B.S., Lehigh; M.P.S., New York

B.A., George Washington; M.A., Massachusetts College of Art and Design; M.P.S., New York

B.A., Williams College; M.P.S., New York


B.S., Lehigh; M.P.S., New York

John Kuihloff  
Adjunct Assistant Professor of Communications  
B.F.A., College for Creative Studies

Andrew Lazarow  
Adjunct Assistant Professor of Communications  
B.A., Stanford; M.P.S., New York

Britta Riley  
Adjunct Assistant Professor of Communications  
B.A., St. John's College New Mexico; M.P.S., New York

Eric Rosenthal  
Adjunct Assistant Professor of Communications  
A.A.S., Thomas Edison College

Mike Rosenthal  
Adjunct Assistant Professor of Communications  
B.A., M.A., Oberlin College; M.P.S., New York

Dan O'Sullivan  
Associate Professor of Communications; Chair, Interactive Telecommunications Program; Associate Dean, Tisch Emerging Media Group  
B.S., Northwestern; M.P.S., New York

Robyn Overstreet  
Adjunct Assistant Professor of Communications  
B.A., Antioch College; M.P.S., New York

Despina Papadopoulos  
Adjunct Assistant Professor of Communications  
M.A. (philosophy), Leuven, Belgium; M.P.S., New York

Dimitris Papanikolaou  
Adjunct Assistant Professor of Communications  
M.S., Massachusetts Institute of Technology; Ph.D. Harvard

Allison Parrish  
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B.A., California (Berkeley); M.P.S., New York

Luisa Pereira Hors  
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B.S., Universidad ORT Uruguay; M.P.S., New York

Marianne Petit  
Associate Arts Professor of Communications  

Benedetta Piantella  
Teacher of Communications  
B.F.A., Tufts; M.P.S., New York

Lillian Preston  
Advise Assistant Professor of Communications  
B.A., Princeton

Craig Protzel  
Visiting Assistant Professor of Intermedia  
B.A., Stanford; M.P.S., New York

Brett Renfer  
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Britta Riley  
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Gilad Lotan  
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Rune Skjoldborg Madsen  
Adjunct Assistant Professor of Communications  
B.A., Copenhagen; M.P.S., New York

Yotam Mann  
Adjunct Assistant Professor of Communications  
B.A. (computer science & music), California (Berkeley)

Adi Marom  
Adjunct Assistant Professor of Communications  
B.A., Bezalel Academy of Arts & Design; M.A., Tokyo; M.P.S., New York

Shantell Martin  
Adjunct Assistant Professor of Communications  
B.A., Central Saint Martins College of Art and Design

Lauren McCarthy  
Teacher of Communications  
B.S., Massachusetts Institute of Technology; M.F.A., California (Los Angeles)

Kyle McDonald  
Adjunct Assistant Professor of Communications

Peter Menderson  
Adjunct Assistant Professor of Communications  
B.A., Tufts; M.F.A., Yale; M.P.S., New York

Francisco Javier Molina  
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Ramsey Nasser  
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Tom Igoe  
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Lauren McCarthy  
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Marianne Petit  
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Lillian Preston  
Advise Assistant Professor of Communications  
B.A., Princeton

Craig Protzel  
Visiting Assistant Professor of Intermedia  
B.A., Stanford; M.P.S., New York

Brett Renfer  
Adjunct Assistant Professor of Communications  
B.F.A., College for Creative Studies

Britta Riley  
Adjunct Assistant Professor of Communications  
B.A., St. John's College New Mexico; M.P.S., New York

Eric Rosenthal  
Adjunct Assistant Professor of Communications  
A.A.S., Thomas Edison College

Mike Rosenthal  
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B.A., B.M., Oberlin College; M.P.S., New York

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B.A., Tel Aviv; M.P.S., New York

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B.A., Copenhagen; M.P.S., New York

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B.A. (computer science & music), California (Berkeley)

Adi Marom  
Adjunct Assistant Professor of Communications  
B.A., Bezalel Academy of Arts & Design; M.A., Tokyo; M.P.S., New York

Shantell Martin  
Adjunct Assistant Professor of Communications  
B.A., Central Saint Martins College of Art and Design

Lauren McCarthy  
Teacher of Communications  
B.S., Massachusetts Institute of Technology; M.F.A., California (Los Angeles)

Kyle McDonald  
Adjunct Assistant Professor of Communications

Peter Menderson  
Adjunct Assistant Professor of Communications  
B.A., Tufts; M.F.A., Yale; M.P.S., New York

Francisco Javier Molina  
Adjunct Assistant Professor of Communications

Crys Moore  
Adjunct Assistant Professor of Communications  
B.A., Antioch; M.P.S., New York

Benjamin Moskowitz  
Adjunct Assistant Professor of Communications  
B.A., California (Berkeley)

Frederick Muench  
Adjunct Assistant Professor of Communications  
B.A., SUNY (Stony Brook); Ph.D., Fordham

Ramsey Nasser  
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B.S., American (Beirut); M.F.A., Parsons

Beth Noveck  
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B.A., M.A., Harvard; Ph.D., Innsbruck; J.D. Yale

Nancy Nowacek  
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M.F.A. California College of Arts

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Marianne Petit  
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B.A., B.M., Oberlin College; M.P.S., New York
Some students may consider them-

Due to previous studies or work

Experience courses in the degree program.

Students must complete 16 units in foun-

ment sequence may make more sense and

or Tier Three. In particular cases, a differ-

these courses before moving to Tier Two

once a year. Generally, students complete

Band

York B.A., Hamilton College; M.P.S., New

York B.F.A., Art Institute Chicago; M.P.S., New

York B.A., Pomona College; M.P.S., New

York B.A., Mississippi State; M.F.A., Mills

College

Molly Schwartz
Adjunct Assistant Professor of Communications
B.A., Art Institute Chicago; M.P.S., New

York

Greg Shakar
Adjunct Assistant Professor of Communications
B.A., M.P.S., New York

Daniel Shiffman
Associate Arts Professor of Communications
B.A., Yale; M.P.S., New York

Clay Shirky
Associate Arts Professor of Communications
B.A., Yale

Andrew Sigler
Adjunct Assistant Professor of Communications
B.A., Hamilton College; M.P.S., New

York

Howard Silverman
Adjunct Assistant Professor of Communications
B.S., Pennsylvania (Wharton)

Brooke Singer
Adjunct Assistant Professor of Communications
B.A., Wesleyan; M.F.A., Carnegie

Mellon

Sam Slover
Adjunct Assistant Professor of Communications
B.A., British Columbia; M.P.S., New

York

Kio Stark
Adjunct Assistant Professor of Communications
B.A., North Carolina (Chapel Hill); M.Phil., Yale; M.A., Yale

Michelle Temple
Adjunct Assistant Professor of Communications
B.A., Prescott College: M.P.S., New

York

Jeremy Thorp
Adjunct Assistant Professor of Communications
Gregory Trefry
Adjunct Assistant Professor of Communications
B.A., Northwestern; M.P.S., New

York

Adaora Udoji
Adjunct Assistant Professor of Communications
B.A., Michigan; J.D., California (Los Angeles)

Jennifer van der Meer
Adjunct Assistant Professor of Communications
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Paris

Shawn Van Every
Teacher of Communications
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York

Roopa Vasudevan
Adjunct Assistant Professor of Communications
B.A., Columbia; M.P.S., New

York

Stephan von Muehlen
Adjunct Assistant Professor of Communications
B.A., Columbia; M.F.A., Stanford

Bill Wetzel
Adjunct Assistant Professor of Communications
Antonius Wiradja
Adjunct Assistant Professor of Communications
B.A., Hampshire College; 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

Chris Woebken
Adjunct Assistant Professor of Communications
M.A., (Design Interactions), Royal

College of Art

Mimi Yin
Teacher of Communications
B.A., Yale; M.P.S. New York

Nicholas Yulman
Adjunct Assistant Professor of Communications
B.A., Wesleyan; M.P.S. New York

Marina Zurbow
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 differ-

ent sequence may make more sense and

may be permitted by an academic adviser.

Students must complete 16 units in foun-

dation courses in the degree program.

Due to previous studies or work expe-

rience, some students may consider them-

selves already proficient in a field covered

by a foundation course. In such cases,

they may apply to the faculty for permis-

sion to waive it. In deciding whether to

grant the application, the faculty may

require that an oral or written examina-

tion 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 required

foundation courses are as follows:

ITPG-GT 2000 Applications of

Interactive Technologies

ITPG-GT 2001 Comm Lab: Video and

Sound

ITPG-GT 2002 Comm Lab: Animation

ITPG-GT 2005 Comm Lab: Visual

Language

ITPG-GT 2233 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 Thesis, a final project seminar that is designed to help students define and execute their final projects. The course is structured as a series of critique and presentation sessions in which various aspects of individual projects are discussed. Critique sessions are a combination of internal sessions and reviews by external guest critics. Students are expected to complete and present a fully articulated thesis project and related documentation by the end of their last semester.

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**Courses**

**APPLICATI ONS OF INTERACTIVE TECHNOLOGIES**

ITPG-GT 2000

Hechinger. 4 units.

This introductory class is designed to allow students to engage in a critical dialogue with leaders drawn from the artistic, non-profit and commercial sectors of the new media field, and to 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 both commercial as well as 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, and as a community, encounter, and respond to, the challenges posed by the invited guests. The course at once 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.

**COMM LAB: VIDEO AND SOUND**

ITPG-GT 2001

Barcia-Colombo, Moore, Petit, Prozel, 2 units.

This course explores the fundamentals of sound and video. Students will learn the basics of both audio and video recording using audio field recorders and a variety of cameras (from the Panasonic Xacti through the Canon 5D D-SLR) as well as editing and exporting in Final Cut Pro. Students will work in teams to produce both an audio soundscape and a three-minute video short.

**COMM LAB: ANIMATION**

ITPG-GT 2002

Barcia-Colombo, Petit, Schwartz, Wiradjaja. 2 units.

This course explores the fundamentals of storytelling through animation. Students will create two short animation pieces over the course of seven weeks. The first part of the course is devoted to the stop motion Dragon Stop Motion. The second part of the course is devoted to digital collage animation using After Effects. Drawing skills are not necessary for this class, however, you will keep a sketchbook. Basic video and sound skills are required.

**COMM LAB: VISUAL LANGUAGE**

ITPG-GT 2005

Dillon, Nowaczk. 2 units.

The goal of this course is to provide students who are new to the principles of visual design with the practical knowledge, critical skills and confidence to effectively express their ideas in a visually pleasing and effective way. Over the course of 7-weeks an overview of the many tools and techniques available to convey an idea, communicate a message and influence an experience will be presented, discussed and applied. Topics covered in the course include: typography, color, composition, branding, logo and information design. This class is intended for students who do not have formal graphic design or visual arts training but recognize the powerful impact of visual decisions in their work. Completion of the assignments and participation in the class discussion is required. Students must maintain a blog where they post their assignments.

**INTRODUCTION TO COMPUTATIONAL MEDIA**

ITPG-GT 2233

Hodgson, Kairalla, O’Sullivan, Rozin, Shiffman, Yin, Van Every, Vasudevan. 4 units.

What can computation add to human communication? Creating computer applications, instead of just using them, gives one a deeper understanding of the essential possibilities of computation. The course focuses on the fundamentals of programming the computer (variables, conditionals, iteration, functions, and objects) and then touches on some more advanced techniques such as text parsing, image processing, networking, computer vision, and serial communication. The Java-based Processing programming environment is the primary vehicle for the class; however, at the end of the semester, the course offers a peek behind the Processing curtain and directly into Java. The course is designed for computer programming novices. Although experienced coders can waive this course, some programmers use Introduction to Computational Media to acclimatize to the ITP approach and for the opportunity to play further with their project ideas. Weekly assignments are required throughout the semester. The end of the semester is spent developing an idea for a final project and implementing it using computer programming.
INTRODUCTION TO PHYSICAL COMPUTING
ITPG-GT 2301
Ducao, Fedderson, Fitzgerald, Iggo, Piantella, Rozin. 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 interaction 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
CREATIVE COMPUTING /INTERACTIONS LAB
ITPG-GT 1000
Fitzgerald, O’Sullivan, Pereira Hor, 4 units.
What can computation add to human communication? Creating computer applications, instead of just using them, will give you a deeper understanding of the essential possibilities of computation. Conversely excitement about your computational project ideas whether they be in the domain of art, design, humanities, sciences or engineering will best propel your acquisition of skills necessary to realize those ideas. This course will begin with the expressive capabilities of the human body and how we experience our physical environment. The Physical Computing skills will allow you to go past the limitations of the mouse, keyboard & monitor interface and at locations other than the home or the office. The platform for the class is a microcontroller (Arduino brand), a very small inexpensive single-chip computer that can be embedded anywhere and sense and actuate in the physical world. The core technical concepts include digital, analog and serial input and output. The second portion of the course focuses on fundamentals of computer program-
messing (variables, conditionals, iteration, functions & objects) as well as more advanced techniques such as data parsing, image processing, networking, computer vision. The Java-based ‘Processing’ programming environment is the primary vehicle. Processing is more oriented towards visual displays on desktops, laptops, tablets or smartphones but can also connect back to the physical sensor & actuators from the first part of the class. The course is designed for computer programming novices but the project centered pedagogy will allow more experienced programmers the opportunity to play further with their project ideas and make lots of friends by helping the other students.

MATERIALS AND MAKING THINGS BY HAND
ITPG-GT 2025
Menderson. 4 units.
This class helps you to break out of 2-d screen and keyboard thinking and take advantage of the discoveries that inevitably occur when you’re thinking in 3-d by manipulating materials with your hands, observing the results, and refining successive iterations of your idea. From techniques for prototyping and making small objects to fabrication methods for kiosks, you’ll get hands-on experience with a variety of materials and methods. You have an idea for a wearable device? Mock it up with the sewing machine. You’re thinking about a squeezable children’s toy with sensors? Make a mold and cast some sensors inside soft rubber. You want to build an installation? Make a foam core model of the space and get a valuable preview of your project installed. During the course you’ll be introduced to building in a variety of materials. You’ll make objects of wood, foam, plastic, metal, clay, plaster, rubber, paper and fabric. You’ll move a project from sketch to prototype to presentation and learn to incorporate the lessons of the process into your final product. By taking notice of the unexpected your original concept will evolve, and amplified by those revelations it will surprise you and delight your audience.

THE QUANTIFIED SELF ON LOCATION
ITPG-GT 2069
Ducao. 2 units.
How can we take advantage of the connected technologies transforming individual data to massively larger scales in time and space? From smartphones to wearables, from social media to quantified self, the aggregation and geo-localization of data is becoming a major part of how our spaces, cities, and regions are assessed and planned. In this class, we’ll look at how we can design and deploy with some of the most commonly hackable instruments—microcontrollers, sensors, and phones—that collect environmental, social, biological, and personal data. Students will learn to access the computing and geo-visualization resources they need to deploy their own data collection instruments in the urban environment. The class will kick off with findings from a January 2015 workshop at MIT called “Physical Computing and Urban Studies,” in which students will consider the political, historical, and social underpinnings of how sensors are used in urban studies and planning. MIT and NYU students will be encouraged to advise each other on issues around collection and analysis of geo-located bio-data.

NEW Interfaces for MUSICAL EXPRESSION
ITPG-GT 2227
Shakar. 4 units.
The course focus is on the design and creation of digital musical instruments. Music in performance is the primary subject of this class. 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 class culminates in a musical performance where students (or invited musicians) will demonstrate their instruments.

I N T E R A C T I V E  T E L E C O M M U N I C A T I O N S  1 8 1
VIDEO FOR NEW MEDIA
ITPG-GT 2256
Barcia-Colomba, Petiti. 4 units.
In 1967 the Sony Portapak became the first portable video system available to the public. Suddenly motion pictures became accessible to artists, experimenters and social activists, not simply Hollywood production companies. The introduction of the Portapak had a great influence not only on the development of ITP but also on the way we create, consume and distribute media today. How do we create video that is non-linear yet compelling, interactive yet engaging? The goal of this class is to provide an overview of both the history of video, and its relevance to present day new media. Topics covered include aesthetics and concepts, camera usage, editing, lighting, as well as an introduction to interactive video software such as Jitter and Isadora. Through a series of weekly experiments and assignments, students gain experience with video blogging, short format documentary style, post linear narrative, interactive video installations as well as theatrical video design. Previous video experience is not required and experimentation is highly encouraged!

DESIGN EXPO
ITPG-GT 2274
Hochberger, Hadjian, Sharkey. 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. Past design challenges have included imagining tools or services for new infrastructure, such as ubiquitous connectivity or highly available data. Other challenges have involved particular design domains, such as health care. Students work in a small group (3-5 people) to research the proposed challenge, propose possible innovations or solutions, and then iterate those proposals. Classes take the form of critique sessions.

DESIGNING MEANINGFUL INTERACTIONS
ITPG-GT 2275
Dillon. 4 units.
This class will focus on how to create interfaces that get people to take the action you intended them to take and how to make that interaction a compelling experience. We will look at a wide range of examples of interaction design and explore different approaches to solving user experience problems across a number of platforms and at a wide range of scales. The class format will include lecture, student presentations, class discussion in-class design exercises and some guest lectures. The class will be very hands-on with assignments each week that focus on a particular aspect of user experience design including research, wire-framing, rapid prototyping, critique and user testing. Tools will include pen and paper, models and digital tools. Students will be active participants in the class and all assignments will be discussed and reviewed in class. Students should come to every class with a computer and sketchbook.

FUTURE OF NEW MEDIA
ITPG-GT 2297
Kleiner. 4 units.
This course explores the next few years in the development of media and related technologies, culture, and geopolitics. It uses scenario planning, a technique for making sense of complex future possibilities. The class works as a large project team, looking ahead 5-10 years. We distinguish predetermined elements from critical uncertainties, identify the underlying patterns that influence events, and come up with a few compelling, plausible stories about possible futures. We present the futures - and the strategies they suggest - to a public audience. The goal of the course is to enable you to make more robust decisions in the face of uncertainty. This is valuable for dealing with technological change, starting a business, plotting a career or making major life decisions. This class has developed a longstanding following at ITP because it helps make sense of the complex world that shapes (and is shaped by) new media.

LIVE IMAGE PROCESSING AND PERFORMANCE
ITPG-GT 2422
Dubois. 4 units.
This course teaches the ins and outs of using imagery in real-time, whether in a performance or installation context. The class will use a variety of software manipulate visual media (time-based, still, vector, and rendered) in real-time to allow students to develop interesting real-time systems. While the focus of this class is on using imagery for visual work (mainly a software package called Jitter), it also looks at how to integrate interactive elements (sound, physical interfaces, etc.) into an integrated practice. Class time is spent on interface design and software development issues as well. The class explores some interesting capabilities of the software in terms of real-time computer vision, projection mapping, generative graphics systems, and media transcoding. Throughout the class students develop and share ideas on live performance and interactive installation 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 will be arranged. Students should have some working knowledge of Max/MSP before taking this class, although class projects can be executed on a variety of platforms.

DEVELOPING ASSISTIVE TECHNOLOGY
ITPG-GT 2446
Dubois, Lave, Petiti. 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.

BIG GAMES
ITPG-GT 2454
Trefry. 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 non-digital 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.

ENERGY
ITPG-GT 2466
Feddersen. 4 units.
Energy has been called the “universal currency” (Vaclav Smil) but also “a very subtle concept… very, very difficult to get right” (Richard Feynman). Building on skills developed in physical computing, we will, through generating and measuring electricity, gain a more nuanced and quantitative understanding of energy in various forms. We will turn kinetic and solar energy into electrical energy, store that in batteries and capacitors, and use it to power small projects.

Several sessions will include hands-on labs. We will develop skills useful in a variety of undertakings, from citizen science to art installations, and address a range of topics through the lens of energy. Students will build a final project using skills learned in the class.

CABINETS OF WONDER
ITPG-GT 2470
Hedinger. 4 units.
If you were inventing a museum today, what would it look like? Who would be there? What would its main purpose be?
The first museums were called Cabinets of Wonder. Usually, a visitor with a guide, often the collector, would open doors and drawers to see what was inside—amazing things from different parts of the world, different times. They were windows on the world to places the visitors would probably never be able to go; to see things they would never otherwise be able to see. And now there’s television, movies, the internet and travel.
Why do people go to museums now? Will they in the future? Today, most museums seek to educate and to include more and more diverse visitors than they otherwise revolutionary digital fabrication tools to solve issues of fastening, synchronicity, replaceable parts, repeatability, and modification of existing designs. A central goal of this course is to explore the possibilities of large-scale games. For centuries, people have been fascinated with automatically controlling physical movement, light and sound to imbue inanimate objects with lifelike qualities. This course will explore the concept of automation, its history in the arts and industry and cover techniques for building and controlling automated devices. We will look at historical and literary examples of automata, discuss their technical execution and cultural context, and examine their roles as precursors to sound recording, cinema and interactive media. Technical topics will include designing mechanisms for automating movement, working with various types of motors, solenoids and relays, programming automated routines using microcontrollers and software, and interfacing with popular automation protocols like MIDI and DMX. Beyond technology, we will explore composition and try to understand what qualities give autonomous machines a sense of character and personality. This course will also provide a grounding in design process and guide students through approaches to prototyping complex physical projects. In addition to producing midterm and final projects, students will complete a variety of smaller conceptual and technical studies to help build a toolkit for designing and programming automated systems. This course requires previous experience with physical computing or willingness to catch-up on the basics in the early weeks.

DESIGNING FOR LIVE PERFORMANCE
ITPG-GT 2521
Lazarou. 4 units.
For centuries, great works of music, theater, and dance, have combined art and science to make integrated performances that move audiences. Today, we are seeing exciting changes as artists experiment with video and real-time interactivity to draw audiences even deeper into the performance, and enhance the shared experience of the moment. This course explores conceptual approaches to design, industry-standard software, prototyping frameworks, and data flow programming to provide student designers with the cutting-edge tools necessary to confidently collaborate with writers, directors, and performers. Structured as a studio course, students will make designs for contemporary performance pieces, and collaborate with working artists to design original projects.

PIECING IT TOGETHER
ITPG-GT 2533
Hagan. 4 units.
Designing and building physical objects can feel like putting together a puzzle without the box top. Even if you have all the pieces, an extra challenge lies in figuring out how they fit together. Digital fabrication tools make it possible to newly imagine and produce pieces that allow us to recreate or modify the “puzzle” as we see fit. Utilizing historic mechanical equipment (e.g. windmills, clocks, speed governors) as design inspiration, we will explore the possibilities of digital fabrication tools to solve issues of fastening, synchronicity, replaceable parts, repeatability, and modification of existing designs. A central goal of this class is to come to terms, and work productively, with the limitations of these otherwise revolutionary digital fabrication tools—particularly in regards to materials, scale, and aesthetics. By the end of the semester, students will be familiar with Adobe Illustrator, 2D and 3D CAD software, laser cutting, CNC routing, and 3D printing. No prior fabrication or design background is required for this course.

THE NATURE OF CODE
ITPG-GT 2480
Shiffman, Yin. 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. We will also look at how to implement the examples in native JavaScript using a new framework p5.js. Much of the class time will be dedicated to in-class exercises and self-study as the course is available online through a video series and textbook.

AUTOMATA: TELLING STORIES WITH MACHINES
ITPG-GT 2509
Yulman. 4 units.
For centuries, people have been fascinated with automatically controlling physical movement, light and sound to imbue inanimate objects with lifelike qualities. This course will explore the concept of automation, its history in the arts and industry and cover techniques for building and controlling automated devices. We will look at historical and literary examples of automata, discuss their technical execution and cultural context, and examine their roles as precursors to sound recording, cinema and interactive media. Technical topics will include designing mechanisms for automating movement, working with various types of motors, solenoids and relays, programming automated routines using microcontrollers and software, and interfacing with popular automation protocols like MIDI and DMX. Beyond technology, we will explore composition and try to understand what qualities give autonomous machines a sense of character and personality. This course will also provide a grounding in design process and guide students through approaches to prototyping complex physical projects. In addition to producing midterm and final projects, students will complete a variety of smaller conceptual and technical studies to help build a toolkit for designing and programming automated systems. This course requires previous experience with physical computing or willingness to catch-up on the basics in the early weeks.
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.

THE TEMPORARY EXPERT: RESEARCH-BASED ART AND DESIGN PRACTICE
ITPG-GT 2547
Zurkow. 4 units.
Cultivating a “Research-based Practice” requires an artist/designer to be a pioneer, a detective and a mystic all in one. What does it look like to make work in, through and as research? How do you follow a hunch? Engage experts and passerby to explore both legitimate AND preposterous leads? Be expansive? How do you leave your own trail of documentation that can contribute to a body of knowledge beyond the products of your own art? These forms of research may mix a variety of scientific and intuitive methods. The artist/designer is free to employ speculation, open-endedness, and irony; to use design as a way to provoke or even provoke the chosen fields of inquiry. The class is devoted to the question of how to initiate and invest in research, and explore potential kinetic design implementations. This one point course will meet twice. The first class will be an all day workshop. We will begin by looking at selected movements from the rich pool of 507 movements and exploring their operation. We will then look at models of some of the movements and explore both simple prototyping techniques (using assorted model making materials & Lego kits) and more advanced prototyping techniques (laser-cutting or 3D printing of mechanical components). Next we will have a hands-on workshop in which each student selects a mechanism to prototype. In the final class students will present their final mechanism prototypes actuated by a motor. We will conclude with a creative brainstorm generating ideas for potential future design implementations of the prototyped mechanisms.

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.

A NEW ENVIRONMENTALISM
ITPG-GT 2551
Ansari. 2 units.
The environmental and conservation movements have failed us. Despite massive investments in clean tech, popular support of the public, and aggressive political activism, we are still facing unprecedented rates of species extinction, forest loss, and climate change. Many of the organizations, agencies, and politicians we entrusted to protect the planet are grappling with technologists, connect with a new generation of supporters, and modernize their efforts. At a time when we need these organizations the most, some of them are more concerned about saving themselves than saving the planet and that's not acceptable. How many more oil spills will it take? How many more acres of the rainforest will we need to see cleared? How much more coral reef systems must be decimated before we say enough? Can we build a new environmental movement before it's too late? What will this new movement look like and how will it work? What tools and technologies can we harness? This class will briefly cover the history of the conservation and environmental movements, assess where they currently stand on a global scale, and explore the possibilities of building more effective versions. Assignments will range from readings to short presentations. Students will be asked to focus in on a specific environmental or conservation cause to build out their final projects (for example, fighting for indigenous peoples rights or reforesting). Invited guests will provide insights from their work and feedback on final projects. The goal of this class isn’t just to start a conversation, but to design and develop the pieces of a new environmental movement. Those pieces can be illustrations, musical compositions, new mobile apps, sensor networks for trees, or whatever.
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Including weekly assignments, lectures, and practical exercises. The course is work-intensive and requires a strong commitment to both enhance and confuse our senses. Such experiences were built into the fabric of static spaces such as St. Paul’s Cathedral and The Capitol. The experiences however, are immutable. Technology changes this. Now the artist can create dynamic and context aware narratives for both individuals and groups in a physical space. This new space offers unique opportunities and constraints: Discovery, Identity, Time, Memory, Networking, Feedback and Control, to name but a few. Using Raspberry Pi, Arduino, and Zigbee for the hardware stack; Google App Engine and Google Cloud Services for the back-end, students will create narrative driven immersive experiences. Each class consists of a lecture and lab with practical code and hardware examples for creating their own solutions. These efforts will culminate in the production of a final project. At the course’s conclusion students will have a toolkit for storing sensor data, parsing vast datasets, presenting data, and controlling environments on a fully scalable, Enterprise level cloud computing platform.

CIRCUIT DESIGN AND PROTOTYPING
ITPG-GT 2557
Temple. 2 units.
This two-credit course is designed to teach students the design and fabrication of through-hole and surface mount printed circuit boards. Taking control over the design and fabrication of your circuit can take a project to a whole new level. Students learn to design circuits to optimize the form factor of their projects using EagleCAD, the software used for the mass production of printed circuit boards in engineering standards. The course demonstrates best practices soldering techniques, acid etching, and 3D milling. Students will learn to read and produce schematic diagrams, source components and time manage a prototyping process in order to produce a robust project ready to be reproduced. This course is extremely hands-on and includes weekly assignments, lectures, demos and labs.

CODING FOR EMOTIONAL IMPACT
ITPG-GT 2559
Yin. 4 units.
Coming out of nowhere. Monotonomous drone. Running out of steam. Pregnant pause. Unbearable build up in tension. Gratifying resolution. We use these phrases all the time to describe music and film, animation and dialogue. What are we actually talking about? Narrative and emotional arc and its more abstract cousin, composition. In this class, we will look at how to use simple computational strategies to compose patterns of events capable of producing emotional impact. To compose computationally is to abstract emotion into numbers and ratios so that we can figure out, for instance, that in order to achieve “shock”, a pattern needs to be established for a certain number of seconds before it can be interrupted, and that interruption needs to be 3 times as “big” as what came before. The class is agnostic to medium. You can work with graphics, sound, kinetic sculpture or stories. The course is as much an exercise in cultivating personal sensitivity to the emotional power of patterns as it is a class in how to write code to generate such patterns. We will devote as much time to collecting and analyzing compelling examples of narrative and composition from visual art and music to storytelling as we do to writing coding. Projects will alternate between structured programming exercises and more creative assignments applying newly learned techniques to the medium of your choice.

COMPUTER VISION WITH OPENFRAMEWORKS
ITPG-GT 2561
McDonald. 1 unit.
“Computer Vision” refers to a broad collection of techniques that allow computers to make intelligent assertions about what’s going on in digital images and video. Sometimes this means understanding the difference between an image of someone smiling and frowning, or something as low level as whether there is motion in front of a camera. Participants will be introduced to a brief history of computer vision and its relationships to media arts, but most of the time will be spent learning how to work with computer vision add-ons for openFrameworks: ofxCv for direct access to OpenCV, ofxKinect and ofxOpenNI for skeleton and depth sensing, and ofxFaceTracker for understanding faces.

GRAPHICS WITH OPENFRAMEWORKS
ITPG-GT 2563
George. 1 unit.
This crash course in computer graphics with openFrameworks will cover everything from pixels to polygons: how to draw with openFrameworks and OpenGL. We will start with simple shapes and colors, move swiftly to loading and displaying images and pixel manipulation, then end with an introduction to meshes And even get a taste of basic shaders in GLSL.

PROJECT DEVELOPMENT STUDIO
ITPG-GT 2564
Papadopoulos, Piantella, 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.

CONNECTED DEVICES AND NETWORKED INTERACTION
ITPG-GT 2565
Iggo. 4 units.
The World Wide Web no longer stops at the edge of your screen. When it comes to products, it powers up, it talks to another device. There’s an increasing number of appliances coming on the market that feature web interfaces, but do they work well? This class take a hands-on critical look at the emerging market for connected devices, and will present an overview of methods for connecting the physical world to web-based applications. We don’t interact with connected appliances in the same way as we do when they’re not connected. It’s not enough just to bolt a touchscreen on an appliance and call it networked. In this course we’ll consider what the emerging interaction patterns are, if any, and we’ll
develop some of our own as needed. This class can be seen as a narrower and more interaction design-based complement to Understanding Networks. The latter class provides a broader overview of the dynamics of data networks, while this class focuses specifically on the challenges of connecting embedded devices to web-based services. Neither class is a prerequisite for the other, however. The class will begin with a review of some existing connected devices on the market, in which we’ll critique them as products of interaction design. Then we’ll have several short exercises to introduce different tools, and a final hardware and software production project in which students develop a more fully realized networked device.

CREATIVE JAVASCRIPT
ITPG-GT 2567
McCarthey, Shiffman. 2 units.
How do the tools and platforms we work with shape the things we create? How do creative and computational ideas transform across media, and what does it mean to create for the internet? Using a new Processing library for the web, students will learn the basics of the JavaScript language and explore interactive media online. In addition to canvas graphics, the course will also cover HTML5 and DOM manipulation, working with APIs, data and JSON, interactivity across a range of devices, and the integration and use of other JS libraries. Strategies for code organization and structure, sharing and documentation, and version control (github) will also be discussed.

CULINARY PHYSICS
ITPG-GT 2569
Bardin. 4 units.
This studio and seminar course explores the basic principles of food biochemistry, enzymology and food processing and how they relate to memory, the senses and the processing of information. Students will also learn basic principles of molecular gastronomy and modernist cuisine as framing devices for understanding how food also functions in the context of bodily health, environmental health as well as cultural and political narratives. Our food system consists of more than food production and consumption and this class will address how science and food science plays a more integral role in this system and how this knowledge can be mined for work that creatively and functionally contributes to this emerging field. Assignments for the class will be based on the incorporation of food science into design and technology projects that uses food as a substrate to explore and illuminate information within the food system. Workshops involve using liquid nitrogen + hydrocolloids as well as creating performative food objects and a Futurist meal.

DATA ART
ITPG-GT 2571
Thorp. 4 units.
Fascinating and terrifying things are happening at the intersection of data and culture. Our lives are being constantly measured, and information about us is being surveilled, stolen, and commodified. Dialogue around this data revolution has been dominated by corporations, governments, and industry - but what about the arts? In this class, we’ll investigate the means by which artists can engage (and are engaging) in the collection, processing, and representation of data. Using a research-focused, prototype-based approach, we’ll build a series of collective and individual projects to interrogate the ‘new data reality’. Students will use Processing, along with a variety of open-source data tools (such as D3.js, Miso, OpenRefine, MapBox & CartoDB).

REDIAL: INTERACTIVE TELEPHONY
ITPG-GT 2574
Karrilla, 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 services are used to develop applications that can work over both telephone networks and the internet. Topics include: history of telephony, plain old telephone service (POTS), voice over IP (VoIP), interactive voice response systems (IVR), audio user interfaces, voice messaging systems (voicemail), text to speech, phreaking (telephone hacking), VoIP to Web integration, conferencing and more. In addition to interactive telephony, the class will also cover basic Linux commands and Linux sys-admin. This course will primarily use Ruby for scripting, but students who are comfortable with another scripting language like PHP, JavaScript/Node.js, or Perl may opt to use those languages instead. No prior knowledge of Ruby is required, although all students should be comfortable with tackling new and unique programming challenges.

DYNAMIC WEB - MOBILE
ITPG-GT 2575
Higgins. 2 units.
This experimental seven-week course will provide a framework for learning how to develop and program web applications and will focus on mobile web development. Rather than the traditional model of in-class lectures, assignments, projects, and office hours, this course will heavily leverage existing online and offline resources (videos, articles, interactive tutorials, online courses, books, and more) with class time fully devoted to group and individual help sessions. This course will be focused on developing and deploying front-end mobile web applications using HTML5, CSS, and JavaScript. Additional focus will be on capabilities suited to the mobile device such as the geolocation, touch interfaces, responsive design, sensor data (gyroscope, accelerometer, magnetometer), and media capture. Finally, the course will cover using PhoneGap to deploy as a mobile application that can be distributed via Google Play and/or the Apple App Store.

DYNAMIC WEB - SERVER
ITPG-GT 2577
Foryth. 2 units.
This experimental seven-week course will provide a framework for learning how to develop and program web applications. It will focus on server side development using JavaScript, Node.js with the Express framework, and the MongoDB database on cloud based infrastructure. Additional topics will include login and session management, web services and APIs, and will lightly touch on front-end web development. The course will be a mixture of lecture and in-class collaborative coding, with weekly programming and reading homework.

THE SOFTNESS OF THINGS:
TECHNOLOGY IN SPACE AND FORM
ITPG-GT 2578
Papadopoulos. 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.

EXPERIMENTS IN DIGITAL ECONOMICS
ITPG-GT 2579
Rushkoff. 2 units.
This six-week course will explore and prototype digital money systems, game points, social currency, transactional models, and investing platforms. We will consider the future of work, financial activism, even startup mechanics in our quest to determine if and how the West would move from a growth-based industrial age economy to a sustainable digital economy. What would that even look like? Does digital technology offer new approaches to economic activity, or will it merely reify those put in place centuries ago for the printing press era? What are the values inherent but generally unrecognized in the economic operating system we use, and who or what do these values foster? What mechanisms for transaction—either in-game or real-world—can we build, and how can we embed them with the biases we choose? The course will involve lecture, seminar, and readings, followed by prototyping and development of transactional mechanisms by individuals and groups. Readings will vary according to student interest and projects, but will focus on works by Rushkoff, David Graeber, Jaron Lanier, Bernard Lietaer, Adam Smith, Hayek, Charles Eisenstein, Eric Schmidt, and Art Brock.

FIELD TESTING
ITPG-GT 2581
Stark. 2 units.
This is a crash course in ethnographic field testing. Field testing is the art of finding out how actual humans in a real context use, comprehend, and make meaning out of what you’re developing. The aim is to understand how your project does or doesn’t do and mean what you think it should, to find the things it does and means that you didn’t expect, and adapt it based on these insights. This course gives students an introduction to ethnographic methods, prototyping, and experience developing the observational skills required to do useful, rigorous, holistic field testing. Coursework includes reading, discussion, project testing and writeups of test results. Students are expected to test projects they’re making in other courses, rather than produce new work for the course.

INTERSPECIES
ITPG-GT 2583
Zukow. 2 units.
This class mines the many relationships between human and non-human animals, in order to depict, redefine or examine these relations through art and design. Using Donna Haraway’s “When Species Meet” as a source text, this class explores human/animal connections through art and design works. Students will make two projects that take on animal consciousness, interspecies interactions, and critical areas of concern around species’ coexistence. No technical skills are covered in this class, however students are asked to engage with technology in the creation of projects. This work will be accompanied by a survey of media, science and design works made in the context of “animal critical studies.”

FLYING ROBOTIC JOURNALISM
ITPG-GT 2585
Moskowitz. 4 units.
It used to be that only the rich could put eyes in the sky. But dramatic aerial images of riots, natural disasters and pollution events—captured by citizen journalists using low-cost hardware suggest a politically transformative leveling of the playing field. Even so, the cheapest quadcopter can still carry the threat of evisceration and fatality. And at least in the U.S., drone journalism is technically illegal—for now. Let’s explore the future prospects for drone journalism. In this class, you’ll learn about the law, technology, and practice of drone journalism. You’ll meet the pioneers of the field, gain a conceptual understanding of the space through programming toy drones, and finally conceive and participate in a drone journalism mission.

RECURRING CONCEPTS IN ART
ITPG-GT 2586
Krantz. 4 units.
As a response to developing technologies, artists working in areas of new/digital media are continually inventing new concepts for self-expression—interactivity, the passage of time and resolution, just to name a few. Yet these concepts are new only in the sense that they are being adapted to new media. For example, the notion of interactivity, frequently observed as original and specific to the user-interaction component of computer-mediated works, was equally, if differently, specific to Gianlorenzo Bernini’s 17th-century Baroque sculpture and architecture. Indeed the very concept of new media, and the concomitant implication of critically significant artistic development, applies throughout history. Oil revolutionized painting in the Renaissance, as did house-paint (on canvas) in the 1950s; in the 1910s, the found object indebly altered definitions of art, the importance of the object being subsumed by that of the concept in the 1960s. This course examines how artists working before the boom of digital technology utilized other media, techniques and approaches to effect formal, conceptual and experiential dynamics comparable to those being investigated by new media artists today. The objective of the course is to provide students with not only knowledge of the immensely rich history of artistic creativity, but also a platform through which that knowledge might be utilized to reconsider new media strategies of artistic expression. It is the goal that 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. Organized thematically, each class focuses on a different concept derived from the field of new media production and examined with regard to artistic precedents. The course focus primarily, though not exclusively, is on 20th/21st-century art. It is conducted as a combination lecture/discussion class. Critical theory is incorporated into the readings and discussions, but this is not strictly a theory course. The course has been conceptualized and designed to enhance understanding through a variety of means, from basic observation, to exploratory conversations, to more rigorous thinking informed by lectures, readings and focused discussions.

GOVERNING DYNAMICS OF SOFTWARE: THE DESIGN AND IMPLEMENTATION OF PROGRAMMING LANGUAGES
ITPG-GT 2587
Naser. 4 units.
“You won’t reach the moon by improving the ladder”—Brett Victor
To be pragmatic, people build new tools on top of whatever happens to be available at the moment. Processing was built on Java, openFrameworks and Arduino were built on C++ and it all works well...
enough. But to be truly expressive with code, we have to discard pragmatism and think very seriously about the tools we use, and the tools our tools are built on. The perspective of this course is that in order for technology to make serious, non-incremental progress, we need more artists thinking about the governing dynamics of it all. We cannot get to where we want by taking what we have for granted and layering on top of it. This course will guide students through the art and science of designing a programming language. This will include writing parsers, compilers and interpreters as well as discussing and exploring different ways of structuring thought on a machine. Students will also explore the history of code, with particular focus on languages no longer in common use that presented radically different ways of thinking about code. These languages will be discussed, used, and dissected as a source of inspiration and study for the new languages that will be developed in the class.

**LEAN LAUNCHPAD**

**ITPG-GT 2589**  
*Knudels, van der Meer. 4 units.*

Lean Launchpad, the experiential course in entrepreneurship, will be offered for credit this Spring at NYU ITP. Based on the Steve Blank’s Lean Launchpad and the NYU Summer Launchpad Accelerator, we are applying the curriculum developed at Stanford and Berkeley for the NYU community. This course has been developed with support from the NYU Entrepreneurship Initiative, and aims at mixing the best of the methods from the Lean Launchpad methodology with the best of ITP’s methods. Over the spring semester, student teams participate in an iterative approach to startup development, a combination of business model design + customer development + agile development. Participants from the New York Venture Capital community and leading successful startup entrepreneurs will serve as mentors and advisors to selected teams.

**LEDS AND NON-TRADITIONAL DISPLAY SURFACES**

**ITPG-GT 2591**  
*Schneider. 2 units.*

Designing for LEDs and Non-Traditional Display surfaces is a 2-point hands-on production-based class that explores the challenges and opportunities of working with non-traditional displays. Students will learn about LED, LCD and other more architectural displays as well as look at a variety of software and content creation tools that are used to drive such displays. The class will be focused on creating a project to be presented at the LED Lab in Tribeca (website is in the process of being updated). There will be an initial quick structured project that students will use to test their content and better understand issues such as resolution, scale, speed of motion and color. Students will then develop an idea for their final project that they will develop and test out at the LED Lab 2-3 times before the final presentation/event. The LED Lab contains a variety of different LED Products, LCD arrays, media servers, lighting implements and features the UVA designed D3 software that can build and control media displays as well as lighting in 3D.

**PROTOTYPING INTERACTIVE SPACES WITH SPACEBREW**

**ITPG-GT 2595**  
*Renfer. 1 unit.*

Spacebrew is an open-source tool for building and experimenting with interactive spaces. It facilitates rapid prototyping of interactive and responsive environments by enabling designers and developers to easily and quickly connect real-time interactive applications across microcontrollers, computers and the cloud. This workshop will introduce Spacebrew from a technical perspective and explore ways to prototype large scale interactive installations with Spacebrew. On the technical side, we will cover: a high-level introduction to Spacebrew; an overview of how to connect to Spacebrew with Processing, openFrameworks, Arduino, and Javascript; and demonstrations on how to use Spacebrew to connect all of the above together. Students will then be split into small groups and will be tasked with creating prototypes around a specific interactive scenario. Finally, we will explore narratives that can be created when these individual prototypes are networked together.

**SCIENCE AND THE CITY**

**ITPG-GT 2599**  
*Grey. 2 units.*

This course focuses on developing tools for the citizens of New York to generate and analyze data that is both meaningful for them as individuals and valuable for the city as a whole. Using smart phones, low-cost open source hardware and crowdsourcing software, citizens can now make real contributions to cutting-edge urban science projects in a wide range of fields. Specifically, the course introduces Crowdcrafting as an open source tool for rapid prototyping of citizen data gathering and analysis, and explores ways to combine this with various sensors and phone apps. Students will study and critique existing urban science projects, design their own project and use Crowdcrafting to implement it. The course will feature a number of guest speakers on the theme of ‘urban science meets citizen science’ such as tracking where New York trash goes, measuring air and noise pollution, classifying the city’s trees and studying the genetic makeup of bugs in the sewers. This course is in collaboration with CU SP, NYU’s new Centre for Urban Science and Progress.

**SOIL AS MEDIUM: ENGAGING THE URBAN COMMONS FROM THE GROUND UP**

**ITPG-GT 2601**  
*Singer. 2 units.*

In this course students will brainstorm, prototype and deploy DIY technologies and systems to support urban farming, permaculture and community gardening with a special focus on soil. Typically agricultural technologies are proprietary and expensive. How can do-it-yourself approaches and electronic hacks provide urban farmers and community gardeners access to similar tools at lower costs? Soil is a neglected resource in our cities.
Paved over, compacted and contaminated, urban soil is rendered nonconductive and even life threatening. It is no longer a conduit for life but rather a dead end. With the rise of urban farming and the local food movement, as well as extreme weather events in the age of climate change, reevaluating our relationship to soil has become urgent. In this course we will remake urban soil as a productive medium, teeming with billions of microbes and rich in healing potential. Towards this end, we will work with worms, microscopes, decomposing matter and inocula. This exploration will take us out of the classroom and into sites like a soil lab, urban farm, food rescue center, nutritionist’s office, former landfill and river bank to understand the systems at work in the broader soil food web. The projects in this class will take form as proposals and prototypes that promote soil rehabilitation and fertility within urban centers. Students will have the opportunity to deploy select prototypes in a NYC community garden to test efficacy over the longer term.

SURVEILLANCE DOCUMENTARY
ITPG-GT 2603
Van Every. 4 units.
The loss of privacy is a fact of modern life. Technology, specifically surveillance technology, now both powerful and ubiquitous is partially responsible. We are surrounded by networked surveillance cameras, small or easily concealed recording devices are easily obtained, even our own mobile phones and desktop computers can be used to watch and track our images. In this course, along with students from Tisch’s Grad Film department, we’ll explore surveillance tools in the context of film production. Surveillance and the technology of surveillance will be explored as both the topic of films produced as well as the means of production. This course will be co-taught by ITP faculty member Shawn Van Every and Carol Dysinger from Grad Film. Enrollment will be limited to 8 students from each department working together in pairs or small teams.

TALKING FABRICS
ITPG-GT 2605
Wiradjaja. 2 units.
We communicate with fabric every day. Our choice of clothing speaks volumes about our identities. An upholstered chair invites different interaction than an unupholstered seat. And carrying a reusable canvas bag has become both an environmental and a fashion statement. The technology of creating textiles entered human culture so early that we often use it for important metaphors. We weave tales to create our social fabric. This seven-week course will explore the history of textiles and the possibilities of communication through the medium of fabric. Basic sewing will be covered along with techniques on integrating synthetic materials and circuits to commonly found fabric. Prerequisites: Physical Computing and Comm Lab 2D design.

THE FUNGUS AMONG US
ITPG-GT 2607
Zerkow. 2 units.
We live among the vast and relatively unknown Kingdom of Fungi. Mycelial networks have been likened to social and communications networks. What do we have in common with mushrooms? What can we learn from them? Fungi communicate, remEDIATE, and decompose. They are used as food, medicine, spiritual guides, and material building blocks. Some are crucial to the soil food web; others will kill you. Fungi are closer to Animalia than to Plantae, and only 5% of the Fungi have been classified. Students will explore fungi through reading, writing and interacting with fungi, and making two projects that explore the physical and conceptual material covered in class. Readings that span the biological, theoretical, social and creative will include Paul Stamets, Duke Pendell, Anna Tsing, and Gilles Deleuze. No technical skills are covered in this class, however students are asked to use “technologies” in the creation of projects, which might include digital media, cooking, mycotechnology, or working with existing fungal communities.

MASHUPS – CREATING WITH WEB APIs
ITPG-GT 2611
Prozel. 4 units.
Much data and many services are now accessible through public APIs - Application Programming Interfaces - from sites such as YouTube, Google Maps, Twitter, and Xively. But how can we access these datasets and services? How can we transfer, store, initialize, and display this data on our own pages? And how might we use the data to create unique and creative web experiences of our own? This class is about building interactive single-page web applications that leverage public data from a range of existing web services. The overall goal of the class will be for each student to have 3 functional well-designed single-page web applications by end of semester. Much of class time will be spent reviewing and writing code, mostly Javascript, for front-end (in-browser) web development. We will use a number of frameworks, including JQuery, Underscore, Paper.js, and D3. Where backend work is required, we will use Node-Express. Students should have some programming experience (ICM) as well as a basic understanding of web development (Comm Lab Web). Experience with Javascript is a plus.

CREATIVE WRITING WORKSHOP
ITPG-GT 2163
Hechinger. 1 unit.
This class is for students working on a story for a project in another class or who just want to write playfully each week. Each week there will be in-class writing exercises, group readings and critique.

PRACTICAL WRITING WORKSHOP FOR NON-NATIVE ENGLISH SPEAKERS
ITPG-GT 2165
Hechinger. 1 unit.
This class is intended to help non-native English speaking students improve their ability to communicate their ideas in writing. We will go over basic elements of grammar, specific differences from other languages, common usage and expressions, etc. Students will bring in assignments from other classes for review and group editing. There will also be in-class writing exercises.

TOWERS OF POWER
ITPG-GT 2617
Johnson, Piantella. 1 unit.
In this one-point course we will learn how the GSM network works and will explore cellphone technologies and how to get your projects communicating with a cell carrier. This workshop will take place over three sessions. The first session will be dedicated to learning about the current GSM (Global System for Mobile Communications) infrastructure and how the communication between cell phones and the network happens; we will be introducing open source alternatives, both hardware and software, for setting up and deploying your own GSM network as a way to better understand the different components of the system. The second session will focus on getting hands-on experience with off the shelf GSM modules, modems and mobile hardware and getting those devices to communicate with cellphone networks via text message (SMS) and via data...
transfer (GPRS). The last session will be an open workshop for further developing your mini-project and presenting the projects to the rest of the class.

**3D PRINTING LUXURY**
**ITPG-GT 2619**
**Wrradajapa. 4 units.**

This course offers an introduction to using 3D-printing technology to design luxury goods. Using affordable tools and software like the MakerBot Replicator, Processing and Rhino, students will design and create prototypes with the larger goal of producing for the high-end consumer. We will explore what luxury branding means both historically and in a contemporary setting. Emphasis will be put on designing well-polished aesthetic pieces that are also fit to be sold or marketed.

**CLOUDCOMMUTING: RETHINKING POINT-TO-POINT URBAN MOBILITY SYSTEMS**
**ITPG-GT 2621**
**Papantikoula. 4 units.**

This course introduces the theory, underlying technologies, and operational challenges of intelligent mobility on demand (MoD) systems, using NYC City Bike sharing program as a living laboratory. MoD systems utilize networks of parking stations and shared fleets of vehicles (bikes, scooters, automobiles) allowing users to make point-to-point trips on demand. Today, more than 650 bike sharing systems around the world mobilize 3 million trips every day while at least 200 additional systems are planned. Despite their seeming convenience and advanced technology, asymmetric trip patterns cause many stations to temporarily deplete from bikes while others from parking spaces decreasing reliability and level of service in the system. Operators spend their entire usage revenues paying gas, trucks, and workers to manually move bikes from full to empty stations. Yet, level of service is often low. In Paris 48% of users find no bikes and 58% of users find no parking spaces available. In Barcelona, 50% of the stations are either empty or full during 30% of the time. In this course we will explore how information technology, social mechanism design, and game theory can be used to design the next generation of intelligent self-organizing MoD systems that motivate their own users to rebalance the fleet using price incentives. The course will combine lectures, readings, technical skill workshops, and a hands-on experimental project in a collaborative studio environment.

**BUILDING FOR LEARNING**
**ITPG-GT 2623**
**Feldman. 4 units.**

The web has already revolutionized the way that people consume information, but only recently has it been taken seriously as an avenue for teaching. MOOCs, online tutorials, and interactive applications all offer different means of learning, from the highly structured to the exploratory. They raise new questions around evaluation and assessment, while providing new avenues for collaboration and opportunities for students outside of traditional learning environments. In this class, we will examine various educational platforms and tools, and the opportunity to speak with their creators. What can we offer to teachers to make their lives easier? What features increase and sustain student engagement? The course will be largely project-based, where students will learn frontend web development skills to build new web-based learning experiences and tools.

**COMPUTATIONAL PORTRAITURE**
**ITPG-GT 2625**
**George. 2 units.**

Ten percent of all photographs ever taken were created in just the last year. How has the ubiquity of cameras changed our culture’s relationship to images and altered photography as an artistic medium? By combining digital imaging, new sensing technology, algorithms, and metadata like geolocation, scientists and artists are discovering ways to synthesize new forms of vision out of vast data sets. Have these processes revealed new ways of seeing? What possibilities await in the near future? During this two-point course we will survey recent artworks made with techniques such as photogrammetry, 3D scanning, and computer vision, and research the tools used to create them. Students will have one week to conduct a portrait study using one of the techniques explored.

**CRAFTING MINDFUL EXPERIENCE**
**ITPG-GT 2627**
**Muench. 2 units.**

Over the last 10 years our sustained attention and gratitude have decreased while perceived stress, social and material comparison and entitlement have increased. There have been numerous attempts to build technologies that enhance our mindful awareness and wellbeing but few have gained the traction expected based on the scope of the problem. The goals of this course are to understand underpinnings of stress and wellbeing, methods used to improve wellbeing, and ingredients of affective computing systems and behavior change paradigms. Based on this foundation, we will perform in-depth reviews of existing services, products and applications, practice various forms of meditation, and you will design systems that foster positive experiences, mindful awareness, meditative and embodied states, physiological balance, etc. The projects you develop will be based on your personal goals and needs and you can use any medium of delivery (e.g. device, application, video, performance). The emphasis in this class is on theory and creatively tackling new methods to foster a higher state of internal harmony and wellbeing.

**DESIGN FOR CLIMATE CHANGE**
**ITPG-GT 2629**
**Anvari. 4 units.**

Earth’s average temperature will continue to increase, and will dramatically change your daily life. Not only will this lead to more frequent and intense extreme heat events, but rising temperatures will also influence patterns and amounts of precipitation, reduce ice and snow cover, raise sea levels, and increase the acidity of the oceans. These changes will impact our food supply, water resources, infrastructure, ecosystems, and our health. What can we design and invent to prepare ourselves for the future we are marching towards? How will we adjust our lifestyles and our communities to deal with climate change? Will our ideas be only responsive, or also preemptive? How do economics and the specifics of locale factor in? What instances of these changes are we already dealing with today? In the first few weeks of the semester, we will imagine a future based on realistic climate scenarios. Over the next few weeks, we will live in that future and attempt to experience it together. The second half of the semester will be focused entirely on designing for that future. Students will work in small groups during each phase of the class and final projects are expected to be delivered as detailed design concepts or functioning prototypes.

**FARMING: ANCIENT ART MEETS MODERN WORLD**
**ITPG-GT 2631**
**Riley. 2 units.**

Connoisseurs of food and wine often ascribe the distinctive flavours of a cheese, fruit, or wine to its terroir. Beyond the chef’s touch, they taste traces of the geography, geology, and microcli-
mate of the land where their mouthful first grew. The landscape of flavor is changing. Each year, the rolling hills of iconic country farms contribute an ever smaller portion to the global food supply. Instead, the plants and animals we eat are moving in with us, into a man-made environment. More than half of tomatoes purchased in North American grocery stores grew on vines under glass, pollinated by indoor bees. Our food is cropping up in the vast tracks of robotically operated equipment, rooftop greenhouses, parking lots, cubicles, and in the very kitchens where we prepare our daily meals. As we welcome food growing into our modern lives, let’s not recoil in fear or lose ourselves in longing for a simpler time, but celebrate the re-emergence of an ancient human art. Let’s evolve the built environment to keep the richness of nature thriving with us. Let’s surround ourselves and our crops in a vibrant, lush terrain that will nurture us in return. This class will bring students face to face with the fertile design challenges and constraints of urban and indoor agriculture. Readings, visiting experts, video footage recorded at farms around the world, and field trips will introduce students to design factors ranging from the biology of taste, to farm economics, to the psychology of biophilia. Small scale experiments will help students hone the powers of observation essential to innovation in this sweeping cultural movement and emerging field.

**USER GENERATED**

**ITPG-GT 2632**

*Shrinky. 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.

**HAUNTED HOUSE**

**ITPG-GT 2635**

*Barca-Colombo. 2 units.*

This is a production class in which students work collaboratively to design an immersive interactive haunted house based on one chosen storyline or theme. The overall theme to the event will be decided by students in the first two weeks of the course. Students will then work in pairs to design individual rooms within the house that come to life to scare, bewilder or interact with a viewer. Topics covered include phantasmagoric effects, peppers ghost illusions, micro-controller controlled lighting and sound design, as well as immersive storytelling and interactive theater studies. The final presentation will take place on October 31st as an actual one-night immersive performance event. Students are expected to have a basic knowledge of physical computing and audio/video techniques.

**INTRO TO FABRICATION**

**ITPG-GT 2637**

*Light. 2 units.*

Time to get your hands dirty.Prototypes need to be created, motors have to be mounted, enclosures must be built. Understanding how things are fabricated makes you a better maker. But hardware is hard. You can’t simply copy and paste an object or working device (not yet anyway), fabrication skills and techniques need to be developed and practiced in order to create quality work. You learn to make by doing. In this class you will become familiar and comfortable with all the ITP shop has to offer. We will cover everything from basic hand tools to the beginnings of digital fabrication. You will learn to use the right tool for the job. There will be weekly assignments created to develop your fabrication techniques. There will be in class lectures, demos, and building assignments. Emphasis will be put on good design practices, material choice, and craftsmanship.

**MAPS, LIES, AND STORYTELLING**

**ITPG-GT 2639**

*Hill. 2 units.*

Maps have an incredible potential to do good and evil. Throughout history access to a map has been synonymous with power. In this course we will look at why that has been true, how it has changed through the digital revolution, and how we can harness mapping to gain power. The course will take a critical approach to maps and mapping, trying to pick apart all the ways they can be evil and be used to do evil. Through that critical approach, we will learn how to use maps effectively to communicate data, create knowledge, and tell stories. Students will also learn how maps are changing. We will try to find innovative new maps to create, both unassuming and controversial, and share those with a broader mapping community to create a public dialogue. Students will learn the fundamentals of mapmaking, using tools from a pencil to Javascript, to create original maps from original data. We will create interactive maps with tools such as Leaflet and CartoDB to make maps from our imagination. We will also look at collecting or creating new geospatial data to make original maps never seen before.

**OPEN SOURCE ANIMATION: 3D DONE WRONG**

**ITPG-GT 2643**

*Fox-Gieg. 4 units.*

This class uses open source software to solve interesting problems in animation. We’ll be focusing on 3D CG, with the goal of knocking it off its pedestal as the intimidating “most advanced” form of animation around—instead of having to memorize and stick to an often-tedious workflow, recent advances in technology mean we can freely sculpt, draw, and puppeteer our creations in ways that weren’t practical for independent artists until now. We’ll learn how to work with 3D scanning, motion capture, and other kinds of live performance data too. Our core tools will be Processing, Unity, and Maya, but we can explore many other options depending on student interests; you can create anything from pure visual music to narrative character puppetry. You’ll need either some prior animation or coding experience to get off to a good start in the class—but you don’t necessarily need to know anything specifically about 3D CG animation yet to do cool stuff with it.

**PERSUASIVE DESIGN**

**ITPG-GT 2645**

*Dillon. 4 units.*

In subtle and not-so-subtle ways technology is influencing our behavior— from buying more books on Amazon than we intended to, to helping us change bad personal habits to leveraging the voices of many—technology presents an opportunity to be an agent of change. This 2 pt course will explore how technology can be used to influence behavior. We will look at a number of behavioral
THE CODE OF MUSIC
ITPG-GT 2653
Pereira, Hon. 4 units.
This course explores how music works through the lenses of computation and interaction design. Students will develop generative sequencers and create interfaces to play with their rules. These sequencers can take the form of physical devices, digital applications, or spatial installations. We will start by looking into the elements of music—rhythm, melody, and harmony in particular—and into features music theorists have found in music from past and present. We’ll investigate computational techniques such as repetition, randomization, and transformation, and study and play with existing generative algorithms. Special attention will be given to interaction and interface design. Assignments will range from weekly-directed exercises to the more open-ended midterm and final projects.

TO REMEMBER AND FORGET: MEMORY AND MACHINE
ITPG-GT 2657
Choi. 2 units.
What happens in our brain when we remember and when we forget something? How is our sense of memory transforming living with computational technology in daily life? How do we rely on the mobile devices to assist our short term memory and to create permanent storage? Memory has always been important to artists and scientists. Writers such as Marcel Proust and Walter Benjamin explored memory mechanisms through narrative and metaphor. Freud, originally trained as a neurologist, developed foundation for modern psychoanalysis. Neuroplasticity means brain’s ability to change and adapt as a result of experience. Plasticity in synapses is the core mechanism that enables human memory. We become conscious by remembering things past and anticipating things to come. Revolutionary developments in computer science and neuroscience around the 1960s occurred simultaneously. Recognition of Cybernetics and Artificial Intelligence, and sometimes its misunderstanding, continued to inspire the notions of thinking and feeling machines in popular culture. Progress in neuroscience and understanding of human memory had less apparent effect in the realm of art and culture until recently. This class is an artistic exploration of the connection between neural plasticity and computability. Each class will begin with a lecture on memory and technical inventions, as well as history of disciplines and work of art and literature. The class will explore low level and high level approach to plasticity and computability through reading and demonstration. In class activity will include group discussion and student presentation. Over seven weeks period, students will create two prototypes accompanied by short writing about human memory and technology, first one will be a system to help them remember and the second one will be a device to help them forget. Students are expected to bring in their skills in programming and physical computing to realize their projects.

APPROPRIATING INTERACTION TECHNOLOGIES
ITPG-GT 2661
McCarthy, McDonald. 2 units.
This course explores the structures and systems of social interactions, identity, and representation as mediated by technology. We will investigate ways that technology can be used to augment, subvert, alter, mediate, and ultimately deepen interaction in a lasting way. How do the things we build and use limit and expand the way we understand and relate to each other? We’ll explore this question by building new tools and creating new situations for breaking us out of existing patterns, and discussing contextual examples from media art, performance art, psychology and pop culture. Technologies explored will include computer vision (face/body/eye tracking with OpenFrameworks), data representation and glitch, browser extensions and plugins (in Chrome), computer security, mobile platforms, and social automation and APIs (Facebook, Twitter, Mechanical Turk). Students will develop projects that alter or disrupt social space in an attempt to reveal existing patterns or truths about our experiences and technologies, and possibilities for richer interactions. Different tactics for intervention and performance will be explored, first through a set of short prompts or experiments, and then through a larger, more thorough intervention.

PROGRAMMING FROM A TO Z
ITPG-GT 2663
Shiffman. 2 units.
This course focuses on programming strategies and techniques behind procedural analysis and generation of text-based data. We’ll explore topics ranging from evaluating text according to its statistical properties to the automated production of text with probabilistic
methods to text visualization. Students will learn server-side and client-side JavaScript programming and develop projects that can be shared and interacted with online. There will be weekly homework assignments as well as a final project.

**FLYING ROBOTIC JOURNALISM**

ITPG-GT 2667  
Norkowitz. 2 units.

It used to be that only the wealthy and powerful could put eyes in the sky. Dramatic aerial images of riots and other uprisings—captured by guerrilla drone journalists, activists and protesters—suggest a politically transformative leveling of the playing field. Yet even the cheapest quadcopter can threaten evisceration or fatality, and unmanned flight is a legal minefield. With all this uncertainty, what are the prospects for drone journalism in the US and globally? In this class, learn about the law, technology, and practice of drone journalism. You’ll meet pioneers of the field, develop conceptual understanding by programming toy drones, and finally conceive & pilot a modest drone journalism mission.

**SOLVING PUBLIC PROBLEMS WITH TECHNOLOGY**

ITPG-GT 2669  
Novok. 4 units.

Passionate about civic tech? Are you...a professional student in computer science, engineering, design, public policy, law, or business who wants to expand your toolkit for change? A public servant who want to bring innovation to your job? Someone with a really important idea for how to make the world better but who lacks key skills or resources to realize the vision? Solving Public Problems with Technology is a hands-on learning and mentoring program designed to help you design and implement solutions to public interest problems using civic technology. The course enables you to take advantage of the latest innovations in open and participatory problem solving, including the application of open data, crowd-sourcing, expert networks and systems, game mechanics, and prizes.

Geared to the purpose-driven participant (both individuals and teams) passionate about a problem, Solving Public Problems helps you develop a project from idea to implementation. The program focuses exclusively on the public interest and on projects that work with real world institutions and partners, such as agencies and NGOs, to develop more effective and scalable initiatives. Through coaching, rapid prototyping, collaboration and repeated presentation, you will develop project-related skills such as how to sharply define a problem, design for citizens, overcome legal barriers and pitch projects to risk-averse officials and politicians. In the process you will be joining a growing network of likeminded peers who also working with civic tech to address hard public problems. During the final demo day, you will pitch to friends and civic funders, including the Knight Foundation.

**GETTING GOOD AT CHANGE: SYSTEMIC THINKING AND PRACTICE**

ITPG-GT 2671  
Silverman. 1 unit.

The promises of innovation, creativity, and design are the promises of change. But how can you know if the promises are real? What does it mean to “get good at change”? In this workshop, we will critically examine theories and practices for purposeful change. We will pay particular attention to relationships between personal and social change, models and methods for evaluating the success of social innovations, and the development of a shared workbook for systemic thinking and practice. No advance preparations are required for this weekend workshop of collaborative learning. Participants must be willing to share experiences and support each other in exploring socially controversial and personally challenging issues. Together, we will consider what it means to be effective.

**VISUAL LISTENING**

ITPG-GT 2677  
Goldstein. 1 unit.

In this mini-course, we will explore the art and craft of drawing to support listening and understanding. The class will meet for three weekly sessions of three hours each. We will practice using an iconic drawing and diagramming style to capture the who, what, where, when, how much, and how of what someone is saying. We will also look at and practice using visual metaphors and visual templates to capture information from people who are speaking. As homework, we will conduct visual interviews of people, and share our experiences in class. In the final class session, we will have a question and answer session with 1 or more guest professional visual listeners, and discuss applications of, and further avenues for exploration of visual listening. All drawing abilities are welcome. Expect to listen, draw, write, and diagram extensively and in quick succession. This class will be conducted in English and will involve listening carefully to spoken English and drawing representations of that speech in real time. Non-native English speakers are welcome, but prepare to have the extra challenge of turning spoken words into pictures in real time in a language that is not your mother tongue. If you are ready for that challenge, you will get a lot out of the class.

**CRITICAL APIS**

ITPG-GT 2679  
McCarthy. 2 units.

An API allows a connection between two different applications. It can pass data and information, or provide access to modify or control the application itself. Though APIs are often thought of in terms of their functionality, they are never neutral. Expectations about why and how it might be used and who should be able to use it are embedded in the infrastructure of the system. This course will look critically at the structures of power and control inherent in APIs, and explore possibilities to subvert ideologies imposed by the technology. We will build applications that access various APIs, as well as design APIs of our own. Students will use Processing, as well as JavaScript for both server-side and client-side programming, covering tools such as JSON, OAuth, AJAX, node.js, serv.js, p5.js, jQuery. Central to the class is the idea that APIs are by nature future-oriented, providing an access point where we may reimagine and renegotiate the world we live in. The course will be project-based, complemented by shorter technical exercises, readings, and research. Experience with JavaScript is highly recommended.

**BIG SCREENS**

ITPG-GT 2680  
Shiffman, Yin. 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.
ENGINEERING BODIES OF WAR
ITPG-GT 2683
Bardin. 2 units.
This course examines 21st-century technologies of war and asks: What is the edge of ethical engineering? Students will critically examine U.S. Military technologies including robotic exoskeletons, military robots, neural prosthetics and networking (brain warfare), biometric scanning, and UAVs (drone warfare). Soldiers from the U.S. Air Force, U.S. Army, and U.S. Marine Corps branches will join class sessions to discuss the role of new technologies and robotic warfare during their service in Iraq and Afghanistan. Students will produce a final course project that may be submitted as an essay, multimedia project, or applied technology that engages with the ethical questions posed in the class. In 1992, French theorist Gilles Deleuze observed, "There is no need to fear or hope, but only to look for new weapons." In the 21st century, the U.S. government, universities, and private institutions collaborate to "look for new weapons" by engineering technologies for American warfare. These technologies often focus on the human body as the site of military innovation. If the U.S. military is primarily concerned with engineering "technologies of war," is there an opportunity for engineers, such as ITP graduates, to engineer "technologies of peace?" What design and function would such technologies of peace" play and can they intervene in an increasingly militarized U.S. society where Google owns military robotic companies and Apple iPhones are used to detonate bombs throughout the Middle East?

FOOD SYSTEMS: INTERVENTIONS + REMEDIATIONS
ITPG-GT 2685
Bardin. 2 units.
Super storms, drought, abundant chemical and fertilizer overuse and misuse, ozone depletion, fossil fuel exploitation and a host of bad decisions have contributed to the myriad causes of Climate Change and the shifting landscape of our Food System. For example, due to erratic weather patterns our coffee bean supply is predicted to diminish by 1/3 in the next 50 years or in the worse case scenario be completely wiped out. Strawberries need a temperate climate and a ton of water to thrive, both of which are become more unattainable everyday. This studio + seminar looks at the impact of human behavior on the environment through the lens of the very complex, dynamic and interconnected Food System and how the collateral of our behavior is swiftly changing what we grow, how we grow it and ultimately what we eat or will be eating in the future. Students will work on small design projects that respond to, address, perhaps even fix ruptures in our damaged agricultural ecosystem, and the many players implicated in our environmental food chain. These projects could include seed saving devices that help preserve and propagate heirloom hops; rainwater filtration or desalination systems that feed directly to crops.

MECHANISMS: IF IT MOVES IT BREAKS
ITPG-GT 2687
Boeman, van Muehlen. 2 units.
This class is designed to teach the students the joy of making things that move, the pain of watching them fail, and the knowledge they will need to ensure that what they design won’t fail when it’s most important. The students will be introduced to the delightful possibilities of simple machines and fundamental mechanical concepts through examples from the history of kinetic sculpture and interactive art—and quickly encouraged to make their own initial projects. We will share the challenges professional engineers and artists face when making something move and begin to identify and address those challenges. Best practices in designing mechanical systems, determining requirements, prototyping, specifying, resourcing and manufacturing components, and testing will be introduced. We will take apart things. We will put them back together. We will find examples of things that work, and things that have failed.Visiting lecturers and site visits to shops where things are made will put these concepts into a real-world context. Students will also be required to design and build a final project that meets a basic set of requirements determined beforehand in light of what we have learned.

MICROBES: FRIENDS, FOOD, AND FOES
ITPG-GT 2689
Bardin. 2 units.
This studio + seminar course explores our habitation with microbes that live within, on and around us. Microbes (bacteria) are in the air, in our foods (all fermentation requires their cooperation), and coexist inside our bodies. Bacteria communicate with and influence each other with recent evidence pointing toward a contiguous network of filaments allowing for long-range communication of bacteria that use us as hosts. We share our regular world with billions of bacteria and fungi, but are for the most part unaware of how they shape our world, unless we fall ill. This class aims to bring these organisms out into the open and to the forefront, allowing us to see how they directly impact living things including ourselves and especially our food. We will also be visiting a local beer brewer and cheese monger to see and taste these little beings in action and understand the integral roles they play in our food system. Students will learn simple techniques to make visual and microscopic observations as well as methods for how to analyze and implement their findings initially using 3D printed wearable biosensors on their neck and wrists to manifest the microbes. Then they will create their own microbe reading, measuring and implementation mechanisms that focus on topics within the food system.

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.
NETWORKED SENSORS FOR DEVELOPMENT  
ITPG-GT 2691  
Piantella. 2 units.  
This two-credit course will focus on using networked sensors to collect data for real world applications ranging from humanitarian, environmental, social, global health and more. Depending on the challenges we investigate, we will survey and analyze different types of sensors and will research the right methods for sensing, data collection and wireless data transmission which best fit the needs of the specific scenario. The data will then get aggregated onto a map/platform to see if we can make some sense of it and see if it can provide organizations with a better picture of the situation for more effective decision making. The class is aimed at providing an environment to explore sensors and network technologies while getting an overview of some of the current real world problems you can apply these technologies towards. Speakers and partners from the field will join us. Pcem and basic programming skills are required.

NOTHING: CREATING ILLUSIONS  
ITPG-GT 2693  
Lazarow. 2 units.  
How do we make something from nothing, and nothing from something? The idea of nothing, and optical illusions have been linked since the western discovery of zero lead to the beginning of linear perspective. In this course students will explore an array of optical illusions, ranging from traditional approaches to new technologies. Structured as primarily a studio course, students will work directly with Pepper’s Ghost, disappearing acts, making solid objects appear transparent, invisibility, false sense of depth, and approaches to designing negative space.

PHOTODATA  
ITPG-GT 2695  
Fellow. 2 units.  
A photo is a slice of memory, but it is also a data set. While no one speaks of drowning in photos it is estimated that we take 4 times as many photographs as we did 10 years ago. The set of pixels and subjects and EXIF data that make up our camera rolls contain larger narratives than any one photo can communicate. This course will explore aggregate means of processing photos with the ultimate goal of finding new methods for expressing the sea of images we create. Weekly assignments will investigate different techniques of combination and aggregation including mapping, content extraction, long/multiple exposure, time-lapse, collage and more. A variety of tools will be explored from manual manipulations in Photoshop to applications written with Processing applying external APIs. Class sessions will be composed of lectures, discussion, critique and demonstrations of technique.

THIS IS THE REMIX  
ITPG-GT 2697  
Vasudevan. 2 units.  
Now, more than ever, technology allows us to reshape existing content in order to create new messages and expressions. What does it mean to utilize “found media” in order to create new work — and how can we use the process to comment on the status quo of our current cultural and social landscapes? This course explores remix, recontextualization, and reappropriation as artistic tools. We will examine current and past usage of the remix, from its well-known place in popular music to its application in broader forms such as YouTube and video mashups, cut-ups and text generators, Internet memes, culture jamming, and parody. The class will also cover common legal issues surrounding remix culture, such as fair use, debate over current copyright laws, and the Creative Commons community and licensing system. These ideas will be further investigated through weekly reading assignments, class discussion and presentations, guest speakers, and the development of original remix projects.

Although this is not an explicitly technical class, there will be some programming concepts covered (utilizing both Processing and JavaScript) in order to demonstrate various themes and techniques. As such, some programming experience is recommended.

TOWERS OF POWER  
ITPG-GT 2699  
Piantella. 2 units.  
In this two-credit course students will learn how the GSM network works and will explore cellphone technologies and how to get their projects communicating with a cell carrier. This course will mainly be structured in two parts, the first will be dedicated to learning about the current GSM infrastructure and how the communication between cell phones and the network happens; students will be introducing open source alternatives, both hardware and software, for setting up and deploying their own GSM network as a way to better understand the different components of the system. The second part will focus on getting a hands on experience with off the shelf GSM modules, modems and mobile hardware (possibly to build one’s own cellphone!) and on getting those devices communicating with cellphone networks via text message (SMS) and via data transfer (GPRS). Students will have open workshop sessions for further developing their own mini-project and presenting it to the rest of the class as well as guest speakers. Physical computing and basic programming skills are required.

CIRCUIT DESIGN AND PROTOTYPING  
ITPG-GT 2701  
Temple. 4 units.  
More so than ever before, the production of complex and robust circuitry is now achievable by the independent designer, expanding the possibilities for hardware innovation. This class will familiarize students with hardware manufacturing strategies, scale of production, component sourcing, workflow and emerging components in the industry of making circuit boards. The ability to prototype, design and fabricate your own printed circuit board fosters a deeper understanding of electronics and the industry surrounding hardware components. Students will learn to read and produce schematic diagrams, design board layouts, and create their own custom libraries in EagleCad, the engineering standard software. Students have access to ITP’s Circuit board fabrication lab that includes prototyping equipment such as the Roland CNC mill, heat transfer etching, industrial high temperature oven for surface mount prototyping, and automatic pick n place and panelizing capabilities. Discussions, workshops and hands on prototyping teach students to design for and operate these machines in order to optimize specification requirements for a particular circuit. Once students have problem solved the best fabrication method for their project, they have the ability to make small runs of 20/50/100 of their circuits here at ITP Lab’s Pick n Place machine and panelizing equipment. This course is hands-on and includes weekly assignments, lectures, demos and labs.

CONVERSATION AND COMPUTATION  
ITPG-GT 2703  
McCarthy. 4 units.  
Technology is becoming a part of every conversation we have. What influence does it have, and how might it be further leveraged to create new possibilities? This class explores various ways conversation may be analyzed, generated, and affected by computation. Specifically, we
will study methods of linguistic analysis (LIWC, LSM, sentiment analysis) and body language analysis (face tracking, expression detection, Kinect). We will experiment with conversation automation (markov chains, chatbots, email scripting, social media APIs), and building software apps (Google Hangout apps, browser extensions, Skype API, Twilio API, webRTC) and physical devices (Arduino, RPi) for augmenting and affecting conversation. Finally, we will look at more public interventions, involving performance and text displays. The class will be based around three month-long projects, complemented by readings and shorter research exercises. This will be further contextualized by conversation analysis ideas from sociology and psychology, performance studies, other artists working with these themes.

**DESIGNING GAMES FOR KIDS**

**ITPG-GT 2705**

*Trefy. 4 units.*

Making games for kids isn’t easy, but it sure can be rewarding. Kids can be the harshest of critics and also the most appreciative of players. Designing a game entails crafting a complex and dynamic system to produce engagement. Designing games for kids demands that you do all of that and make it look super simple. No 20 page booklets of rules. No relying on the good will of the player to hold their attention. Stir in the reality that a 4-year old is radically different from a 7-year old and you’ve got a formidable, but exciting design challenge in front of you. Designing games for kids forces you to strip your games down to their essence honing your skills as an interaction designer. This class will lay out a basic framework for game design. Then we’ll use that framework to analyze and design games for different age ranges, skill levels and attention spans. We will also look at the interplay between games and education, focusing on ways to draw out learning through scaffolding. The class will focus heavily on production and playtesting. Students will make a series of games for different age ranges. They will also create curricular materials that scaffold one of their games to draw out elements of learning.

**DIGITAL FABRICATION FOR ARCADE CABINET DESIGN**

**ITPG-GT 2707**

*Klebach. 4 units.*

In the past five years, we’ve seen a strong influx in the indie game community here in NYC. Babycastles gallery, the NYU Game Center, and the Death By Audio arcade are allshowcasing games in public spaces. Many of these galleries are starting to display custom arcade cabinets that are impressive manifestations of these games. In this class, students will use Unity to create a simple multiplayer game that can run on a Windows, Mac, or Linux computer. They will learn to use scripts that will launch this game on startup, and interface with hardware like buttons and joysticks using microcontrollers. In the second half of the class, they will learn how to construct an arcade cabinet with digital fabrication tools like laser cutters, 3D printers, and CNC cutters. The class will culminate in a finished arcade cabinet that displays the game and can run uninterrupted for months in a public venue.

**DIGITAL PERFORMANCE**

**ITPG-GT 2709**

*Dubois. 4 units.*

This class is focused on the artistic impact and creative potential of digital media in the context of live performance. Primarily we will be exploring the collision of body and real-time image processing software. Readings and analysis of work examine innovations in performance practice from theatre, dance, performance art and music. Collaborative production assignments and in-class workshops will investigate experiments with video projection, movement, live video processing, culminating in a large-scale collaborative performance. While we’ll be focusing on creating primarily ‘video’-centric work, we’ll spend plenty of time looking at how to successfully integrate interactive elements from other realms (sound, physical interfaces, etc) into our creative practice. Creative assignments and technical instruction will use Jitter interactive software for video processing and sensing. The course assumes no prior technical experience and is ideal for any graduate student interested in current innovations in live performance. By the end of this class everyone will have a working knowledge of how to create and execute a video performance setup and should have at least one performable piece (if not many more) that uses the ideas and techniques we’ve explored in class. Students will be expected to develop new work in a collaborative setting. Students will learn to work using computer-based technology that works with image, sound, HCI (sensors and actuators), and the control of standard theatrical equipment (e.g. lighting) to develop performances that integrate interactive technology into dance performance. They will learn to collaborate successfully and efficiently across the disciplines of dance and interactive telecommunications — and will acquire an understanding of critical issues in media and performance, drawing from contemporary writings on what it means to be a “digital performer.” Students are expected to attend and participate in class discussion and other activities, complete three (3) projects over the course of the semester, and participate in regular performance and critique. Students are also expected to attain a working familiarity with technology introduced in class, focusing on the Max software for interactive media. 9-month student licenses of the software are strongly recommended for student use.

**INTERACTIVE MUSIC**

**ITPG-GT 2713**

*Mann. 4 units.*

The idea of Interactive Music (empowering listeners/players to personalize, perform and explore composed music in greater depth) has been expanding in popularity in recent years with big name artists such as Brian Eno, Radiohead and Björk taking advantage of the musical possibilities that interactive technologies afford. This is convergent with the democratization of music-making software and the rise of DJ’ing which has expanded the audience for interactive music to a growing group of people who don’t see music as something to enjoy passively, but to actively participate in. Interactive music is not necessarily about generative music or audio synthesis (though it does includes these) but about realizing a musical idea as a collaboration between the composer and the listener. This course will guide students to make their own interactive music and musical projects while considering how interaction enriches and augments the experience of the music. The course will be structured around 1 final assignment in which students create an interactive music project/performance. They will be encouraged to use Javascript, but ultimately, the language or platform is up to the students. The initial assignment will be a low-tech / no-tech interactive music project followed by intermediary assignment in which students explore methods and dimensions of musical interaction which they can build off of for their final assignment. Intermediate projects will also give students a chance to learn and apply the lessons on Javascript and the Web Audio API (specifically a framework called Tone.js). Possible projects might include: adaptive-length songs, music-based games, reactive/responsive
MAKING SENSE OF WEARABLES
ITPG-GT 2715
Papadopoulou. 4 units.
After almost 2 decades of experimentation in wearable technologies we are seeing a renewed interest in the area. Both the apparel and technology industry are edging the market and yet, nothing seems to stick. Wearable environments are complex - their intimate relationship to the human body, their expressive potential, their ambivalent relationship to fashion, well-being and notions of selfhood, all bring into focus core questions of interaction design. Making Sense of Wearables will review the current and past landscape of wearable environments, outline possible criteria of success and experiment with developing prototypes that account for their personal, social and material implications (and opportunities). The class will be structured around themes of personal (human senses, qualified self, well being, intimacy and communication) and social space (time and location, gestures, fashion and material culture): each week a new theme will be introduced, along with examples, historical evolution in the area, readings, and related technologies and their implications. Students will be asked to respond to these themes with weekly assignments and fuse emerging technological possibilities with design considerations of the embodied human experience. Students will be encouraged to explore and expand their aptitude in physical computing and rapid prototyping techniques but deep experience in either is not a pre-requisite for the class.

STORYTELLING WITH NON-LINEAR VIDEO
ITPG-GT 2717
Benari. 4 units.
Throughout history, as new storytelling mediums have emerged, content has adapted to fit the developing form. From oral narratives to theater, cinema, and television, storytelling will always evolve to fit the possibilities enabled by the platform. Yet, despite being interactive by nature, digital storytelling has not yet fully adapted to the medium. So - how is non-linear video shaping the future of digital storytelling? This 14-week workshop led by the Head of Creative for Interlude (http://interlude.fm/), the industry leader in interactive video (behind videos such as Bob Dylan’s “Like a Rolling Stone”), will both introduce the depths of interactive video and allow you to create your own video experiences. You will explore different archetypes of non-linear story structures, from parallel stories to branching narratives and gamified videos. Throughout the class you will apply this knowledge to your own interpretations of interactive video, whether that be fiction, documentary, music video, gaming experiences and many more. Selected videos created during this course will be showcased at the Tribeca Film Festival.

SUBTRACTION
ITPG-GT 2719
Light. 4 units.
Subtractive fabrication is a common manufacturing process that produces durable and functional objects. This class will cover multiple techniques on machining and milling raw material into custom parts. We will focus on both traditional and digital fabrication tools: lathe, CNC router, 4 axis mill, etc. We will cover CAD, CAM, and machine setups as well as research affordable desktop milling solutions for personal shops. The class will be hands on and fabrication heavy, paying close attention to precision, accuracy, and craftsmanship. There will be weekly fabrication exercises, a midterm, and a final project. It’s mill-er time.

TEMPORARY EXPERT: DESIGNING FOR EDUCATION
ITPG-GT 2721
Yin. 4 units.
Design practice for building education technology, K through Higher Ed. Does education need technology? Can we apply learnings from web instrumentation and behavioral analytics to reimagine how we assess student AND teacher performance so that assessment is not a natural byproduct of instruction, not a disruption of it? Can assessment itself become a form of instruction? How can we leverage technology to remodel the classroom along the lines of the modern workplace with its demands for collaboration, self-direction and the ability to tackle uncertainty with gusto? Who are the stakeholders in edtech? Who are the decision-makers? What are the challenges to adoption and perhaps more importantly sales? How do you test the efficacy of edtech? Is it even possible? These are just some of the questions we’ll tackle as a group. Course content is organized along two parallel tracks: The first is topical and intended to build a broad-ranging knowledge of education from demographics and pedagogy to assessment and business models through collaborative research. The second is practical and meant to provide hands-on experience with an iterative approach to design from developing user scenarios to self-experimentation to rapid prototyping and testing.

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.

TEMPORARY EXPERT: THE ANTHROPOCENE EDITION
ITPG-GT 2723
Zukrow. 4 units.
This course is focused on Climate Change and the Anthropocene (the proposed name for the latest geological
epoch, in which humans are making significant geological impacts on the planet). Following the methodology of “The Temporary Expert,” this course combines traditional research, hands-on experimental project development, and idea exchange with experts in the field. Students will develop art/design projects and interventions that draw from the fields of psychology, ecology, geology, energy, capitalism, policy and the economics of climate change. Weekly work consists of readings, interviews, writing, a daily artistic practice, and systems thinking exercises.

THE MIND’S EYE REDUX
ITPG-GT 2727
Krantz, Lees. 4 units.
We don’t see things as they are, we see them as we are.—Anais Nin
The relation between what we see and what we know is never settled.—John Berger
I paint objects as I think them, not as I see them.—Pablo Picasso
This course comprises a re-envisioning of a decade of work at museums teaching people who are blind or have low vision about 20th-century art. We will focus not on people's lack of sight, but rather the different kinds of sight they bring to art objects, and explore these ways of seeing as contextualized through diverse literature and applied to our own individual practices. In the above quotes, Anais Nin considers subjective vision, John Berger the profoundly complex relationship between seeing and knowing, and Pablo Picasso the non-privileging of sight as the primary mechanism for making and creativity. In the natural sciences, looking may be observed as the process of light passing through the eye, as distinct from seeing, which refers to the brain’s processing of information; whereas fields of psychology and philosophy approach perception in relation to subjectivity, reality, knowledge and experience. Artists and thinkers in areas of cultural studies have considered sight and perception in relation to identity, gender, race, power, history and a host of other social structures. Throughout the semester, students will have the opportunity to work directly with artists and art appreciators with visual impairments to gain feedback and critique as they develop their own work. Several of the classes will be dedicated to site visits of art institutions in New York City.

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.

THE QUANTIFIED SELF
ABOUT TOWN
ITPG-GT 2729
Duan 4 units.
How can we take advantage of the connected technologies transforming individual data to massively larger scales in time and space? From smartphones to wearables, from social media to quantified self, the aggregation and geo-location of data is becoming a major part of how our spaces, cities, and regions are assessed and planned. In this class, we'll look at how we can design and deploy with some of the most commonly hackable instruments—microcontrollers, sensors, and phones—that collect environmental, social, biological, and personal data. Students will learn to access the computing and geo-visualization resources they need to deploy their own data collection instruments in the urban environment. The class will kick off with findings from a January 2015 workshop at MIT called “Physical Computing and Urban Studies,” in which students will consider the political, historical, and social underpinnings of how sensors are used in urban studies and planning. MIT and NYU students will be encouraged to advise each other on issues around collection and analysis of geo-located bio-data.

FUTURE OF PUBLISHING
ITPG-GT 2731
Chasan. 2 units.
This course will investigate the future of publishing through reconciling theories of what digital texts might become with the possibilities enabled by current digital publishing tools. Readings and discussion will cover key aspects of the transition from print to digital writing and reading such as: creation, production, design, interaction, models of distribution, accessibility and privacy concerns. Technologies will be introduced at a survey level, and through a series of hands-on assignments we will learn to create digital texts using web technologies, epub and apps. The course will culminate with the design and production of a digital book, using a text of the students’ choice, accompanied by a short write-up describing their design and technology choices and why those were appropriate for the text they choose.

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 email and messaging boards which has extended into media posting and sharing. Recently, 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 video conference rooms and text based chat give us the ability to create new forms of interactive content for live participants. In this course, we’ll focus on the types of content and interaction that can be supported through web based and live interactive technologies as well as explore new concepts around participation. Specifically, we’ll look at new and emerging platforms on the web such as HTML5, WebSockets and WebRTC using JavaScript and Node.js. Experience with web technologies are (HTML and JavaScript) are helpful but not required. ICM level programming experience is required.

DESIGN TOOL STUDIO
ITPG-GT 2735
Hebron. 2 units.
Process is everything. Any programming language can theoretically produce any program. In practice, though, every tool has its own proclivities and point-of-view, which subtly embed themselves in every aspect of the user's output. In this class, we will explore software-based toolmaking as an artistic practice in its own right. We will study the process of decomposing complex, high-level features into their granular programmatic elements within a low-level, multiparametric language, C++. Through the granular control of C++, we will think...
critically about the process of curating a set of high-level features within a tool and form opinions about how these curations influence the user's own creative process. Each student will test his or her ideas through an iterative, semester-long software development project of the student's own choosing. Though broadly interpretable, projects should relate to the theme of building software that aids its user in a creative or intellectual process. This could be a user-facing design application (a la Photoshop, Maya, Logic, etc., though obviously less full-featured than those commercial applications) or a developer-facing code library. Students can think expansively about these definitions and challenge these delineations. Weekly assignments will be given to help guide the design, development and presentation elements of the final project. Students will also be expected to spend time engaging with and responding to the tools built by their peers. Our technical work will be supplemented with theoretical readings from Seymour Papert, Nicholas Negroponte, Buckminster Fuller and others.

STORAGE WARS AND DATA DUMPS: NARRATING DIGITAL ARCHIVES
ITPG-GT 2737
Connor. 2 units.
This course begins with the position that big data makes for poor archives of digital culture. While big data sets are meant to generate conclusive analysis, the best digital archives focus on archiving practices, not objects or files, and allow material to remain open to endless re-performance and reuse. As a result, the most important digital archives have often emerged from artistic practices and internet vernaculars. In this mixed studio/seminar, we will create better digital archives, and re-perform and critique existing ones. We will explore artistic responses to the various pressures on archives: questions of inclusion vs. exclusion, of mass observation vs. individual experience, of collecting objects vs. recording practices, of authenticity vs. re-performance. We will explore case studies such as UbuWeb, the GeoCities archive, and the Archive Team, and we will delve into the work of artists who compile, narrate, and queer archives as part of their practice, including Dragan Espenschied and Olia Lialina, Trevor Paglen, Andrea Fraser, Maryam Ghani, Walid Raad, and Zach Blas.

MAPPING SYSTEMIC RELATIONSHIPS
ITPG-GT 2739
Silverman. 1 unit.
Systems thinking is relational thinking, and the best way to understand systemic relationships is to map them out. In this class we will develop, discuss, and compare a range of mapping (i.e., diagramming) techniques, such as: social ecosystem mapping, analog mapping, concept mapping, causal mapping, influence mapping, and scenario mapping. We will use these mapping techniques to examine social and environmental issues, and the resulting maps will inform our conversations as we consider and critique strategies for effective engagement. No explicit familiarity with systems thinking is required; this class will serve as both introduction for newcomers and augmentation for old hands. Students will work individually and collectively to apply mapping techniques to case studies (provided as text, audio, video) of social and environmental issues. These mappings will challenge students to articulate and clarify both their understandings of complex situations and their hypotheses about affecting change in areas of concern or opportunity. Throughout the course, hands-on exercises will be woven together with introductions to relevant systems theory and discussions of mapping insights.

SPECULATION AS PROCESS
ITPG-GT 2741
Woebken. 1 unit.
The Speculation as Process course is built around ongoing research on futuring methods at The Extrapolation Factory. Over the course of the class, we will develop imagination devices and futuring process followed by an iterative series of rapid investigations, incorporating design-fiction prototyping and re-contextualization of the ideas generated. The class will research new tools and methods for generating speculative concepts with the intention to suggest develop new interactions and tools around emerging scientific research in the area of to be re-contextualized back into New York City (i.e. Finance world, Psychic Reading Salon or Office of Emergency Management). The multiplicity of speculative prototypes aims to develop a new language for engaging with these emerging scientific and technological developments in the efforts for providing a system for situating near-term efforts with future deposts, shape design discussions and ultimately evaluate those developments and influence our collective futures.

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 working individually or in groups of students working on related projects.

EDUCATE THE FUTURE
ITPG-GT 2745
Dorsainville. 2 units
The New York Times reported in the spring of 2014 that fewer High School grads have opted to attend College, halting a trend of increasing matriculation for four plus decades. What is going on? As education in the US experiences a shift from being perceived as the most obvious method of higher social mobility, the viability of Higher Education is in doubt. The product of Higher Education is ripe for upheaval with new thinking in the presence of the digital, mobile, and social media revolutions that have changed many industries this decade. This course will ask you to observe, imagine and create the vision of Higher Education, 1 year, 3 years, 10 years into the future. How will people learn? How will teachers teach? How will you measure your academic success? How will students connect to peers and experts? Who will be able to attend this future? Will higher ed be on your wrist or in a building? Will education be gamified? Our weekly conversation will have voices from people helping to shape and improve education today, with futurists, with designers, and with content creators. We will explore the current education landscape globally. We will restructure education in terms of experi-
ence design, with the goal of improving the experience for the learner. We will discuss how our experiences have motivated our learning. At the end we will design experiences that capture the essences of these visions.

ANIMALS, PEOPLE, AND THOSE IN BETWEEN
ITPG-GT 2746
Zarkow. 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 we represent them is 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 a 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, Deluze, 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.

IN THEIR SHOES
ITPG-GT 2747
Barcia-Colombo. 2 units.
“If you can learn a simple trick, Scout, you’ll get along a lot better with all kinds of folks. You never really understand a person until you consider things from his point of view...until you climb into his skin and walk around in it.”—To Kill a Mockingbird
In Their Shoes is a seven-week production class focused on creating short 360-degree documentary and immersive videos with the goal of creating empathy through virtual reality filmmaking. How does virtual reality allow us to experience unique perspectives on social issues? What are the strengths and weaknesses of this new and provocative technology? How does virtual reality filmmaking change or enhance the traditional documentary format? Is it possible to create compelling stories or points of view in the round? This course will focus on the creation of 360-degree video not for the purposes of amusement and spectacle but rather to inspire compassion and social change. Technically the course will investigate new techniques for 360-degree video and sound recording for portable virtual reality headsets such as the Google Cardboard and Samsung Gear VR. Students will work in small groups to create a fully realized project within the seven-week class period.

FROM PROTOTYPE TO FABRICATION: PLANNING FOR MASS PRODUCTION
ITPG-GT 2749
Krasley. 2 units.
Navigating the world of mass production can be challenging. Prototyping and making one of something for class is pretty straightforward, but what happens when other people want one? How much will it cost to make five of what I made once? How about 50? How about 5000? Where will it be manufactured and with what machines? Questions like these can feel daunting.
This class is for students who have identified a well-defined product idea and/or digital or physical prototype. Coursework will focus on increasing the student’s understanding of how they would attempt to mass produce the product and how much it would cost.” Classes will be a combination of lecture, hands-on work, and student presentations. Between the first and second session, students will be assigned to work through a network manufacturer to complete their BOM and RFQ.
This two session class teaches an approach to planning for mass production. In the first session, we will learn what goes into a Bill of Materials (BOM) and how to structure a request for quote (RFQ). In the second session, we will review student presentations of their results working with sourcing providers and evaluate different options for production against a set of criteria (hypothetical and real).

FUTURE INTERFACES
ITPG-GT 2751
Lobur. 2 units.
Traditional user interface elements, such as buttons, sliders and drop down menus, require computer users to conform to a regime of screen-based and device-driven affordances. In this class we will envision a future where the human mind and body are unshackled by such anachronisms, and language itself extends to include intuitive gestures that can interact directly with the world around us. Using a custom library for gesture and virtual/augmented reality developed at Ken Perlin’s lab, we will examine the roots of sign languages such as ASL, of Chinese logograms, and the ways in which children naturally develop their own languages. We will imagine a future where we will share an immersive, computer augmented reality which we can manipulate and use to communicate visual ideas with each other just as naturally as we use speech and gesture today.

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 key-boards and screens, and much of what we communicate with our bodies gets lost in translation. In Thinking Physically, we work to open ourselves back 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 take a brief look at motion studies and biomechanics. Next, we examine how we use our bodies to relate to each other, 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. Thinking Physically is a hands-on workshop in which we get up and move. Students create experiments
and prototypes (both conceptual and technical) in response to weekly topics and design a body-centric final project based on what they’ve learned. Curated uses of the body (dance, physical comedy, sports, etc.), act as inspiration, but students focus on the everyday as the target user for the projects they create. With a toolbox of sensors, wearable techniques, and rugged interfaces in hand, we capture and provoke full-bodied expression. By acknowledging and extending the body’s impact, we create projects that appeal to the whole physical self.

FUTURE INTERFACES
ITPG-GT 2751
Lab. 2 units.
Traditional user interface elements, such as buttons, sliders and drop down menus, require computer users to conform to a regime of screen-based and device-driven affordances. In this class we will envision a future where the human mind and body are unhackled by such anachronisms, and language itself extends to include intuitive gestures that can interact directly with the world around us. Using a custom library for gesture and virtual/ augmented reality developed at Ken Perlin’s lab, we will examine the roots of sign languages such as ASL, of Chinese logograms, and the ways in which children naturally develop their own languages. We will imagine a future where we will share an immersive, computer augmented reality which we can manipulate and use to communicate visual ideas with each other just as naturally as we use speech and gesture today.

HARDWIRED FOR STORIES OUT LOUD: WHY STORIES MATTER
ITPG-GT 2755
Udby 2 units.
Storytelling may be the “new” thing in technology, but it’s way more than a buzzword. It’s so central to how we learn, communicate, think and invent that we may indeed be hardwired for storytelling. It may also be one of the most important skill you can learn for your career. It is the ability to to communicate your ideas effectively, and be the best spokesperson for those ideas. If you want to be ready and more confident in your presentation skills for Thesis...and the rest of your life...this course is for you. This course is part seminar and part training in the art of how to present your ideas well. In this course, you will: 1. explore what a story is, why stories work 2. design and build a framework based on the cross discipline principles (you tell stories all the time, and have the power to do it well. 3. apply it to the work you are doing—whether representing yourself, your ideas, the things you build or want to build. This seminar examines and deconstructs verbal storytelling as a discipline in its own right. It is an exploration of speaking and storytelling as a fundamental building block of human evolution and innovation. We will look at the learnings from ancient times through modern scientific research—looking at theories attempting to explain what happens physiologically and psychologically when we are moved by a spoken narrative. This is a contextual approach that will focus on both the theory and the application in the marketplace of developing and delivering narrative as it relates to presenting oneself, a product or a service. As such, we seek to understand what drives current trends toward narrative education and storytelling as a competitive advantage in learning, communicating, persuading and influencing. Students will also contribute to designing a collaborative verbal communication template for the class and for the Final Project: a presentation that applies some of the concepts learned to themselves or their projects, products, ventures and/or service concepts.

SPATIAL MEDIA
ITPG-GT 2756
Renfar, Schiffman. 4 units.
Spatial Media explores both the design and technical issues involved in the creation of interactive spaces. Students will examine several specific spaces as sets of interactions and reactions (inputs/output) that can be molded, enhanced, and subverted to create focused narratives. The class will be built around an iterative design process, with an emphasis on building and documenting technical and nontechnical prototypes. Technical topics include vision-based sensing systems, display integration techniques, and interactive graphics programming. Students work in groups to complete two large projects over the course of the semester. 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 interactive media. Since this class involves programming on an intermediate level, a working knowledge of Processing or C is a prerequisite.

INTRO TO 3D PRINTING
ITPG-GT 2757
Chen. 2 units.
3D environments and objects are powerful prototyping tools. This class will introduce the basics of 3D modeling techniques in Rhino and students will learn to create assets for prototyping and 3D printing. The class will take an industrial design approach to design and build with specifications and materials in mind. Students will learn to think, plan, design, and produce well thought out objects to fit their specific needs. (examples: motor mounts, enclosures, wearables etc.)

DESIGN FOR UNICEF
ITPG-GT 2758
Shirky. 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 or 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.

PERFORMING PARTICIPATION
ITPG-GT 2759
Choi. 2 units.
Is there a script behind our participation in everyday events? What are the factors that are engineered into human experience? This class will explore the codes of participation embedded in technological spectacle of daily life by staging experimental happenings. Happening, a term coined by a performance artist Allan Kaprow in the 50s, transforms space as an interface for unconventional situations to occur and a site of confrontation
and stimulation. Contemporary performance artists create work outside the division of staged and timed events, towards art work that seeks to establish sense of affect and presence. This class will explore participation as an artistic medium to create an unconventional performance art piece. The classes will be split between 40% lecture and 60% student participation through physical activities.

**DESIGNING FOR DATA PERSONALIZATION**
ITPG-GT 2761
Skrzyn 4 units.

The world is awash with new data, but how can designers take the next step to make this data more meaningful in people’s day-to-day lives and interactions? Put differently, instead of giving people yet more data and visualizations to interpret, how can we personalize this data to provide simple insights that more intimately connect with what people really care about? In this class, we’ll examine how personalized design can give people more meaningful and pleasant experiences with their data interactions. We’ll explore how new technologies and designs are implementing these personalization strategies and how they’re being successful (or not). The course will cover 5 main topic areas, each with a lecture and studio component: 1. Making (Dry) Data Personal & Playful - Personality and playfulness can go a long way in creating richer interactions around data. We’ll examine how to make seemingly ‘boring’ data interesting through design and personalization strategies. 2. Designing for the Self - It often helps to start by designing for our own problems. We’ll explore how to track and design around a dataset of our own that we’d like to better understand. 3. Re-Contextualizing Everyday Data - Given the sheer number of daily data interactions, there’s so many opportunities to do it better. We’ll explore how to take data we encounter everyday (the weather, food labels, subway delays) and re-contextualize it to give people more pleasant and smarter interactions. Students will learn techniques on how to work with existing Web APIs, how to build and use their own Web APIs (with Node.js and MongoDB), and will implement user-facing designs utilizing p5.js and other Web technologies. Class examples will be presented in Javascript. Javascript tutorials will be assigned as a pre-requisite for those with little to no Javascript experience.

**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 historically (and why), what the experience of interaction with strangers means to the participants, how strangers ‘read’ each other, how they initiate interactions, how they avoid interactions, how they trust each other and how they fool each other. Readings range from seminal works on urban sociology and public behavior (Georg Simmel, Stanley Milgram, Erving Goffman, Jane Jacobs, William H. Whyte, Elizah Anderson) to more lyrical examinations of strangers in cities (Tim Etchells, Italo Calvino, Roland Barthes, Walter Benjamin, Edgar Allan Poe) to recent neuropsychiatric 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 Als, 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.

**DESIGNING PARTICIPATION IN THE NETWORKED ECONOMY**
ITPG-GT 2763
Barry, Wetzl 4 units.

Chances are, your latest project or enterprise features ways for people to “get involved” and “take action.” But what does it mean to truly participate? This class introduces the idea that participation itself, from digital to non-digital, needs to be designed. We will explore collaboration ventures occurring in the knowledge production, transportation, housing, education, food, and finance sectors. We will analyze these models of participation for their social and economic impact, then develop our own participation spectrum and apply it toward crafting new problem statements. Throughout this course, we will explore when technology can serve as a democratizing force, while assessing the limits of virtual participation. Keywords: collaboration, power, facilitation, decision making, community management, network economy, digital labor, platform cooperativism.

*In addition to the survey across sectors, and the development and application of our own spectrum of participation, after mid-term we will spend time getting into the details of online community management and group facilitation. The final project would be to craft a problem statement for a particular issue/sector that clearly articulates a participation design. Problem statements will be delivered to a relevant audience (via PublicLab.org, Medium, others).*

**DIY-VR**
ITPG-GT 2765
Kairalla 4 units.

The field of Virtual Reality is changing almost daily. New products and technologies now give us incredible control over the immersive VR experience, and the vocabulary for VR communication is now being written. Powerful game engines like Unity3D have lowered the bar for VR hobbyists and artists, and modern-day cell phones have all of the components necessary to render convincing VR in real-time. This class will focus on experimental and narrative VR projects. We will look at the history of visual storytelling and art, as well as critical analysis of media, as a starting point for conceiving our VR projects. We will continuously compare older mediums to VR in order to best understand what works well in a VR experience. We will also discuss the history of VR, and look
LEARNING MACHINES
ITPG-GT 2769
Hebron. 2 units
Over the last decade, machine learning has undergone a philosophical Renaissance through the innovation of a set of computational models and algorithms often referred to as Deep Learning. These ideas have led to concrete advancements in long-standing applied domains such as classification and time-series prediction. But the real excitement over Deep Learning lies in its yet untapped potential. This course will introduce some of the core technical concepts within Deep Learning and explore how these emerging capabilities will transform the next generation of computing interfaces such as search engines, intelligent assistants, connected homes and open-world video games. Students will be asked to complete weekly incremental programming exercises, culminating in an applied project that relates the techniques studied in this course to any field of human-computer interaction. We will also explore some of the more abstract insights offered by Deep Learning into vexing phenomenological questions like:

- Why do we replay and reconfigure memories in our dreams?
- Why do we use only a small portion of our brains at any given time?
- Why can we catch a baseball without being able to recite Newton’s equations?
- And most importantly, what defines learning as a phenomenon?

This course will be taught in Python and will expose students to scientific computing and visualization libraries including SciPy and Matplotlib.

MAKING SENSE OF SOCIAL DATA
ITPG-GT 2771
Boyd, Lata. 4 units
Data are created and collected all around us, trails left from interactions in social media, accessible through streams, feeds, APIs, and data-stores. These data are used to power a growing number of services, modeled not only off our own interactions but also interactions of our friends and larger network of connections. While well intended, and many times well functioning, the growing range of uses of systems that algorithmically score content means there are a growing number of unintended consequences and inherent biases. In order to untangle some of these issues, we’ll dive into the literature, while building our own algorithmically-driven data services. In this class we will explore various computational social science approaches to understanding networked users. We’ll collect data by talking to real people, as well as use Python scripts to access data from APIs such as Twitter and Instagram. We’ll learn how to make sense of these different data, touching topics such as qualitative interviewing, content analysis, natural language processing, content classification, authority ranking, and clustering. We’ll also be using a number of open source tools that help us make sense of networks, including Gephi and Python’s networkx library. And we’ll be diving into literature from various fields - including sociology and media studies - to make sense of social data that we gather along the way.

PRODUCT AUTOPTSY
ITPG-GT 2775
Bonann. 2 units
Where do things come from? What are they made of? How do they impact society and the environment? That is what this class is about. Product Autopsy is the process of revealing the hidden life of things: the people, the places, and the ideas that made them possible. Over the course of this half-semester class, students will select personally relevant products or services and disassemble them to reveal their impact. Along the way we will become familiar with the state of the art in impact assessment, including environmental footprinting / Life-Cycle Assessment, social impact assessment, cultural sustainability and operational risk and resilience. Over the course of seven sessions students will prepare a detailed autopsy of their selected products using the most relevant impact metrics and present the results in a mid-term exhibit/review. Projects will be evaluated with an eye toward finding opportunities for radically sustainable alternatives to the way things are made today.
INTERACTIVE TELECOMMUNICATIONS 204

ples from Kali/PwnPi. Selected texts in the wild); and hacking (using computer vision, and capturing media advanced imaging (thermal, IR, aerial, surveillance analysis, and packet sniffing); cookies, browser fingerprinting, network analysis, and packet snifing); advanced imaging (thermal, IR, aerial, computer vision, and capturing ‘media in the wild’); and hacking (using examples from Kali/PwnPi). Selected texts will accompany each set of technologies and we will discuss their implications in class. After developing an understanding of the diversity of surveillance technologies, students will work collaboratively to develop a well researched response to subvert, critique, improve or adapt to the type of surveillance they find most relevant. Through topics covered in this class students will gain a technical understanding of surveillance, security, and privacy enhancing technologies; be able to communicate securely using encryption; and learn how to better navigate the emerging landscape of mass surveillance. A working proficiency with the command line and basic programming techniques is recommended.

CREATIVITY IN THE 21ST CENTURY ECONOMY: PITCHING YOUR PROJECTS AS BRAND-СПОНСORED CONTENT

ITPG-GT 2781 Rosenthal. 1 unit

Traditional advertising is dead. Brands have realized that in order to succeed in the 21st century they need to be associating themselves with cool content rather than hoping people stick around for the ads (they don’t). As such there is a growing opportunity to have brands pay to be associated with your tech savvy, creative media project. In this class we’ll do an overview of this emerging field, discuss some of the different approaches and what typical deals tend to look like, and then dive into your specific projects and discuss ways you can be presenting your work to brands and agencies. This class will take place on two subsequent Saturdays. You should come prepared with an existing project you want to work with. During the week between classes you’ll be expected to prepare both a written and verbal pitch, both of which you will present on the second Saturday to the class and special guests from the industry for feedback.

MEDIATED INTIMACY: CLOSENESS 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 the existing and cutting-edge technologies and 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 theory 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-cam 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.

INNOVATION LAB: EXHIBITS FOR MUSEUMS AND PUBLIC SPACES

ITPG-GT 2783 Preston. 2 units

When you go to a museum or gallery, you pretty much know what to expect — from the shape of the space to the type of exhibits, even the kinds of people you might see. This two-пoint class invites you to be part of a unique, hands-on, experiment to re-imagine a field that’s ripe for disruption and innovation: exhibition design. The Innovation Lab’s goal is to experiment in the intersection of exhibits, museums and public spaces.
Students are expected to push the boundaries of where stories and information are experienced, and to ask how might people engage with content and each other in new and different ways. Participants will work with leading thinkers and practitioners in the fields of exhibit design, media, technology, and beyond. Through open-ended design challenges, studio-style collaboration and rapid prototyping, the Lab is dedicated to wild ideas, hands-on thinking and play, with an eye toward real-world possibilities and applications. Students will be required to maintain an online blog documenting the experience, e.g., report the process for each of the challenges, write reviews of the speakers, and record their project ideas. A final project/presentation is required.

UNDERSTANDING NETWORKS
ITPG-GT 2808
Ige. 4 units
Interactive technologies seldom stand alone. They exist in networks, and they facilitate networked connections between people. Designing technologies for communications requires an understanding of networks. This course is a foundation in how networks work. Through weekly readings and class discussions and a series of short hands-on projects, students gain 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/REST/JSON model exercise

WILDLIFE OBSERVATION TOOLS: INTERACTION IN THE WILD
ITPG-GT 2824
Ige. 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, students are presented with the challenges faced by Professor Anthony Di 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.

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, networking 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.

FOR REALS: TECHNOLOGY AND THE ILLUSION OF AUTHENTICITY
ITPG-GT 2856
Stark. 4 units
This class investigates the murkiest grey areas of authenticity and human perception. Our central question is: what are the minimum requirements for creating an impression of authenticity in an environment, place, character, machine, person or responsive system? Overall, we learn strategies for creating richer and more subtle technology projects that ask users or participants for their contingent acceptance of the project’s reality. Coursework includes weekly readings, field experiments, and short papers. The semester is split into two overarching themes — the first is Humanness. When we attribute human-esque responsiveness or behavioral and emotional characteristics to a non-human, what cognitive processes are we engaging? What are some of the most persuasive signals of humanness, signals that are powerful enough to convey humanness even in the absence of other cues? Topics and readings include: • Establishing a working
definition of authenticity: • The uncanny (Freud); • Theory of mind, intuition, empathy (Selections from The Missing Link in Cognition, on primates); • Dead or Alive (Mary Shelley, Frankenstein; other monsters); • Projection: animism & anthropomorphizing (Sherry Turkle, Pascal Boyer); • Responsive machines (various studies of social and humanoid robots). The second is Identities and environments. What is authenticity of person or of place? By what cues do we attribute 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 paramnesia, Capgras); • Unreality in unreal systems/environments (Coraline, Metal Snake/Py ycho Man [game], Philip K. Dick’s Ubiqu); • Historical hoaxes (case studies including Kaycee Nicole, lg15, Our First Time, Frédéric Boudrin, 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).

PRINCIPLED DESIGN: METHOD & PRACTICE
ITPG-GT 2874
Papadopoulos. 4 units
In the past few years a rigorous dialogue was emerged around “social design”, “design for development”, “design for the Bottom of the Pyramid” (those living on or below $2 dollars a day), or otherwise known as “design for the other 90%”. At the same time the field of interaction design, and indeed design in general, has placed new emphasis on value sensitive design and the user’s “well-being”. Central to both social and interaction design is the notion of the “other” and the importance of empathy, observation, imagination, understanding and iteration as part of the design process. In the first part of the semester we review proposed interaction design methodologies as well as current approaches to social design from the fields of economics, philosophy and policy. In the second part of the semester students are given a list of specific design challenges and design constraints to work with and provide solutions. A feasibility study and demonstration of how their process and proposed solution fit within a larger framework of design occupies the last part of the semester.

MAKING POP-UP BOOKS
ITPG-GT 2884
Pettit, lita. 2 units
This two-unit workshop covers the basics of paper engineering techniques (including folds (symmetrical, asymmetrical, parallel and angle), generations, floating layers, V cuts, dials, and pull tabs) to make designs that pop that can be incorporated into your other work. Weekly assignments and a final project.

DESIGNING FOR DIGITAL FABRICATION
ITPG-GT 2890
Rossin. 4 units
The ability to digitally fabricate parts and whole pieces directly from our computers or design files used to be an exotic and expensive option not really suitable for student or designer projects, but changes in this field in the past 5 years have brought these capabilities much closer to our means, especially as ITP students. ITP and NYU now offer us access to laser cutting, CNC routing, and 3D stereolithography. In this class we will learn how to design for and operate these machines. Emphasis will be put on designing functional parts that can fit into a larger project or support other components as well as being successful on a conceptual and aesthetic level. In this class we will discover methods to design projects on CAD applications for total control of the result, and we will develop algorithmic ways to create designs from software (Processing) to take advantage of the ability to make parts and projects that are unique, customizable, dependent on external data or random. The class will include 3 assignments to create projects using the three machines (laser, router, 3D) and the opportunity to work on a final project.

THE ART OF GRAPHICS PROGRAMMING
ITPG-GT 2901
Hebron. 2 units
In this course, we will study graphics programming as a medium for artistic expression. !

We will look at the technical capabilities and limitations of the OpenGL and GLSL platforms so that we can apply these technologies to our creative work with greater freedom and clarity. OpenGL topics will include: drawing primitives, complex geometries and point clouds; transformations and matrices; perspective and orthographic cameras; lighting and textures. We will also study the GLSL shader language and its application to 2D image processing as well as to the manipulation and stylization of 3D geometries. The course will be taught in C++ and Cinder. There will be weekly programming exercises and a final assignment. Prior experience with C++ and Cinder is not strictly necessary. However, students without prior C++ experience should expect to spend some extra time acclimating to the environment.

PUPPETS AND PERFORMING OBJECTS
ITPG-GT 2915
Benjamin. 2 units
While grocery shopping, have you ever wanted to talk to a cucumber? Make out with a red radish or pet a pizza? You can. Following the idea that puppets are “any performing object” and that objects can be useful as stand-ins for human beings, this class explores anthropomorphism, character development, narrative and performance. Through weekly assignments we will bring life to objects that we create, transform or find. Drawing inspiration from different styles of mainstream and experimental art, entertainment and puppetry we will develop original concepts of our own. Exercises explore a range of technologies and materials, from simple sock puppets to body puppets, mechanisms, robots and animatronics. We’ll spend time looking at how to successfully integrate interactive elements from other realms such as music, physical interfaces, etc. into our performances. This is a hands on 7-week class with a mix of individual and collaborative projects. Performance or puppetry skills are not required. You must bring your imagination and willingness to experiment and come up with creative solutions to class assignments. Students will showcase their best work in the annual Halloween puppet show aka PAPOWEEN.

DESIGNING SOCIAL PLATFORMS
ITPG-GT 2922
Kuiphoff. 4 units
Most social media platforms follow a similar recipe: A user signs up, creates a profile, contributes / shares content, posts comments, builds a reputation, etc. What makes each social media platform
unique is the object of conversation, the intended purpose and the participatory culture that arises from its use. In this course, we will learn how to design and develop a fully functional social media platform using HTML, CSS, jQuery, PHP and MySQL. An emphasis will be placed on creating applications that operate both on desktop computers and mobile devices. In addition, topics related to information architecture, interface design, cloud computing and leveraging existing web services will be discussed. Previous programming experience is helpful, but not required.

**ADVANCED ANIMATION STUDIO**

**ITPG-GT 2923**

**Schwartz. 4 units**

Animation is the magic of giving life to objects through motion. Whether in linear storytelling, or in interactive experiences where another sense of wonder is achieved. Together with visual design, motion can be a powerful tool for storytelling, information visualization as well as for compelling interfaces. This course is focused on advanced animation techniques and principles, to further add character and expression, to animated objects. We learn the differences between linear and real-time, or generative animation, and how we can harness both to create a seamless experience. The discussion includes the integration of such animations, across different kinds of platforms, such as, installation based, web, and mobile. The main tool to be used is Adobe After Effects, and experimentation with code-generated animation using processing is also demonstrated and encouraged. This is a production class, with short studies, and two main projects at mid and end term, required. Prerequisite: is ITPG-GT 2002 Comm Lab: Animation or equivalent knowledge in basic animation and video production.

**COMICS**

**ITPG-GT 2925**

**White. 2 units**

Comics are more than a narrative form they are a communication medium. Using words and images to tell a story is a skill that is applicable to almost everything we do. In this class you will learn the language of traditional comics so you can hone your storytelling ability, and clarity of thought. We will breakdown the sequential narrative process into the techniques necessary to develop a compelling tale and look at how the audience and the medium help to shape the final presentation of our ideas. Students work on several projects to build up their skills that will culminate in the creation of a short feature comic written/drawn/programmed by each student that can be based on a previous assignment. This class does not teach specific programs or programming rather this class provides an opportunity for students to thoughtfully and creatively apply their skills toward specific assignments. You do not need to be a trained artist to take this class you do need to be willing to take chances with your work.

**SCULPTING DATA INTO EVERYDAY OBJECTS**

**ITPG-GT 2935**

**Cheung, Linneweber. 4 units**

This course challenges students to combine Processing, Rhino 3D modeling and digital fabrication towards making an everyday data object. Some examples of everyday data objects might include: an ash tray shaped from lung-cancer statistics, a drinking glass based on clean water depletion, a lipstick case showing the growing number of women in parliament. While the first half of the course will focus on creating 3D data visualizations in Processing and Rhino 3D modeling, the second half will concentrate on integrating Processing and Rhino, as well as fabrication using the laser-cutter and 3D printer.

**COOKING WITH SOUND**

**ITPG-GT 2940**

**Hayes. 4 units**

What is it about the propagation of compressed air waves that gives rise to such a vast panoply of history, culture, ideas and artworks? What exactly does sound consist of, and how can we use (and abuse) it? Utilizing sound in our projects is a lot like cooking: we find and make ingredients, manipulate them, mix them together, bake at 400º, serve. Cooking: With Sound explores the phenomenon of sound from the ground up, investigates its history, practice and potential as a medium for art, communication, and pleasure, and provides students the skills and knowledge for forming and shaping these potentials. Topics include acoustics and the physics of sound (and how a single vibrating string gives rise to music theories around the world), the digitization of sound (and how you can do it yourself with a handful of resistors), sound as art medium and its interpretation and criticism, and the many various tools and techniques for wielding this ephemeral yet eternal wonder.

**PRINTING CODE**

**ITPG-GT 2949**

**Madien. 4 units**

In this course students explore the use of computational techniques to produce physical prints, focusing on the intersection between graphic design and creative coding. Class time will be divided between exploring design topics like colors, grids and typefaces, and applying these towards computational topics like randomization, repetition and generative form. Weekly readings include relevant writings from the history of graphic design (Josef Muller-Brockmann, Paul Rand), articles from the history of computation (Vannevar Bush, Douglas Englebart, Martin Krampen) and everything in between (Sol Lewitt, Edward Tufte, etc). Weekly homework can be produced using the digital printers at NYU’s Advanced Media Studio, however students are encouraged to utilize whatever physical printing techniques they prefer, that being stencils, letter press, silk screen, weaving or home-made printers. The class aims not only to teach the students how to create physical prints via code, but also to have something interesting to say about it. The class requires ICM or similar programming background.

**RENATURED**

**ITPG-GT 2974**

**Zurkowski. 4 units**

“Nature” is a construct that needs to be reexamined. Making work about “nature” can take place anywhere; the entire world is “natural,” while none of it is. “Nature” contains animals, plants, the weather, pollution, people, airplanes, computers, microbes, stars, asphalt, and even unicorns - the agents that comprise our world-view. Students will create public art interventions that focus on urban nature, making new poetics about the natural world and our place within it. We will use the NYU area as our field study station, and make guerrilla (unsanctioned) public art experiments that challenge the dominant assertions about “nature.” Examples of public projects could include protests, street theater, poster campaigns, agit-prop pranks, temporary sculptures and interactive works, and other forms of social practice. The course mixes reading, writing, responses, and public projects. You are expected to iterate and field test your projects every week for several weeks. Selected readings include Epicurus, Bruno Latour, Timothy Morton, Jane Bennett, Kate Soper, and current event writings on climate change, animal con-
sciousness, environmental art, etc. The first part of the course covers new writings in ecology, science studies, and eco-criticism, followed by two areas of focus, each with a public project—Interagents: humans and climate change; Interagents: humans, plants, fungi, and non-human animals. This is a studio class in critical creativity. Technologies are up to the students’ discretion, but might include computers, paper, or dirt. You are encouraged to work in teams. "Renatured" takes this idea as an organizing construct: "Life," the theoretical biologist Lynn Margulis wrote in 1995, "is a network of cross-kingdom alliances.

**POP UP WINDOW DISPLAYS**

ITPG-GT 2956  
Barcia-Colombo. 2 units

In New York City, every storefront window has the possibility to tell a story, spark a conversation or inspire an interaction. Thus workshop will focus on creating innovative interactive pop up installations designed for public window displays. A successful window is one that clearly delivers a message directly to the public. How do we create interactive displays that engage the public with a distinctive voice or style? Over seven weeks, students will concept, prototype and build an interactive experience meant to be installed in a storefront or commercial display. This course will explore lighting, design, and budgeting of durable interactive window installations. Previous fabrication or programming experience is encouraged.

**ALWAYS ON, ALWAYS CONNECTED**

ITPG-GT 2958  
Van Every. 4 units

With their always on and always connected nature, mobile devices (phones and tablets) have become the center of our connected self. They offer us the ability to access the network anywhere at anytime, enabling us to share our experiences and share in the experiences of others. They are also starting to emerge as the hub of an emerging set of smart personal accessories such as watches, glasses and jewelry. In this class, we’ll examine the current state-of-the art in mobile technology and smart devices. We’ll focus on developing applications using Cordova, a set of cross-platform APIs for creating mobile applications with HTML, CSS, and JavaScript as well as various device or accessory SDKs (Google Glass Development Kit).

**BODIES AND BUILDINGS**

ITPG-GT 2959  
van der Meer. 4 units

Why is it so hard to care for our planet and ourselves? We seem hungover from a century of prosperity and ingenuity, unable to invent economic models that create jobs, improve health, and restore the earth. Eager ITP students are better equipped than MBAs to envision and hack our way out of this trap, but often lack an understanding of the mega forces of business, regulation, and bad cultural habits that keep us from saving ourselves. But don’t despair! We’ll get busy, and make things again — but also provide you with conceptual scaffolding upon which to build your work-changing ideas. Our tools of understanding include deep design thinking, and systems thinking. By focusing on two systems in particular: human bodies, and the buildings that humans make, we will examine the environmental and social impacts of the economic systems. Bodies are in trouble right now — despite reaching the peak of productivity the US now leads the world in the rampant growth of chronic diseases that lower life expectancy, and reduce life quality. Buildings are not in enough trouble — they account for the largest source of both electricity consumption (68% of global use) and greenhouse gas emissions (48% of global emissions) in the world. In this course we will discover what Dana Meadows calls “leverage points” as places to intervene that would transform the system as a whole. Areas for investigation include: Bodies: data-driven accountable health care, behavior as the new wonder drug, data liquidity and the patient data movement, and mindfulness vs. the quantified self; Buildings: spimes - the internet of things, LEED, passive houses, benchmarking, failures of the clean-tech revolution, and generative architecture.

**DRAWING ON EVERYTHING**

ITPG-GT 2964  
Martin. 4 units

The objective of this course is to explore analog and digital drawing not only as a static exercise, but also as a tool for performance installation and collaboration. The course will explore different methods for expression and capturing output. Examples include drawing under camcorders, digital projection, digital drawing software, and simple code platforms. Students will gain the skill and confidence to draw in real time using a variety of different mediums, improve their improvising skills, and learn to perform without delay.

**FANDOM**

ITPG-GT 2965  
Fraade-Blanar. 4 units

Fandom is the study of the communities that form around popular culture, whether based on a shared love of Harley Davidson bikes, PBR Beer, Miley Cyrus, or 3D printing. In design, proper fan management can mean the life or death of a project; well-thought-out interactions can lead to hoards of adoring, evangelical users, and bad interaction can spell shame and embarrassment. From Air Jordans to World of Warcraft, this class explores the influences and motivations that separate fans from mere users. We chart the evolution of fan culture as an important social and economic force, from early 16th century religious manias to its recent rebirth as modern-day geek and nerd culture. Along the way we’ll discuss fandom commercialization, appropriation, monetization, and other techniques available to us as creators to get the most out of them.

**HACKING HIGHER ED**

ITPG-GT 2968  
Shirky. 4 units

New communications tools offer the opportunity to improve the accessibility, measurability, convenience, and cost of higher education. Doing so, however, means deciding which goals to design for — Skills transfer? Experiential learning? Personal re-invention? Networking? Certification? — and how those competing goals should be bundled or unbundled. This class will ask students to look at ways to reinvent higher education to increase its accessibility and exceed the current quality of the experience. Students will survey current experiments such as University of the People, Khan Academy, Codecademy, Meetups, TED Talks, General Assembly, and hackercamp spaces. Guest speakers working in this space will join the class discussions. Students will work individually and in groups to imagine re-designed lectures, discussions, student collaboration, assessment, and certification. The final project will be an education module, of the student’s own design and construction, launched to the public for feedback.
PLAYFUL COMMUNICATION OF SERIOUS RESEARCH  
ITPG-GT 2974  
Preston. 4 units  
Exhibition design is the art of marrying experience and information. The best do so seamlessly; the very best surprise and delight you along the way. In this class you will explore the craft of interactive exhibition design through practice. Working in small groups, you will select an NYU researcher whose work is of interest to you and create an interactive experience that presents this research to a broader, public audience. In the process, you will learn to interrogate content and form, audience and environment, medium and message to create a meaningful and playful exhibit experience.

REST OF YOU  
ITPG-GT 2975  
O'Sullivan. 2 units  
We build computers around an illusory image of ourselves. In particular the illusion that our consciousness is the full extent of our experience limits how we might use computers to augment the fuller expression of our lives. This class looks at how we can use computational media to connect with the rest of your existence. The class begins by examining some of the illusions that we operate under and how revisiting those can be helpful. Then we will use sensors to give voice the less represented parts of your body. This class will also serve as a gentle rejoinder to Physical Computing and ICM. Exercises will use biosensors, cameras, logging, mobile tech, data analysis and visualization.

MEDIA, ECONOMICS, AND PARTICIPATION  
ITPG-GT 2994  
Shirky. 4 units  
Making words and images public used to be difficult, complex, and expensive. Now it’s not. That change, simple but fundamental, is transforming the media landscape. A publisher used to be required if you wanted to put material out into the public sphere; now anyone with a keyboard or a camera can circulate their material globally. This change in the economics of communication has 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 to Twitter to fan fiction and lolcats. The course centers on readings and field observation, with three papers due during the course of the term.

INTERNERSHIP  
ITPG-GT 2100,2101  
1-6 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.

FINAL PROJECT — TIER THREE  

THESIS  
ITPG-GT 2102  
Barcia-Colombo, Dillon, Groe, Hechinger, Papadopoulos, Riley, Schrack, 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 NYU Game Center in the Emerging Media Group at New York University Tisch School of the Arts offers an intensive two year graduate studio program and a four year undergraduate program that focuses on games as a cultural form and game design as a creative practice. Organized along a studio model, the programs feature hands-on game creation within a context of advanced historical, critical and theoretical literacy. The program confers a Master of Fine Arts degree and a Bachelor of Fine Arts degree. Established in 2008 the NYU Game Center, opened its doors to the first MFA class in 2012 and the first BFA class in 2015. 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 can guide their studies to focus on game design, game development, programming, visual design, or other concentrations. Both programs culminate in a thesis or capstone 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 several core areas of game design. Note that regardless of primary role all students working on a 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. Game Design: Game design can be system design, interaction design, level design, information architecture, experience flow, playtesting, storytelling, economy balancing, communication, writing, and other aspects of designing the player experience. Game Development: Game development focuses on the fundamentally integrated technical processes of digital game development, by rolling together elements of visual art and design, sound design, music composition, systems design, interaction design and code. 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. 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. 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. The NYU Game Center curriculum also includes courses in audio design, the business of games, games history, and critical play.

**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 begin 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

The NYU Game Center is located in downtown Brooklyn as part of the Media and Games Network or MAGNET, New York University’s hub for digital media and games. The state-of-the-art facility includes dedicated computer labs, hi-tech classrooms and meeting spaces, flexible space for lectures, presentations and exhibitions, a crafting room with laser cutters, plotters and 3D printers, a motion capture studio, audio recording studio, and cutting-edge VR prototype. The Game Center Open Library houses a catalog of over 2500 digital and table top games, spanning over 14 consoles and systems. Its purpose is to provide access to digital and non-digital games within a context of critical analysis and discussion. Students have access to the Game Innovation Lab in the Polytechnic School of Engineering.

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 219 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. 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. MFA 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. MFA students must complete a minimum of 60 credits of graduate coursework. BFA students must complete a minimum of 56 credits of Game Design coursework and a liberal arts General Education requirement of 44 credits. Students are eligible to receive the degree of Bachelor of Fine Arts upon completion of 128 total credits and the submission of a satisfactory senior capstone. Standards and regulations that pertain to the University in general are found beginning on page 241 and should be read in conjunction with this department’s standards and regulations.

Academic Standards and Continuance

Graduate 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. Undergraduate students must maintain a cumulative grade point average of 2.0 to be in good standing; any student falling below 2.0 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 Degrees

Graduate students are expected to complete their coursework within the two years of the program. Undergraduate students must complete all requirements for the degree within eight years of the date of initial matriculation.

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 243.

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.

Full-Time Faculty

A listing of faculty from the Department of Game Design, Emerging Media Group is below. For full biographies on departmental faculty, visit www.tisch.nyu.edu

Naomi Clark
Assistant Arts Professor
B.A., Columbia College

Clara Fernández-Vara
Associate Arts Professor
Ph.D., Georgia Institute of Technology, M.S., Massachusetts Institute of Technology

Bennett Foddy
Assistant Arts Professor
Ph.D., University of Melbourne

Mitu Khandaker-Kokoris
Ph.D., M.S., University of Portsmouth

Frank Lantz
Department Chair
B.F.A, University of Maryland

Matthew Parker
Assistant Arts Professor
M.P.S., New York University

Charles Pratt
Assistant Arts Professor
M.P.S., New York University

Eric Zimmerman
Arts Professor
M.F.A., Ohio State University

PART-TIME FACULTY

Kaho Abe
Jessica Chernega
Robert Daviau

Joost van Dreunen
Geoff Engelstein
Wesley Erdelack
Assaf Eshet
Simon Ferrari
Aaron Freedman
Jesse Fuchs
Vincent LaCava
Chris Makris
Dylan McKenzie
Evans Narcisse
Phoenix Perry
Toni Pizza
Christopher Plante
Nick Ranish
Sarah Schoemann
Matthew Weisse
Robert Yang
Jonathan Zungre

Courses

UNDERGRADUATE COURSES

GAMES 101
GAMES-UT 101
4 units
Games 101 is the foundational course for the NYU Game Center. The focus of Games 101 is game 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.

INTRO TO GAME STUDIES
GAMES-UT 110
4 units
This class is an overview of the field of games that approaches them from several theoretical and critical perspectives. No special theoretical background or prior training is needed to take the course, but to have had a broad practical experience with and basic knowledge of games is a distinct advantage. Also, an interest in theoretical and analytical issues will help. You are expected to actively participate in the lectures, which are dialogic in form, with ample room for discussion.

INTRODUCTION TO GAME DEVELOPMENT
GAMES-UT 120
4 units
Introduction to Game Development is a practical course that introduces students to the methods, tools and principles used in developing digital games. The course of the semester, students will work alone and in pairs to create a series of four digital prototypes or ‘sketches’, culminating in a final polished game building on the lessons learned in the earlier sketches. This is a hands-on, primarily lab-based course, and so the focus is on learning-by-doing rather than on reading and discussion.

GAME DEVELOPMENT: TEAM STUDIO
GAMES-UT 122
4 units
In Game Development Studio, students will work in teams to create a single digital game or other game project. Over the course of the semester, students will brainstorm, research, design, and develop a digital game. The philosophy of the course is learning through doing, and the majority of student work time will be spent in actual design and production, which will be structured and guided by the instructors. This production time will
be supplemented by in-class exercises, readings and discussion, and talks from visiting game developers. At the end of the semester, each group will have produced a playable digital game.

**INTRO TO GAME DESIGN**

**GAMES-UT 150**

4 units

Intro to Game Design is a one-semester course that 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 videogames. 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.

**INTERMEDIATE GAME DESIGN**

**GAMES-UT 151**

4 units

Intermediate Game Design builds on the foundation of Introduction to Game Design to help build students’ understanding of how game design works in a practical context. While Introduction to Game Design acquaints students with basic foundational concepts and ideas, Intermediate Game Design puts those ideas into action across four very different kinds of projects. These projects emphasize the professional context of digital game design.

**INTRO TO PROGRAMMING FOR GAMES**

**GAMES-UT 180**

4 units

Introduction to Game Programming is a course that introduces students to the concepts, problems, and methods of computer programming, and how these apply to the creation of video games. Throughout the semester, groups of students will work on simple games, write up the technical requirements, and implement them on a digital computer using the processing programming language. The course assumes no prior programming knowledge, and is designed to touch on the basic principles of digital design in form of computer code. While there will be an emphasis on programming fundamentals such as variables, functions, loops, and classes, they will be motivated through their use in the design and production of video games.

**INTRO TO VISUAL COMMUNICATION FOR GAMES**

**GAMES-UT 201**

4 units

Introduction to Visual Communication builds a foundation for visual literacy and visual design thinking. The class focuses squarely on the fundamentals of visual communication—line, color, composition, typography, and other basic components of visual design. Although the class takes place in the Game Design department, we will be less concerned with visuals as they are applied to games and instead will look at visual communication across a wide range of disciplines, from visual art to graphic design to web and interface design.

**GRADUATE COURSES**

**GAMES 101**

**GAMES-GT 101**

4 units

Games 101 is the foundational course for the NYU Game Center. The focus of Games 101 is game 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.

**EUROPEAN VIDEO GAMES OF THE 1980S**

**GAMES-GT 103**

4 units

This survey course covers a selection of the video games that were produced and played in Europe in the 1980s and early 90s. During this particularly relevant period, game developers were mostly self-taught hobbyists, who invented mechanics and conventions within the limitations of early home computers. Game creators also had to create their own channels of distribution, in an environment similar to that of current independent developers, but with limited access to digital delivery. The socio-historical and technological context of Europe in the 1980s provides a lens to analyze a corpus of games that is not well known within contemporary American games culture, but which has imposed a powerful influence over contemporary commercial and independent games practice. The course encourages students to play games critically, to understand the different game design strategies as well as technological approaches to developing games, and to develop an understanding of the ways in which European, Japanese and American games diverged through the 1980s and 1990s.

This course is directed to students of game design and game studies, as well as those with an interest in the study of video games as a cultural form and/or digital media history and development.

**GAME STUDIES 1**

**GAMES-GT 110**

4 units

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 STUDIES 2**

**GAMES-GT 111**

4 units

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.

**GAMES & PLAYERS**

**GAMES-GT 112**

4 units

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.
NARRATIVE STRATEGIES IN CONTEMPORARY VIDEO GAMES
GAMES-GT 113
4 units
Narrative Strategies in Contemporary Video Games is 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 acquaintance with the fundamentals of game design, the history of digital game development, or some familiarity with game studies.

GAME STUDIO 1
GAMES-GT 120
4 units
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 STUDIO 2
GAMES-GT 121
4 units
In Game Studio 2, students will work individually or in teams to create a single digital game or other game project. Over the course of the semester, students will brainstorm, research, design, and develop a digital game. The philosophy of the course is learning through doing, and the majority of student work time will be spent in actual design and production, which will be structured and guided by the instructors. This production time will be supplemented by in-class exercises, readings and discussion, and talks from visiting game developers. At the end of the semester, each group will have produced a playable digital game.

PROTOTYPE STUDIO
GAMES-GT 122
4 units
Professional game development frequently involves a ‘rapid prototyping’ phase, wherein developers work feverishly to implement a large number of small ideas to test their potential before embarking on the more rigid and costly processes involved in full production. Many or most of the most famous games in history began with a minimalistic prototype created in less than a week. Prototype Studio is an intensive course which aims to build up a student’s repertoir of fast-prototyping skills and provide the student with invaluable experience in starting and finishing games. The course consists almost entirely in the creation of thirteen playable prototype games, one per week. Each prototype will be confined within a certain genre, conceptual theme, or within unique technical constraints.

NARRATIVE GAME STUDIO
GAMES-GT 123
4 units
The creation of novel storytelling strategies for digital games is one of the key issues in current game development. Narrative games build bridges between dramatic writing for theatre and film and game design, and opens new avenues for new types of writing for digital media. The Narrative Game Studio is a hands-on course that focuses on games that include a strong storytelling component, providing the opportunity to do interdisciplinary work. This course introduces students to the design of narrative games, including conceptualization, foundational narrative design strategies, and writing. Students will learn how to use three different tools/engines to develop narrative games; they will work individually at first and then in teams. The course uses the adventure game genre as a gateway to the general strategies used to incorporate narrative in games.

GAME DESIGN 1
GAMES-GT 150
4 units
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.

GAME DESIGN 2
GAMES-GT 151
4 units
Game Design 2 is a one-semester course that builds directly on the class Game Design 1. Like the introductory course, the focus in the class is the actual creation of several non-digital games. However, Game Design 2 goes quite deep into advanced topics in game design, as students wrestle with more complex and challenging problems, such as formal playtesting procedures, balancing game economies, and designing games for real-world impact. The class will cover both the craft and the culture of making games, and has a particular emphasis on how designers communicate their ideas, with multiple assignments and exercises focused on the visual communication of dynamic systems. Although most of the projects will take the form of non-design, the course will address the application of ideas and procedures to digital games.

BOARD GAME DESIGN
GAMES-GT 152
4 units
Board game design is a one-semester course for students who want to dig deeper into table-top games, from design to history to manufacturing. The first half of the course looks at the world of mass market games, which focus heavily on commercials, trends, plastics, licenses, low prices, and casual rules. The second half focuses on hobby games, designed for the dedicated game player, and the different styles of games in that world. The course is hands-on with at least one published game played in every class. There are multiple assignments where students bring these concepts to life through their own designs. Throughout the course, there is a focus on understanding players and designing games for a target audience.

VISUAL DESIGN FOR GAMES
GAMES-GT 201
4 units
What would a better understanding of visual design add to our games? What creative strategies can we employ to make our games deeply immersive and enjoyable? What are the processes involved in solving visual design challenges? How can visual design and art direction be used to trigger strong emotional responses? This course will explore all aspects of visual design in games, providing students experience using various visual design strategies and methods that can be applied to projects both large and small. Students will learn how to design Characters, Environments, Graphic User Interfaces, Heads-Up Displays, Logos, In-Game Messages, and how to make these design elements move and behave in meaningful ways.
INTRO TO GAMES JOURNALISM
GAMES-GT 221
4 units
Intro to Games Journalism is a one-semester course that explores both the history and practical application of games journalism. The focus of the class is to help students understand how and why games journalism serves the people who play, make, market and publish games. Students will be asked to develop an understanding of the industry’s history. They will have a chance to meet and interview important members of the games press. Students will also practice a variety of journalistic tasks, including writing a feature, blogging news and live-streaming gameplay. Although the focus of the class is to introduce students to the perspective of a games journalist, they will also learn how to pitch stories and write self-promotional emails on behalf of their own games.

TOY DESIGN
GAMES-GT 232
4 Credits
Toy Design is a one-semester hands-on class that integrates major aspects of classic product design process with an emphasis on designing physical toys and playful experiences.

The class will begin with an overview on the toy industry through its history and development culture. A series of short projects and a set of lectures will allow the students to learn about the core values of a good playing object.

As a tribute to Alexander Calder’s 1926 circus, our main assignment will focus on the amazing world of the circus and address the students as a traveling company of design-performers.

Typically, a plaything creator will not be a part of the final commercial toy but only involved in the back-stage design process. During this Course’s experimental process, students will take an active part in the final results and will have the chance to orchestrate their creations. The course is conceived in order to reflect human feeling and imagination and will empower the group for a Gestalt outcome with a whole that is greater than the sum of its parts.

BIZ LAB
GAMES-GT 301
4 units
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.

CODE LAB 1
GAMES-GT 302
4 units
Processing is a great tool for learning the fundamentals of programming. Based on Java, one of the most popular programming languages, Processing simplifies Java to help creatives to develop programming literacy. With the mission of allowing visual artists develop interactive systems, Processing provides a language, libraries, and a development environment. You can use it to export applications for the Web, Windows, Mac OSX, Android, and Linux. Processing is completely free and open source. Many game developers learned to program with it and the concepts it teaches are useful for many programming languages and game engines. We will explore Processing beyond the Processing IDE, working with Processing in Eclipse, peeling back a layer to see how professional developers work with Processing and Java.

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.

CODE LAB 2
GAMES-GT 303
4 units
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.

Over the course of the class, students will be given several versions of classic games (Pong, Space Invaders, Asteroids, etc.) that are incomplete or have an obvious bug. They will learn to read the code, identify how to correct the issue with the game, and then eventually modify it to make their own new version of the game. These skills are essential to work with code from other developers, whether they are members of the same team, open source projects, or examples provided in tutorials and readings.

VLAADA CHVATIL AND THE MODERN STRATEGIC BOARDGAME
GAMES-GT 401
2 units
Vlada Chvátíl is one of the world’s most renowned and influential boardgame designers. He has designed everything from the colorful map-traversal game Travel Blog to the epic civilization simulation Through The Ages, yet running through all of his games is a signature style: cerebral, funny, and exuberantly maximalistic. Chvátíl’s work is deeply influenced by the “hot” medium of computer games yet highly aware of the peculiar strengths of his chosen “cool” medium. His games successfully synthesize the tabletop dialectic of the last two decades: “Eurogames”, with their emphasis on elegance, strategy, and clarity, and “Ameritrash”, with its emphasis on theme, direct interaction, and drama.

This course will examine his work through the lens of another influential designer: Richard Garfield, creator of Magic: The Gathering, Netrunner, and other best-selling games. His recent textbook, Characteristic of Games, (co-written with Skaff Elias and Robert Gutsche,) is a landmark work in formal game analysis. We will use Garfield’s conceptual frameworks and formal vocabulary to illuminate the important qualities of Chvátíl’s work.

This course uses close analysis, discussion, readings, and papers, to enable students to master the challenging art of critical play – the ability to appreciate and articulate the unique aesthetic qualities of games.

DIVERGENT EXPERIMENTS: ROLEPLAYING GAMES ON THE MARGINS FROM DUNGEONS TO DO…
GAMES-GT 402
2 units
Dungeons & Dragons, first published in 1974, remains one of the most unavoidable influences on authored games; concepts it popularized, from the mechanics
of hit points and “leveling up” to themes of conflict-ridden exploration in detailed fantasy worlds, have spread from the tabletop role-playing games that flourished in Dungeons & Dragons’ wake to first-person shooters, massively multiplayer online games, and even games on social networks intended for the broadest of audiences. In the roots of tabletop role-playing games, we can also find the beginnings of other, less widely adopted currents of experience and design: collaborative storytelling structured by process and rules; game dynamics that steer towards moral dilemmas that intertwine with competitive and cooperative mechanics; asymmetrical power structures that assign participants very different roles and blur the line between player and designer; and many more.

This course will examine the history, practice, and current state of the art of independent role-playing games, focusing on non-digital roleplaying games generally played by two or more participants in person. Selected games will be played in class as well as assigned for out-of-class play, and will emphasize works that explore themes, mechanics, and play dynamics beyond the most familiar and popular forms of fantasy role-playing game.

INTRO TO STARCRAFT
GAMES-GT 403
2 units

This class will involve the development of a high level understanding of the real-time strategy game, Starcraft 2, including optimizing early gameplay, mastering tactical maneuvers and strategies, and real-time strategic decision making. At the same time it will touch on the development of the industry of e-sports and the design of high-level multiplayer games. Finally, the class will emphasize honing the universally valuable skills of critical thinking, mental discipline, and understanding complex systems and data in real-time, the very skills that make for a world class Starcraft player.

MODERN TABLETOP GAME LITERACY
GAMES-GT 404
2 units

Board game design is a one-semester course for students who want to dig deeper into table-top games, from design to history to manufacturing. The first half of the course looks at the world of mass market games, which focus heavily on commercials, trends, plastics, licenses, low prices, and casual rules. The second half focuses on hobby games, designed for the dedicated game player, and the different styles of games in that world. The course is hands-on with at least one published game played in every class. There are multiple assignments where students bring these concepts to life through their own designs. Throughout the course, there is a focus on understanding players and designing games for a target audience.

THESIS
GAMES-GT 1001
8 units

Thesis 1 is the first of two related courses, Thesis 1 and Thesis 2, in which Game Center 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. A thesis project can take many forms, including a digital game, a game that exists off the computer, such as a card game or a sport, a game that combines digital and non-digital components, such as a game that is played in real spaces incorporating the use of smartphones, a series of smaller games that represent the exploration of a set of related ideas, a game-related website, curated exhibition, or other criticism-oriented project, and a traditional research paper.

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.

THESIS 2
GAMES-GT 1002
8 units

Thesis 2 is the second of two related courses, Thesis 1 and Thesis 2, in which Game Center 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.
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.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 Tisch School of the Arts Web site at admissions.nyu.edu. Students wanting specific information on the Tisch School of the Arts may email Tisch.Recruitment@nyu.edu.

Applicants who are neither U.S. citizens nor permanent residents should also see page 224.

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 223.

THE UNDERGRADUATE ADMISSION PROCESS
All candidates for undergraduate admission to the University should apply online and submit 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. The Common Application will not be processed without the 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; w w w .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 32 bars each of two songs, one song must be from the 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 admissions.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.


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 and 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 to Slideroom.

Part 2. Leadership and 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 to Slideroom.

Part 3. Personal 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.

FORMAT: Up to four typed, double-spaced 8.5” x 11” pages. Save as a PDF to upload on to Slideroom.

Part 4. Artistic Influences—How has a film, play, book, television series, painting, music or other significant work of art inspired or influenced your own work or the way you look at the world? Please discuss this in three hundred words or less, no more than one, typed double-spaced page. You may discuss more than one influence provided that you do not exceed the word limit. (Save as a pdf and upload to tischfilmandtv.slideroom.com.)

Part 5. Creative Submission—A creative submission that shows visual storytelling and imaginative expression of thought. Choose ONE of the following:

a. 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 (a 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.

Exact credits must be specified; the applicant must be the principal creative force of the creative work submitted. Please make sure your name and date of birth or University ID number are on all pieces of portfolio materials you upload.


Successful candidates to the Department of Photography and Imaging are passion-
ate 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 these images can be non-photo-based. 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.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 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, M I)
   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).


You must prepare a creative portfolio and submit via the institute’s online application system, Slideroom. Please note that, upon submitting your final 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, www.tisch.nyu.edu. 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, arrange, programmer, location of recording, date of recording, full list of performers, and software used (100 words or less; .pdf format; proper title: lastname_firstname_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, internship, 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: lastname_firstname_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: lastname_firstname_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: lastname_firstname_playlist.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.

Performance Studies: 721 Broadway, 6th Floor, New York, NY 10003, 212-998-1620, email: performance.studies@nyu.edu

Please see admissions information at www.tisch.nyu.edu

NYU Game Design: 2 Metrotech Center, 8th Floor, Brooklyn, NY 11201, 646-997-0708, email: gamecenter@nyu.edu

Please see admissions information at www.tisch.nyu.edu

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 www.tisch.nyu.edu.

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/financial.aid. 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 by 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.nyu.edu/financial.aid/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 not 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 Federal Student Aid (FAFSA) as early as October 1 and no later than February 15.

TRANSFER APPLICANTS
A student may transfer from another college in September, with the exception of Film and Television applicants. Transfer students admitted to Film and Television must begin their studies during one of the two summer sessions. (See the Undergraduate Admission Process, page 220.) Credit will be granted for most collegiate work completed with a grade of C or better within the past 10 years that satisfies degree requirements and that falls within the residency requirement, with the exception of certain courses of a vocational nature or courses not consistent with the educational objectives of the Tisch School of the Arts. Within these provisions, applicants from regionally accredited colleges are eligible for admission.

Except where specifically noted, the general procedures described for entering freshmen also apply to all applicants seeking to transfer from other regionally accredited two-year and four-year institutions. Transfer applicants must submit official credentials from all institutions attended, including secondary school transcripts. Transfer applicants who took the SAT or ACT examinations while in high school should submit their test results as part of their application.

Transfer applicants who did not take these examinations while in high school and have been in college less than one year must follow the testing requirements, listed on the admissions Web site at admissions.nyu.edu. An audition, interview, or creative portfolio is required for all programs.

Specific entrance requirements for each department, such as auditions, interviews, and creative portfolios, are described in the Undergraduate Admission Process section (page 219).

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.

**CHANGE OF MAJOR WITHIN THE TISCH SCHOOL OF THE ARTS**

Tisch students who wish to change their major within the Tisch School of the Arts must file a Change of Major Application with the Tisch Office of Student Affairs, 726 Broadway, 2nd Floor. Students applying for a change of major must meet the admission requirements of the new department. This will involve an audition or submission of a portfolio. Students must be enrolled in the department to which they were originally admitted for one full year before they can change their major to another department. The change of major application can be found at: http://tisch.nyu.edu/student-affairs/forms

**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 to take the test may be made by telephoning 212-998-7040.

In lieu of the TOEFL, acceptable results on the IELTS (International English Language Testing System) examination administered by the British Council will also be considered. For information on this test, visit the Web site at www.ielts.org.

Financial documentation is not required when filing an application. If the applicant is accepted, instructions for completing the Application for Certificate of Eligibility (AFCOE) online will be included in the acceptance packet. Appropriate evidence of financial ability must be submitted with the AFCOE to the Office for Global Service in order for the appropriate visa document to be issued. If the applicant’s studies are being financed by means of his or her own savings, parental support, outside private or government scholarships, or any combination of these, he or she 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/oiss/documents/tutorialHome/index.htm.

See also Office for Global Services (OGS), page 250.

**READMISSION OF FORMER UNDERGRADUATE STUDENTS**

Any former Tisch student wishing to return to the school who has been out of attendance between one term to 5 years without an 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 www.tisch.nyu.edu. 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 institution(s) 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.

**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.scp.nyu.edu/ali.
1. 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.

2. 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).

3. In order to receive credit for a score of 4 or 5 on Chinese 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.

4. Credit received for the Environmental Science exam does not count toward the major or minor in environmental studies.

5. Credit received for the German Language exam does not reduce the number of courses required for the German major.

6. 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.

7. 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 total number of courses required for the major or minor. AP credit does not apply to ECON-UA 5.

8. 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 the Director of the Spanish Language Program.

9. 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.

10. 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.

11. Credit can count as an elective toward the history major but not toward the history minor.

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ADVANCED PLACEMENT EQUIVALENCIES

<table>
<thead>
<tr>
<th>AP Examination</th>
<th>Grade</th>
<th>Units</th>
<th>NYU Course Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art History</td>
<td>4, 5</td>
<td>4</td>
<td>ARTH-UA 1 or ARTH-UA 2</td>
</tr>
<tr>
<td>Biology</td>
<td>4, 5</td>
<td>8</td>
<td>BIOL-UA 11, 12/BIOL-UA 13, 14</td>
</tr>
<tr>
<td>Calculus AB</td>
<td>4, 5</td>
<td>4</td>
<td>MATH-UA 121</td>
</tr>
<tr>
<td>Calculus BC</td>
<td>4, 5</td>
<td>4</td>
<td>MATH-UA 121</td>
</tr>
<tr>
<td>Calculus BC</td>
<td>5, 8</td>
<td>5</td>
<td>MATH-UA 121, 122</td>
</tr>
<tr>
<td>Chemistry</td>
<td>4, 5</td>
<td>8</td>
<td>CHEM-UA 101, 102/</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>CHEM-UA 109, 110</td>
</tr>
<tr>
<td>Chinese Language</td>
<td>4, 5</td>
<td>4</td>
<td>EAST-UA 204</td>
</tr>
<tr>
<td>Computer Science A</td>
<td>4, 5</td>
<td>4</td>
<td>CSCI-UA 101</td>
</tr>
<tr>
<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>
<td>4</td>
<td>No course equivalent</td>
</tr>
<tr>
<td>English Language</td>
<td></td>
<td></td>
<td>No course equivalent</td>
</tr>
<tr>
<td>Environmental Science</td>
<td>4, 5</td>
<td>4</td>
<td>No course equivalent</td>
</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>French Literature</td>
<td>4, 5</td>
<td>4</td>
<td>FREN-UA 115</td>
</tr>
<tr>
<td>German Language</td>
<td>4, 5</td>
<td>4</td>
<td>GERM-UA 4</td>
</tr>
<tr>
<td>Human Geography</td>
<td></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>
</tr>
<tr>
<td>Latin Literature</td>
<td>4, 5</td>
<td>4</td>
<td>No course equivalent</td>
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<tr>
<td>Latin: Vergil</td>
<td>4, 5</td>
<td>4</td>
<td>CLASS-UA 66</td>
</tr>
<tr>
<td>Macroeconomics</td>
<td>4, 5</td>
<td>4</td>
<td>ECON-UA 17</td>
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<tr>
<td>Microeconomics</td>
<td>4, 5</td>
<td>4</td>
<td>ECON-UA 21</td>
</tr>
<tr>
<td>Music Theory</td>
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<td>No course equivalent</td>
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<tr>
<td>Physics B</td>
<td>5</td>
<td>10</td>
<td>PHYS-UA 11, 12</td>
</tr>
<tr>
<td>Physics C—Mech</td>
<td>5, 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</td>
<td>PHYS-UA 12, 81, 82, or 93</td>
</tr>
<tr>
<td>Politics (U.S. Government and Politics)</td>
<td>4, 5</td>
<td>4</td>
<td>No course equivalent</td>
</tr>
<tr>
<td>Politics (Comp. Gov’t)</td>
<td>4, 5</td>
<td>4</td>
<td>No course equivalent</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>
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<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, 4</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>
<td></td>
<td></td>
<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>
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 www.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.special.info@nyu.edu.

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 revaluation 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 while 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/cls/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 nonrefundable 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, 665 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.

Graduate:

M.F.A., M.P.S., M.A. (Arts Politics, Moving Image Archiving and Preservation)

Dan Sandford, Director
Office of Graduate Admissions
Tisch School of the Arts
New York University
726 Broadway, 2nd Floor
New York, NY 10003
212-998-9198
E-mail: tisch.gradadmissions@nyu.edu
Web site: www.tisch.nyu.edu

Applicants seeking entry to the departments of Performance Studies and Cinema Studies (M.A. and Ph.D. degrees) should see page 228.

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 visit the Office of Graduate Admissions at the above address or inquire thought email. Walk-ins are welcomed. Monday to Friday, 9:00 a.m. to 5:00 p.m.

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 postsecondary academic transcripts. Supporting credentials including tran-
scripts, the personal statement, the résumé, 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 Telecommunications Program, and the Musical Theatre Writing Program should deliver by electronic means all required creative materials such as portfolios, writing samples, design pieces, musical compositions, and other creative materials directly to the appropriate department by mail or through a content provider service by the stated deadline.

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. Scores must be reported through the Educational Testing Service. The GRE code number for the Tisch School of the Arts is 2557.

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 records of the school and are not returned or duplicated for any purpose. All документов подаются в поддержку заявок и становятся частью постоянных записей в университете и не возвращаются или дублируются для любого другого назначения. Все документы, включая окончательные переводы документов, остаются в университете и не возвращаются.

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 graduate study as described above in the Admission Process section. Academic credentials should be presented preferably in English or accompanied by certified translation.

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 one of the following four testing organizations:

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, 9653, to expedite processing, international students may upload their own copy of the TOEFL results to the Office of Graduate Admissions with the application materials provided the official copy is sent by ETS 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. The American Language Institute test (ALI), www.sps.nyu.edu/academics/departments/ali.html

4. Pearson Test of English, Pearson PTE. For more information visit pearsonpte.com

Because English proficiency is essential to a student's success, candidates may need to undergo further English proficiency testing prior to full evaluation for admission. The school reserves the right to require noncredit English courses to be taken prior to, or in conjunction with, academic coursework 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 the 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 250.

The American Language Institute

The American Language Institute of the School of 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 conservatory 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 contact to The American Language Institute, School of 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.sps.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 online application from the Office of Graduate Admissions via e-mail at tisch.gradadmissions@nyu.edu. Applicants for readmission must complete and submit the application prior to the semester in which they wish to return. 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; revalidatiation 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. Readmitted students should also be aware of accrued charges in connection with maintenance of matriculation, fees, lab, fees, and other changes normally assessed for candidates completing thesis or thesis project requirements. Please consult page 241 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:

- Graduate Acting: January 1
- Graduate Arts: January 1
- Graduate Cinema Studies: December 1
- Graduate Dance: January 1
- Design for Stage and Film: January 1
- Graduate Dramatic Writing: December 1
- Dual M.B.A./M.F.A. degree Program in Film Producing: December 1
- Dual M.F.A./M.A. degree Program in Dance and Dance Education: January 1
- Interactive Telecommunications: December 1
- Games Design: December 1
- Graduate Kanbar Institute of Film Production: December 1
- Interactive Telecommunications: December 1
- Moving Image Archiving and Preservation: December 1
- Graduate Musical Theatre Writing: February 1
- Performance Studies: December 1

FINANCIAL AID

APPLICATION

Prospective applicants interested in receiving financial aid should consult the financial aid section beginning on page 237.

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). Applicants are strongly encouraged to file the FAFSA 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. Likewise, applicants can access the FAFSA directly at Fafsa.org.

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 226.

*Subject to change. Consult current application.

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Graduate: M.A., Ph.D.

Dan Sandford, Director
Office of Graduate Admissions
Tisch School of the Arts
New York University
726 Broadway, 2nd floor
New York, NY 10003
212-998-1918
E-mail: tisch.gradadmissions@nyu.edu
Web site: www.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 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.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 Department of Performance Studies is made some time after February 1 and usually no later than March 15.

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
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 and be accepted provisionally into the program of the school. 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 Master's level, the Department of Cinema Studies can accept part-time students. Admission is granted for the fall term only. 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 on-line application from the Office of Graduate Admissions via e-mail at Tisch.gradadmissions@nyu.edu. Applicants for readmission must complete and submit the application prior to the semester in which they wish to return. 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; revalidation 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
Readmitted students should also be aware of accrued charges in connection with maintenance of matriculation, fees, lab, fees, and other changes normally assessed for candidates completing thesis or thesis project requirements. Please consult page 227 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 237. 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). 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](http://www.nyu.edu/financial.aid). Likewise, applicants can access the FAFSA directly at [fafsa.org](http://fafsap.org).

**APPLICANTS WITH INTERNATIONAL CREDENTIALS (M.A., PH.D.)**

Please refer to page 224.
# Tuition, Fees, and Expenses


Following is the schedule of fees established by the Board of Trustees of New York University for the year 2015-2016. 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](http://www.nyu.edu/bursar/paymentdeadlines). Information from the Office of the Bursar is available online at [www.nyu.edu/bursar](http://www.nyu.edu/bursar). The Office of the Bursar is located at 25 West Fourth Street. Checks and drafts are to be drawn on the order of New York University. Checks and drafts should be drawn to the order of the Bursar and the Office of the University Registrar has confirmed eligibility.

The following is an explanatory schedule of fees for 2015-2016.

### B.A., B.F.A.

**Tuition for Full-Time Study 2015-2016**

<table>
<thead>
<tr>
<th>Term</th>
<th>Fee per Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall term 2015</td>
<td>$470.00</td>
</tr>
<tr>
<td>Spring term 2016</td>
<td>$470.00</td>
</tr>
</tbody>
</table>

**Nonreturnable registration and services fee**

| Per Term               | $1,236.00 |

### M.F.A., M.P.S., AND M.A.

**Tuition for Full-Time Study, 2015-2016**

<table>
<thead>
<tr>
<th>Term</th>
<th>Fee per Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall term 2015</td>
<td>$2,498.00</td>
</tr>
<tr>
<td>Spring term 2016</td>
<td>$2,498.00</td>
</tr>
</tbody>
</table>

**Nonreturnable registration and services fee**

| Per Term               | $1,633.00 |

### Part-Time Study, 2015-2016

<table>
<thead>
<tr>
<th>Term</th>
<th>Fee per Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall term 2015</td>
<td>$20.00</td>
</tr>
<tr>
<td>Spring term 2016</td>
<td>$20.00</td>
</tr>
</tbody>
</table>

**Nonreturnable registration and services fee**

| Per Term               | $120.00 |

### 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 of New York University 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](http://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/cheque](http://www.nyu.edu/bursar/cheque)), or by mail. Information from the Office of the Bursar is available online at [www.nyu.edu/bursar](http://www.nyu.edu/bursar). Checks and drafts should be drawn on 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.

Tuition, per credit $1,563.00

Fall term 2015:
Nonrefundable registration and services fee, first credit $470.00

Nonrefundable registration and services fee, per credit, for registration after first credit $66.00

Spring term 2016:
Nonrefundable registration and services fee, first credit $470.00

Nonrefundable registration and services fee, per credit, for registration after first credit $66.00

Maintenance of matriculation, per term (Cinema Studies and Performance Studies only) $1,608

International Student fee (if in F1 or J1 status), per term $90.00

Late payment of tuition $25.00

Foreign Language Proficiency Examination (per exam) $25.00

Microfilming and binding of the dissertation $100.00

Copyright of dissertation (optional) $45.00

SPECIAL FEES APPLICABLE TO ALL NEW YORK UNIVERSITY STUDENTS

Basic Health Insurance Benefit Plan1,2,3 (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 $2,170.00

Fall term $840.00

Spring term (coverage for the spring and summer terms) $1,330.00

Summer term (only for students who did not register in the preceding spring term) $589.00

Comprehensive Health Insurance Benefit Plan1,2,3 (international students are automatically enrolled; all others can select):

Annual $3,353.00

Fall term $1,297.00

Spring term (coverage for the spring and summer terms) $2,056.00

Summer term (only for students who did not register in the preceding spring term) $909.00

Stu-Dent Plan (dental service through NYU’s College of Dentistry)

Primary member $240.00

Partner $240.00

Dependent (under age 16) $85.00

Renewal membership $195.00

Penalty fee (if permitted to register) $20.00

Late registration fee commencing with the second week of classes $20.00

Undergraduate $50.00

Graduate $25.00

Late registration fee commencing with the fifth week of classes $50.00

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 nonrefundable production fee per semester $416.00
2. Each student must pay nonrefundable equipment insurance fees for designated courses per semester $99.00
3. Each student must pay nonrefundable liability insurance fees per semester $52.00
4. Media fee $19 per credit

The above fees are estimated for the 2015-2016 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

1 Waiver option available.
2 Students automatically enrolled in the Basic Plan or the Comprehensive Plan can change between plans. Waiver 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 2015-2016 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.

**Drawing, painting, and drafting materials (estimated cost) for graduate students:**
- 1st year: $2,000
- 2nd year: $2,000
- 3rd year: $3,000

**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 (subject to annual increase)

3. Mandatory nonreturnable equipment insurance fee, per semester: $95.00 (subject to annual increase)

4. Mandatory nonreturnable liability insurance fee, per semester: $56.00 (subject to annual increase)

**Note:** Laboratory fees (except for cinema studies) will increase commensurately with tuition.

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**Estimate of Expenses for Full-Time Entering Undergraduate Tisch Students for 2015-2016**

<table>
<thead>
<tr>
<th></th>
<th>Those Living in a Residence Hall</th>
<th>Those Living at Home</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition and mandatory fees</td>
<td>$49,962.00</td>
<td>$49,962.00</td>
</tr>
<tr>
<td>School based fees</td>
<td>$500.00</td>
<td>500.00</td>
</tr>
<tr>
<td>Housing and dining1</td>
<td>17,580.00</td>
<td>2,270.00</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>2,000.00</td>
<td>2,000.00</td>
</tr>
<tr>
<td>Transportation</td>
<td>varies</td>
<td>varies</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$71,142.00</td>
<td>$55,832.00</td>
</tr>
</tbody>
</table>

1 Based on double occupancy and 19 meal-per-week dining plan.


<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition (includes a nonreturnable registration and services fee of $1,236.00 p/sem.)</td>
<td>$52,194.00</td>
<td></td>
</tr>
<tr>
<td>Campus Housing1</td>
<td></td>
<td>$21,112.00</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td>$73,306.00</td>
</tr>
</tbody>
</table>

1 Based on Single Room (private room in suite) for the 2015-2016 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/paymentplans or contact (212) 998-2806.

Maintenance of Matriculation for M.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 fee 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 40 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 20 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.

### Fall and Spring Undergraduate Refund Schedule

The following schedules are based on the total applicable charges for tuition. Refund schedules for all terms can be found at the Bursar website: www.nyu.edu/bursar/refunds/schedule.html.

#### Refund Schedule For Fall and Spring—Undergraduate

**Dropping Courses But Remaining Enrolled**

<table>
<thead>
<tr>
<th>Date Range</th>
<th>Refund Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prior to 9/03/2015</td>
<td>100% of Tuition &amp; Fees</td>
</tr>
<tr>
<td>9/03/2015 to 9/08/2015</td>
<td>100% tuition only</td>
</tr>
<tr>
<td>9/9/2015 to 9/15/2015</td>
<td>70% tuition only</td>
</tr>
<tr>
<td>9/16/2015 to 9/22/2015</td>
<td>55% tuition only</td>
</tr>
<tr>
<td>9/25/2015 to 9/29/2015</td>
<td>25% tuition only</td>
</tr>
<tr>
<td>9/30/2015</td>
<td>NO REFUND</td>
</tr>
</tbody>
</table>

Please note that ALL fees (including school related fees) are non-refundable after the Second Calendar Week of the semester.

#### Refund Schedule For Fall and Spring—Graduate and Undergraduate

**Making a Complete Semester Withdrawal**

<table>
<thead>
<tr>
<th>Date Range</th>
<th>Refund Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prior to 1/26/2016</td>
<td>100% of Tuition &amp; Fees</td>
</tr>
<tr>
<td>1/26/2016 to 1/31/2016</td>
<td>100% tuition only</td>
</tr>
<tr>
<td>2/1/2016 to 2/8/2016</td>
<td>70% tuition only</td>
</tr>
<tr>
<td>2/9/2016 to 2/14/2016</td>
<td>55% tuition only</td>
</tr>
<tr>
<td>2/15/2016 to 2/21/2016</td>
<td>25% tuition only</td>
</tr>
<tr>
<td>2/23/2016</td>
<td>NO REFUND</td>
</tr>
</tbody>
</table>

Please note that ALL fees (including school related fees) are non-refundable after the Second Calendar Week of the semester.

#### Fall 2015

- **First Day of Class:** September 2, 2015
- During the first two weeks of classes: 100% tuition and fees (Prior to September 16)
- After the first two weeks of the semester: NO REFUND (September 16 forward)

#### Spring 2016

- **First Day of Class:** January 26, 2016
- During the first two weeks of classes: 100% tuition and fees (Prior to February 9)
- After the first two weeks of the semester: NO REFUND (February 9 forward)

#### Fall 2015

- **First Day of Classes:** September 2, 2015
  - Prior to 9/03/2015: 100% of Tuition & Fees
  - 9/03/2015 to 9/08/2015: 100% tuition only
  - 9/9/2015 to 9/15/2015: 70% tuition only
  - 9/16/2015 to 9/22/2015: 55% tuition only
  - 9/25/2015 to 9/29/2015: 25% tuition only
  - 9/30/2015: NO REFUND

#### Spring 2016

- **First Day of Classes:** January 25, 2016
  - Prior to 1/26/2016: 100% of Tuition & Fees
  - 1/26/2016 to 1/31/2016: 100% tuition only
  - 2/1/2016 to 2/8/2016: 70% tuition only
  - 2/9/2016 to 2/14/2016: 55% tuition only
  - 2/15/2016 to 2/21/2016: 25% tuition only
  - 2/23/2016: NO REFUND
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.

The Office of Financial Aid Online

Please visit Financial Aid and Scholarships at www.nyu.edu/financial.aid for complete details about the information summarized here. Particular attention should be given to (1) Types of Financial Aid (for scholarships, grants, loans) and (2) Applications and Forms; these topics are located on the navigation bar.

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: |  |
|-----------------------------------|  |
| **CSS Profile**                   | **Noncustodial Profile** (or NCP Waiver Request) | **FAFSA** |
| All applicants                    | All applicants whose parents have separated, divorced, or are unmarried and do not live together | All domestic and eligible non-citizens |
| Early Decision I (ED1)           | November 15                                   | February 15 |
| Early Decision II (EDII)         | January 15                                    | February 15 |
| Regular Decision                 | February 15                                   | February 15 |

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 for incoming freshman 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 and CSS Profile application.

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 for incoming freshman is based on submission of the FAFSA and CSS Profile application.

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.hesc.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 1-800-433-3243 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.

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
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
Eric and Mark Myers Scholarship
Brett Ratner Scholarship
Dennis Riese Scholarship
Manus Salzman Scholarship
Martin Scorsese Young Film Makers Scholarship
J. S. Seidman Scholarship
Sam Shahid Scholarship
Irwin Shapiro Scholarship
Peter Stark Memorial Scholarship
Jean Stein Scholarship
Lee Stevens Scholarship
Lee Strasberg Centennial Scholarship
Tisch Achievement Scholarship
Lew and Edie Wasserman Scholarship
Alexis Ficks Welsh Scholarship

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
Ettlinger Scholarship
Betty Green Fischhoff Trouper Scholarship
Paulette Goddard Scholarship in Playwriting
Burton A. Goldberg Fellowship
David Golden Scholarship
Peter D. Gould Scholarship
Michael and Anna Havas Film Institute Scholarship
Alma and Alfred Hitchcock Scholarship
Willard T. C. Johnson Fellowships
Gary Kalkin Memorial Fellowship
Maurice Kanbar Scholarship
Sylvia Deutscher Kushner Memorial Scholarship
Ang Lee Scholarship
Walter Manley Scholarship
Felicia Montalegre 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

GRADUATE
Clive Davis Award for Excellence in Music in Film
Sara Driver Post-Production Award
Spive Lee Fellowships
Haig Manoogian Memorial Film Production Award
Riese Award
Martin E. Segal Prize
Richard Vague Film Production 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. Applications and further information may be obtained from www.nyu.edu/life/living-at-nyu.html

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, including accepted credits from Advanced Placement, Advanced Standing, and Transfer Student status) 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 of the courses in which they are enrolled each academic year (fall, spring and summer semesters). The required cumulative G.P.A. is 3.0.

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 credits or more 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](http://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 800-655-0120.

**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](http://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](http://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](http://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. See page 237 for important deadlines.

Continuing students and graduate students should consult [www.nyu.edu/financial.aid](http://www.nyu.edu/financial.aid) for financial aid deadlines. Failure to meet the NYU deadline may result in a reduction of your aid eligibility.
Policies and Procedures

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 www.tisch.nyu.edu. Questions regarding academic policies or procedures should be directed to the Office of Student Affairs, 212-998-1900.


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 228). 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 programs. 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 www.tisch.nyu.edu.

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.

GRADES 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 www.tisch.nyu.edu, 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 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 Department of Undergraduate 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 on the NYU website. 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/healthb.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 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 212-998-4280, 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 NYUHome 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 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 and issue the student a Certificate of Eligibility. Note: students can apply using the VA Form 22-1990 (PDF), and the form includes the instructions needed to begin the process.

After a student is issued a Certificate of Eligibility from the Department of Veterans Affairs, indicating that he or she qualifies for the Yellow Ribbon Program, please contact Clara Fonteboa at clf1@nyu.edu or 212-998-4823.

The Office of the University Registrar must certify to the Department of Veterans Affairs that the eligible person is enrolled as a full-time undergraduate student in order for the funds to be paid under the Yellow Ribbon Program.

ARREARS POLICY

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.

GRADUATION APPLICATION

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, creative computing, dance, dramatic writing, filmmaking, game design, musical theatre, photography and imaging, production and design, 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.tisch.nyu.edu.

Summer Programs/Study Abroad

Study Abroad

The Office of Special Programs offers a range of study away 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 and 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 away programs in a variety of disciplines and locations throughout the academic year and summer semester. Please visit our Web site at www.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.

Berlin. Theater and actor training for advanced drama students offered by NYU Berlin in conjunction with the Tisch Department of Drama and in affiliation with faculty from the world-renowned Ernst Busch Academy of Dramatic Arts, The Berlin University of the Arts and the internationally acclaimed Berlin Schaubuhne. The overall goal of the program is to enable students to create and perform realistic and devised theater that balances full physical and emotional embodiment with critical distance and actively interfaces the dramatic story and the theatrical context.

Havana. In collaboration with the Ludwig Foundation of Cuba and the Cuban National Institute of Film and Television (ICAIC), the programs allow students to learn the art of video documentary production or 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 three tracks of study: Shakespeare in Performance at the Royal Academy of Dramatic Art, screenwriting, and playwriting.

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.

SUMMER

Summer study away programs are offered for undergraduate and graduate credit to Tisch, NYU and visiting students.

Amsterdam

The International Theatre Workshop

Berlin

Multimedia Project Workshop

Florence

• Writing in Florence

• Commedia dell’Arte: The Actor as Creator, Clown, and Poet

Havana

• Photography

• Dance and Culture

London

• Producing in London

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The International Theatre Workshop

Berlin

Multimedia Project Workshop

Florence

• Writing in Florence

• Commedia dell’Arte: The Actor as Creator, Clown, and Poet

Havana

• Photography

• Dance and Culture

London

• Producing in London
Paris
• Experimental Production Workshop

Prague
• Master Class in 35 mm Filmmaking

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.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.

January Term
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 xxx, 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 251-253 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/palladium/athleticsfacility

**Bookstores**

Main Bookstore
726 Broadway
Telephone: 212-998-4667
Web site: www.books.nyu.edu

Computer Store
242 Greene Street
Telephone: 212-998-4672
E-mail: computer.store@nyu.edu
Web site: www.books.nyu.edu

Health Sciences Bookstore
333 East 29th Street
Telephone: 212-998-9990
Web site: www.books.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**

Counseling and Wellness Services
726 Broadway, Suite 471
Telephone: 212-998-4780
E-mail: wellness.exchange@nyu.edu
Web site: www.nyu.edu/counseling

**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/wellness

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/shc/about/insurance.html

Pharmacy Services
Telephone: 212-443-1050
Web site: www.nyu.edu/shc/medservices/ pharmacy.html

Housing
Department of Housing
726 Broadway, 7th 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: cmepl@nyu.edu
Web site: www.cmepl.nyu.edu

Religious and Spiritual Resources
Catholic Center
238 Thompson Street, 1st Floor
Telephone: 212-674-7236 or 212-998-1065
Web site: washingtonsquarecatholic.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.icnyu.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 Financial Aid, 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
The Office of Student Affairs publishes the Policies and Procedures Handbook (available online at www.tisch.nyu.edu), the Freshman and Transfer Registration Handbooks, and the Guide to Scholarships, Fellowships, and Grants for Students in the Arts (available online at www.tisch.nyu.edu).

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 assis-
stance, 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/scholarships.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 box 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 212-998-4070.

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 campus-wide 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

The Tisch Office of Student Affairs staff supports the Tisch international students in navigating the School and University, such as making referrals to the Office of Global Services, the Expository Writing program, and the Tisch Office of Career Development. The staff is always available to help answer any other questions or address concerns.

New international students are invited to participate in the Tisch International Art and Culture Activities Program during their first year. Sponsored by the Office of Student Affairs, this program is a series of weekend events designed to acquaint students with local places of cultural and historical significance.

All International students, new and continuing, are invited to the Tisch International Student Coffee Hour. This weekly event is held in the Office of Student Affairs at 726 Broadway on the 2nd floor and provides Tisch international students an opportunity to meet one another and connect with Student Affairs staff.

OFFICE OF ALUMNI RELATIONS

Class Notes

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 NYU Alumni website. (http://www .alumni.nyu.edu/s/1068/2col.aspx? sid=1068&gid=16&pid=106&cid=283)

Tisch Alumni Connections Listserv

The Tisch Alumni Connections Listserv provides weekly electronic updates with national events listings and special alumni benefits and offers. This listserv is extended as a complimentary benefit to all of our alumni who subscribe. Please be sure to update your contact information via the Tisch Alumni Relations website to ensure you receive the Listserv.

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 collaborations and cross-generational relationships between alumni.

Tisch Alumni Relations Web site: http://alumni.tisch.nyu.edu
Tisch Alumni Relations E-mail: tmc.alumni@nyu.edu

TISCH CAREER DEVELOPMENT
www.tisch.nyu.edu

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, Backstage, and the Foundation Directory.

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.

Tisch College Central. College Central is an electronic listing of current internship and job openings, career-related 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 Network Database. Looking for firsthand insight or advice from a working professional? Our Mentor Network is designed to promote students’ and recent graduates’ personal and professional development. Each mentor has volunteered to share information about their experiences and help you explore your career options.

NYU in LA Mentor Program
The Tisch Offices of Career Development and Alumni Relations have collaborated to create this mentorship program to facilitate your transition to the West Coast. This mentorship program is designed for recent graduates and newly-arriving alumni (within three years of graduation) pursuing a career in the arts in Los Angeles. 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.

This is not an internship or job placement program. Mentees will be expected to work actively toward their specific and personal pursuits. Mentees will meet with their mentors and fellow mentees on a regular basis during the duration of the program. With the guidance of their mentors, mentees will have the opportunity to map out their goals regarding their transition to the West Coast. Please also note that this program is separate from regular access to the Mentor Network (which is described above).

The NYU in L.A. Mentorship Program is best suited to alumni pursuing careers in Drama, Film & TV, and Dramatic Writing.

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.tisch.nyu.edu

Office Hours
Monday-Friday, 9 a.m.-5 p.m.

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. 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.
55 Academic Resource Center (B-2) 18 Washington Place
28 Africa House (B-2) 44 Washington Mews
17 Alumni Relations (B-2) 53 3rd Avenue
50 Alumni Relations (B-2) 25 West 4th Street
18 Barney Building (C-2) 54 Stuyvesant Street
72 Bobst Library (B-1) 70 Washington Square South
50 Bookstore and Computer Store (B-2) 726 Broadway
15 Britten Hall (B-2) 55 East 10th Street
14 Brownman Center (B-2) 7 East 10th Street

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52 Cantor Film Center (B-2) 56 East 8th Street
46 Card Center (B-2) 7 Washington Place
2 Catelyn Court (B-1) 25 Union Square West
9 Casa Italiana Zerilli-Marinà (A-1) 24 West 12th Street
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95 Ciles Sports and Recreation Center (B-3) 181 Mercer Street
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3 Coral Towers (C-1) 120 3rd Avenue
77 Courant Institute of Mathematical Sciences (B-1) 251 Mercer Street
65 D’Agostino Hall (A-3) 10 West 3rd Street
29 Deutsches Haus (B-2) 42 Washington Mews
55 East Building (B-2) 219 Greene Street
57 Education Building (B-2) 35 West 4th Street
24 Faculty of Arts and Science (B-2) 5 Washington Square North
11 Founders Hall (C-1) 120 East 12th Street
69 Furman Hall (A-3) 245 Sullivan Street
49 Gallatin School of Individualized Study (B-2)
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70 Global Center for Academic and Spiritual Life (B-1) 238 Thompson Street
50 Global Liberal Studies (B-2) 726 Broadway

62 Global Programs, Student Services (B-3) 25 West 4th Street
22 Glucksman Ireland House (B-2) 1 Washington Mews
56 Goddard Hall (B-2) 79 Washington Square East
75 Gould Plaza (B-3)
23 Graduate School of Arts and Science (B-2) 1/2 5th Avenue
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Greenwich Hotel (not on map)
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38 Grey Art Gallery (B-2) 100 Washington Square East
64 Hayden Hall (A-2) 55 Washington Square West
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50 John W. Draper Program (B-2)
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68 King Juan Carlos I of Spain Center (A-3) 53 Washington Square South
26 La Maison Française (B-2) 16 Washington Mews
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80 Lafayette Street
50 Liberal Studies (B-2) 726 Broadway
16 Lillian Vernon Center (A-2) 58 West 10th Street
57 Louise Theater (B-2) 35 West 4th Street
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62 Student Services Center (B-3) Office of the University Registrar, Bursar and Financial Aid (B-2) 25 West 4th Street
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48 Tisch School of the Arts (B-2) 726 Broadway
41 Torch Club (B-2) 18 Waverly Place
74 Undergraduate Admissions (B-3) 50 West 4th Street

5 University Hall (B-3) 110 East 14th Street
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66 Vanderbuilt Hall (A-5) 40 Washington Square South
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97 Wagner Graduate School of Public Service (C-3) 295 Lafayette Street
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60 19 West 4th Street (B-2)

This campus map is the gift of JEFFREY S. GOLDAK, WSC ’79
Updated Fall, 2015
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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 3B28  
Albany, NY 12220  
Telephone: 518-474-5851

†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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