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.
School Directory

Administration

Allyson Green
Dean
212-998-1800

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Senior Associate Dean for Strategic Initiatives
212-998-1713

Robert Cameron
Senior Associate Dean for Student Affairs
212-998-1900

Kathleen McDermott
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212-998-1515

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Associate Dean
Kanbar Institute of Film and Television
212-998-1627

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212-998-1829

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212.998.1800

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Josh Murray
Executive Director of Communications and Technology
212-998-1516

Dana Whitco
Academic Director
212-998-1811

Joan 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
715 Broadway, 2nd Floor
212-998-1830

MAURICE KANBAR INSTITUTE OF FILM AND TELEVISION

Film and Television, Undergraduate Division
721 Broadway, 2nd 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.
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<th>Services</th>
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<th>Phone Number</th>
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<tr>
<td>Admissions, Undergraduate</td>
<td>383 Lafayette Street</td>
<td>212-998-4500</td>
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<tr>
<td>Admissions, Graduate</td>
<td>726 Broadway, 2nd Floor</td>
<td>212-998-1918</td>
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<td>StudentLink Center - Bursar</td>
<td>383 Lafayette Street</td>
<td>212-998-2800</td>
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<td>StudentLink Center - Financial Aid</td>
<td>383 Lafayette Street</td>
<td>212-998-4444</td>
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<tr>
<td>Residential Life and Housing Services</td>
<td>726 Broadway, 7th Floor</td>
<td>212-998-4600</td>
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<td>Off Campus</td>
<td>212-998-4411</td>
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<tr>
<td>StudentLink Center - Office of Global Services</td>
<td>383 Lafayette Street</td>
<td>212-998-4720</td>
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<td>Tisch Office of Career Development</td>
<td>726 Broadway, 2nd Floor</td>
<td>212-998-1916</td>
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<tr>
<td>Wasserman Center for Career Development - Student Employment</td>
<td>133 East 13th Street</td>
<td>212-998-4730</td>
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<td></td>
<td>StudentLink Center - Registrar</td>
<td>383 Lafayette Street</td>
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<tr>
<td></td>
<td>StudentLink Center (Brooklyn)</td>
<td>5 MetroTech Center, Suite 201</td>
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The Official University Academic Calendar provides relevant holidays, breaks, commencement, and school start/end dates. Please refer to this website for the most up to date University academic calendar at http://www.nyu.edu/registrar/calendars/university-calendar.html.

### UNIVERSITY ACADEMIC CALENDAR

#### Fall 2017
- **Fall Classes Begin**: Tuesday, September 5
- **Labor Day Holiday**: Monday, September 4
- **Fall Recess**: Monday, October 9
- **Thanksgiving Recess**: Wednesday, November 22 - Friday, November 24
- **Last Day of Classes**: Friday, December 15
- **Fall Semester Exams**: Monday, December 18 - Friday, December 22
- **Winter Recess**: Saturday, December 23 - Monday, January 1

#### Winter 2018
- **Winter Session Classes Begin**: Tuesday, January 2
- **Holiday: Martin Luther King Day**: Monday, January 15
- **Last Day of Winter Session Classes**: Friday, January 19

#### Spring 2018
- **Spring Classes Begin**: Monday, January 22
- **Holiday: Presidents’ Day**: Monday, February 19
- **Spring Recess**: Monday, March 12 - Sunday, March 18
- **Last Day of Classes**: Monday, May 7
- **Reading Day**: Tuesday, May 8
- **Spring Semester Exams**: Wednesday, May 9 - Tuesday, May 15
- **Commencement**: Wednesday, May 16

#### Summer 2018
- **Twelve Week Summer Session (2 Six Week Sessions)**
- **Session I**: Monday, May 21 - Sunday, July 1
- **Holiday: Memorial Day**: Monday, May 28
- **Session II**: Monday, July 2 - Sunday, August 12
- **Holiday: Independence Day**: Wednesday, July 4
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<tr>
<td>Labor Day Holiday</td>
<td>Monday, September 3</td>
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<tr>
<td>Fall Classes Begin</td>
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<tr>
<td>Fall Recess</td>
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<tr>
<td>Thanksgiving Recess</td>
<td>Wednesday, November 21 - Friday, November 23</td>
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<tr>
<td>Last Day of Classes</td>
<td>Friday, December 14</td>
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<td>Fall Semester Exams</td>
<td>Monday, December 17 - Friday, December 21</td>
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<tr>
<td>Winter Recess</td>
<td>Saturday, December 22 - Sunday, January 6</td>
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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.
The Schools, Colleges, Institutes, and Programs of the University (in order of their founding)

<table>
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<tr>
<th>Year</th>
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<tr>
<td>1832</td>
<td>College of Arts and Science (cas.nyu.edu)</td>
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<tr>
<td>1835</td>
<td>School of Law (law.nyu.edu)</td>
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<td>1841</td>
<td>School of Medicine (school.med.nyu.edu)</td>
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<td>1854</td>
<td>Polytechnic School of Engineering (January 2014) (poly.edu)</td>
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<td>1865</td>
<td>College of Dentistry (nyu.edu/dental) (including the College of Nursing [1947], nyu.edu/nursing)</td>
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<td>1886</td>
<td>Graduate School of Arts and Science (gsas.nyu.edu)</td>
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<td>1890</td>
<td>Steinhardt School of Culture, Education, and Human Development (steinhardt.nyu.edu)</td>
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<td>1900</td>
<td>Leonard N. Stern School of Business (stern.nyu.edu)</td>
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<td>1922</td>
<td>Institute of Fine Arts (nyu.edu/gas/dept/fineart)</td>
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<tr>
<td>1934</td>
<td>School of Professional Studies (sps.nyu.edu)</td>
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<td>1934</td>
<td>Courant Institute of Mathematical Sciences (cims.nyu.edu)</td>
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<tr>
<td>1938</td>
<td>Robert F. Wagner Graduate School of Public Service (wagner.nyu.edu)</td>
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<tr>
<td>1960</td>
<td>Silver School of Social Work (nyu.edu/socialwork)</td>
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<tr>
<td>1965</td>
<td>Tisch School of the Arts (tisch.nyu.edu)</td>
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<tr>
<td>1972</td>
<td>Gallatin School of Individualized Study (nyu.edu/gallatin)</td>
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<td>1972</td>
<td>Liberal Studies (liberalstudies.nyu.edu)</td>
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<td>2006</td>
<td>Institute for the Study of the Ancient World (nyu.edu/isaw)</td>
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<tr>
<td>2010</td>
<td>NYU Abu Dhabi (nyuad.nyu.edu)</td>
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<tr>
<td>2013</td>
<td>NYU Shanghai (shanghai.nyu.edu)</td>
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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 2,500 seats for student study. The Avery Fisher Center for Music and Media, one of the world’s largest academic media centers, has 134 carrels for audio listening and video viewing and three multimedia classrooms. The Digital Studio offers a constantly evolving, leading-edge resource for faculty and student projects and promotes and supports access to digital resources for teaching, learning, research, and arts events. The Data Service Studio provides expert staff and access to software, statistical computing, geographical information systems analysis, data collection resources, and data management services in support of quantitative research at NYU.

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

Beyond Bobst, the library of the renowned Courant Institute of Mathematical Sciences focuses on research-level material in mathematics, computer science, and related fields. The Stephen Chan Library of Fine Arts at the Institute of Fine Arts (IFA) houses the rich collections that support the research and curricular needs of the institute’s graduate programs in art history and archaeology. The Jack B louise 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 CAMPUSS
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 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 coursework or in outside activities, tend to be involved in the vigorous and varied life of the city. Research for term papers in the humanities and social sciences may take them to such diverse places as the American Museum of Natural History, the Museum of Modern Art, a garment factory, a deteriorating neighborhood, or a foreign consulate.

Students in science work with their professors on such problems of immediate importance for urban society as the pollution of waterways and the congestion of city streets. Business majors attend seminars in corporation boardrooms and intern as executive assistants in business and financial houses. The schools of 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.
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Clay Shirky, Vice Provost for Educational Technologies

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Susanne L. Wofford, BA, BPhil [Oxon.], PhD, Dean, Gallatin School of Individualized Study

Yu Lizhong, BSc, PhD, Chancellor, NYU Shanghai
## Board of Trustees

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Education</th>
</tr>
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<tbody>
<tr>
<td>William R. Berkley, BS, MBA</td>
<td>Chair</td>
</tr>
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<td>Ronald D. Abramson, BA, JD; hon.: DFA</td>
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<td>Khaldoon Khalifa Al Mubarak, BS</td>
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<td>Taffi Ayodele, BA, MBA</td>
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<td>Phyllis Putter Barasch, BS, MA, MBA</td>
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<td>Maria Bartiromo, BA</td>
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<td>Casey Box, AA, BA, MPA</td>
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<td>Sharon Chang, BA, MA</td>
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<td>Evan R. Chesler, BA, MA, JD</td>
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<td>Stuyvie Comfort, BSE, JD, LLM</td>
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<td>Michael Denkensohn, BS</td>
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<td>Jinsong Ding</td>
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<td>Fiona Druckenmiller, BS, MBA</td>
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<td>Gale Drukier, BS, MS, EdD</td>
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<td>Joel S. Ehrenkranz, BS, MBA, LLM</td>
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<td>Lun Feng, BS, LLM, JD</td>
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<td>Beverly Hyma, BA, MS, PhD</td>
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<td>William C. Rudin, BS</td>
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<td>Constance Silver, BS, MS, PhD</td>
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<tr>
<td>Larry A. Silverstein, BA, LLB</td>
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<tr>
<td>Lisa Silverstein, BA</td>
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<td>Jay Stein</td>
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<td>Joseph S. Steinberg, BA, MBA</td>
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<td>Judy Steinhardt, BA, EdM</td>
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<tr>
<td>Jessica Schwartz, BA, MA, PhD</td>
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<td>Adam Taki, BA, MA</td>
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<tr>
<td>Chandrika Tandon, BA, MBA</td>
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<td>Daniel R. Tisch, BA</td>
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<tr>
<td>Wenliang Wang</td>
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<tr>
<td>Nina Weissberg, BA, MA</td>
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<tr>
<td>Anthony Welters, BA, JD</td>
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<td>Shelby White, BA, MA</td>
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<td>Leonard A. Wilf, BA, JD, LLM</td>
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<td>Tamara Winn, BA, JD, MBA</td>
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<tr>
<td>Sascia Yuan, BA</td>
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<tr>
<td>Charles M. Zegar, BS, MS, MS</td>
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## Life Trustees

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<thead>
<tr>
<th>Name</th>
<th>Title and Education</th>
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<tr>
<td>Diane Belfer</td>
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<tr>
<td>Arthur L. Carter, BA, MBA</td>
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<tr>
<td>Geraldine H. Coles</td>
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<tr>
<td>John J. Creedon, BS, LLB, LLM</td>
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<tr>
<td>Maurice R. Greenberg, LLB; hon.: JD, LLD</td>
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<tr>
<td>Henry Kaufman, BA, MS, PhD; hon.: LHD, LLD</td>
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<tr>
<td>Helen L. Kimmel, BA</td>
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<tr>
<td>Charles Klein, BA, JD</td>
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<tr>
<td>Richard Jay Kogan, BA, MBA</td>
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<td>Kenneth G. Langone, BA, MBA</td>
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<td>Donald B. Marron</td>
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<tr>
<td>Thomas S. Murphy, BSME, MBA</td>
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<tr>
<td>Herbert M. Paul, BBA, MBA, JD, LLM</td>
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<tr>
<td>E. John Rosenwald, Jr., BA, MBA</td>
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<td>Marie Schwartz</td>
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<td>Joel E. Smilow, BA, MBA</td>
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<td>Sheldon H. Solow</td>
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<td>Michael H. Steinhardt, BS</td>
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<td>Robert F. Wright, BA, MBA</td>
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<td>William D. Zabel, BA, LLB</td>
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## Trustee Associates

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<tr>
<td>Bruce Berger, BS</td>
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<tr>
<td>Leonard Boxer, BS, LLB</td>
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<tr>
<td>Jane Eisner Bram, BA, MSW, PhD</td>
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<tr>
<td>Betty Weinberg Ellerin, BA, LLB</td>
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<tr>
<td>Norman Goodman, BA, JD</td>
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<tr>
<td>Marvin Leffler, BS, MBA</td>
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<tr>
<td>Jeffrey H. Lynford, BA, MPA, JD</td>
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N E W Y O R K U N I V E R S I T Y 1 1
For over 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, or Emerging Media Group, 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.
Dean’s Council

Allyson Green
Dean, Tisch School of the Arts

Alec Baldwin ’94
Actor
Dean’s Council Co-Chair

Andrew Tisch
Chairman, Executive Committee
Loews Corporation
Dean’s Council Co-Chair

Alan J. Bernon
Partner
Overnight Productions

Martin Bregman ’49
President
Bregman Productions
Colin Callender CBE

Iris Cantor
President
Iris & B. Gerald Cantor Foundation

Sharon Chang ’95/’98
Managing Trustee
TTSL Charitable Foundation
Founder
Yoxi

Alexandra M. Cohen
Steven A. & Alexandra M. Cohen Fdn., Inc.

Rodgin Cohen
Senior Chairman
Sullivan & Cromwell

Chris Columbus 80
Director/Producer/Writer
1492 Pictures

Martha Coolidge ’71
Director

Billy Crystal ’70
Actor/Director

Raymond T. Dalio
President & Chief Investment Officer
Bridgewater Associates, Inc.

Clive Davis ’53/Hon. ’11
Chief Creative Officer
Sony Music Entertainment

Barry Diller
Chairman and Senior Executive
IAC/InterActive Corp.
NYU Trustee

Alphonse Fletcher
Founder and CEO
Fletcher Asset Management, Inc.

Mitchell Glazz ’78/’80
President and CEO
Medacces, Inc.

Brian Grazer
Imagine Entertainment

Elizabeth Hemmerdinger ’03
President, Providence Productions, LLC

Maurice Kanbar
Inventor

George S. Kaufman ’55
Kaufman Management

Brian Kessler
Inventor, President
SBL Ventures Capital

Steve Kolves
Writer/Screenwriter/Director

Alan Landsburg ’53
Chairman
Landshurg Company

Ang Lee ’84/Hon. ’98
Director

Spike Lee ’82/Hon. ’98
Director/Producer/Actor/Writer

Margo Lion
Producer

Amanda Lipitz ’02
Producer

Jillian Manus ’84
Managing Partner, Structure Capital

Laurence Mark ’73
Laurence Mark Productions

Lorne Michaels
Producer

Sidney Poitier Hon. ’95
Actor/Director/Producer

Jack Rapke ’74
Co-Founder
ImageMovers

Brett Ratner ’90
Director
RAT Entertainment

Dennis Riese ’73
Chairman and CEO
The Riese Organization

Jane Rosenthal ’77
Chairman and Partner
Tribeca Productions

Scott Rudin
Producer
Scott Rudin Productions

Henry S. Schleiff
President and General Manager
Investigation Discovery

Martin Scorsese ’64/’68/Hon. ’92
Director

Jay Stein ’65
Chairman
Stein Mart, Inc.
NYU Trustee

Oliver Stone ’71/Hon. ’13
Director & Writer

Sir Howard Stringer
Ram Sundaram
Partner
Goldman Sachs & Co.

Ann Rubenstein Tisch
Broadcast Journalist

Jonathan Tisch
Chairman and CEO
Loews Hotels

Steve Tisch
Ecape Artists Co.

Richard Vague

Robert Warren
President and CEO
Warren International

Casey Wasserman
Chairman & CEO
Wasserman Media Group
NYU Trustee

George C. Wolfe ’84
Producer
Color Mad Productions

Barbara Schock, B.A., M.F.A.
Chair, Maurice Kanbar Institute of Film and Television, Graduate Division

Deborah Willis, B.F.A., M.A., M.F.A., Ph.D.
Chair, Department of Photography & Imaging

Terry Curtis Fox, A.B.
Chair, Rita and Burton Goldberg Department of Dramatic Writing

Dan O’Sullivan, B.S., M.P.S.
Chair, Interactive Telecommunications Program

Anna McCarthy, B.A., M.A., Ph.D.
Chair, Department of Cinema Studies

Mary Bietl, B.F.A., M.S.W., Ph.D.
Chair, Open Arts

Lily Hung, B.A., M.F.A.
Director of Career Development

Patricia Decker, B.A.
Director of Recruitment

Dan Sandford, B.A., M.A.
Director of Graduate Admissions

Anita R. Gupta, B.A., M.A.
Director of Academic Services

Todd Pettiford, B.S., M.Ed.
Director of Student Affairs
Professor Emeriti

Yvette Biro
Professor Emerita of Film and Television

Mary Schmidt Campbell
Professor Emerita of Art and Public Policy

Irving A. Falk
Professor Emeritus of Film and Television

Barbara Kirshenblatt-Gimblett
Professor Emerita of Performance Studies

Richard J. Goggin, Sr.
Professor Emeritus of Film and Television

Elaine Mayes
Professor Emerita of Photography and Imaging

Brooks McNamara
Professor Emeritus of Performance Studies

Annette Michelson
Professor Emerita of Cinema Studies

Jacqueline Park
Professor Emerita of Film and Television and Dramatic Writing

Richard Schechner
Professor Emeritus of Performance Studies

Steven Wangh
Professor Emeritus of Drama
### Professional Training Degrees

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<td>Performing Arts</td>
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<td>Film and Television</td>
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<td>Emerging Media</td>
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<td>Game Design</td>
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<td>Emerging Media</td>
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### Academic Studies Degrees

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<tr>
<td>Art and Public Policy</td>
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<td>Performing Arts</td>
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<td>Performance Studies</td>
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<td>Cinema Studies</td>
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<td>Film and Television</td>
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</table>
Tisch School of the Arts
Institute of Performing Arts

Graduate Acting.................................19
Art and Public Policy............................23
Dance....................................................29
Design for Stage and Film....................35
Drama, Undergraduate..........................43
Performance Studies............................59
Graduate Musical Theatre Writing..........63
Our mission is to send robust, curious, resourceful, engaged artisans out into the world, actors who will combine their own identities and passions with their intense training to reveal the complexities of the 21st Century universe to a vast audience. We graduate actor/citizens who will invent the future.

The training here is an exhilarating mix of the monastic and the outgoing. Students engage with New York City in all its diversity, both passively and actively. Our actors study minutely and are studied minutely in all those aspects that make up the total actor: sense of selfhood and sense of the other, technique and imagination, discipline and freedom.

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 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. We won’t teach you how to act. But we will help you to develop, to expand what you know you already have and, crucially, what you don’t know you already have.
The arc of production at the Graduate Acting Program is organized over three years in a variety of projects and productions that build and evolve students’ ability to master different texts, different experiences, and different collaborators on an evolutionary route towards entering the professional arena as an actor prepared—and open to—any eventuality and experience. Faculty members support these productions with their involvement at rehearsals; they both work directly on these productions and/or support the professional who come to work at Grad Acting.

The first year concentrates on a variety of projects performed in the classroom; sometimes presented for the school, sometimes not. The cohort is immediately thrown headfirst into a world that mixes African dance, Xhosa dialect, and medieval English text in an exciting event called “The Agrarian Project.” Over the course of the first year, students begin the first part of an ongoing three-year Chekhov Project and play several roles in Shakespeare project at the close of the year, usually directed by a faculty member or a guest artist well-versed, as it were, in the Bard.

The second year enlarges these ideas into our smaller performance spaces and focuses on bringing elements of classwork to bear on the demands of a role in production. The class is usually split into two separate, concurrent productions, which helps provide an equity of roles for everyone in the ensemble. There will be an American Naturalism slot—usually Miller, Williams, August Wilson, or O’Neal—then a cabaret in our lounge space; this allows students to communicate thoughts and feelings via song. Everyone then works together on an ambitious yearly project that splits the ensemble into two separate productions played concurrently in two connected spaces. Finally, the company splits into two separate productions that focus on language, class, society, and structure; again, usually Wilde, Shaw, or Restoration Comedy. For all of these productions (except the Cabaret), there is shared casting, where students will be often asked to share a major role or play several different parts.

The third year productions move towards a focus on a professional career. The season itself reflects a varied repertory: classical plays (often including Shakespeare), contemporary plays, recent successes from Broadway or Off-Broadway (which offer an opportunity to delve into the work of a playwright whom you might audition for in the “real world”), and the culmination of the new play project developed at the end of the second year. All of these production are directed by artists who are working professionals, with a wide range of experience and expertise. An important aspect of the final year is “Freeplay” which allows each student to conceive, produce, write and/or act in his/her own performance piece; we have had up to a dozen such projects for each Freeplay season. The production year culminates in the showcase presentations, which gives our incipient graduates the opportunity to present their talents in both Los Angeles and New York to professional agents, casting directors and producers.
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 232 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 232 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 YouTube or Vimeo video in lieu of auditioning in person. After submitting your online application by the January 1 deadline, email to the Graduate Acting Program: a link of the video with your introduction, four monologues and song a cappella, as well as a copy of your headshot, resume and personal statement by no later than January 31. You will receive the email address and instructions on where to send this material, once you have submitted your application and paid your application fee. Note: International applicants need to speak fluent English, as we are an American institution primarily training actors for American theater, film and television.

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.

SCHEDULE OF ADMISSIONS, INFORMATION, AND AUDITIONS

Application deadline: December 31

International Students submission of audition materials: January 31

Notification of admissions actions: 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.

Faculty

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

FULL-TIME FACULTY

Mark Wing-Davey
Chair; Arts Professor
M.A. Cambridge

Laurence Maslon
Associate Chair; Arts Professor
M.A. Stanford

James Calder
Head of Movement; Associate Arts Professor
M.F.A. Ecole Jacques

Deborah Lapidus
Head of Voice and Speech; Associate Arts Professor
B.A. University of Maryland

Janet Zarish
Head of Acting; Associate Arts Professor
B.F.A. The Juilliard School

Lisa Benavides-Nelson
Text/Acting; Assistant Arts Professor
B.F.A. The Juilliard School

Jane Guyer Fujita
Voice and Speech; Assistant Arts Professor
M.F.A. Harvard University

Scott Illingworth
Acting; Assistant Arts Professor
M.F.A. DePaul University

Scott Miller
Voice; Associate Arts Professor
J.D. George Washington Law School

Fay Simpson
Movement; Associate Arts Professor
M.A. NYU Gallatin

Shane Ann Younts
Voice & Speech
B.F.A. Southern Methodist University

ADJUNCT FACULTY

Vincent Agustinovich
Alexander Technique
M.A. NYU

Richard Feldman
Acting
B.A. Yale; A.C.T Training Program

Kevin Isola
Clown Technique
M.F.A. NYU Grad Acting

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

YEAR ONE

ACTING
ACTOR'S WORLD
AGRARIAN PROJECT
ALEXANDER TECHNIQUE
APPROACHING THE PLAY
CHEKHOV PROJECT
CIRCUS
COMBAT
GAMES PROJECT
DANCE
MOVEMENT/MASK
THE NOW OF THEN
PRODUCTION CREW
PSYCHOLOGICAL GESTURE
SCENE STUDY
SHAKESPEARE'S CLOWN
SHAKESPEARE'S TEXT
SHAKESPEARE PROJECT
SINGING
SPEECH
TEXT
TOOLBOX 1
VOICE
YOGA

YEAR TWO

ALEXANDER TECHNIQUE
CLOWNING
COMBAT
CHEKHOV FILM PROJECT
DANCE
DOCUMENTARY FILM WORKSHOP
FUNDAMENTALS OF FILM WORKSHOP
MOVEMENT/MASK
THE NOW OF THEN
PLAY DEVELOPMENT WORKSHOP
SCENE STUDY
SINGING
SPEECH
TEXT
TECHNIQUES OF VOICE
TOOLBOX 2
VOICE
YOGA

YEAR THREE

AUDITION TECHNIQUE
CAMERA AUDITION
CAREER
COMBAT
DIALECTS
FILM WORKSHOP (IN COLLABORATION WITH GRADUATE FILM)
MUSICAL THEATER
PUBLIC THEATER WORKSHOP (IN COLLABORATION WITH DRAMATIC WRITING PROGRAM)
SCENE STUDY
TECHNIQUES OF VOICE
TOOLBOX 3
VOICE
YOGA

Liam Joynt
Voice & Speech
M.F.A. Rutgers University

Joanna Merlin
Career Class and Acting Workshop

Annie Piper
Yoga
M.F.A. University of Minnesota

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

T. Oliver Reid
Musical Theater

Miriam Silverman
Voice & Speech
M.F.A. Brown

Danielle Skraastad
Games
M.F.A. NYU Graduate Acting

Steven Skybell
Shakespeare's Text
M.F.A. Yale School of Drama

Mona Stiles
Alexander Technique
M.A. Baylor

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

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

T. Oliver Reid
Musical Theater

Miriam Silverman
Voice & Speech
M.F.A. Brown

Danielle Skraastad
Games
M.F.A. NYU Graduate Acting

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Alexander Technique
M.A. Baylor

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

J. Steven White
Stage Combat
B.F.A. Southern Methodist University
The Department of Art & Public Policy offers an intimate, intensive one-year M.A. in Arts Politics, an undergraduate minor, and administers the Art in the World/World Through Art - Writing the Essay course that all first-year students at Tisch experience. Ours is a space of transition, action and reflection, a pivot point for people and practices that cannot be contained by a single discipline, methodology or motivation. Courses examine histories of political frameworks in the arts, as well as contemporary strategies for activism and advocacy. We rigorously evolve the interplay between theory and practice, together asking, “How do we make the world anew?” Our M.A. graduates go on to work as artists and scholars, curators and community organizers, arts administrators, educators and cultural innovators—ever connected to the pulse of social justice.

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. M.A. Arts Politics students must 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 educa-
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 freshman year through the two-course sequence Art in the World and The World Through Art. For students who elect further study, Art and Public Policy courses are available to them as humanities, social science or elective courses, as per course allocations determined by Tisch Academic Services. 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.

**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 15. 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.

**Faculty**

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

**Laura Harris**
Assistant Professor in Cinema Studies and Art and Public Policy
B.A., UC Berkeley; M.A., New School for Social Research; Ph.D. New York University

**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
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 2020  
*Antonio.* Fall. 4 units.  
Prerequisite: One introductory film history/criticism class.

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

**ART AND 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.

**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 for TSOA undergraduates.  

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

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

ALL SCHOOL SEMINAR: CRITICAL TOPOGRAPHIES
ASPP–UT 1000/ASPP-GT 2000
Hebert. 4 units.
This course explores how visual artists have worked with the city as the location and catalyst for their work. To inform our creative production and play, we will draw from theories of place, space and the urban as developed by critical geographers and city planners. We will also conduct close readings of contemporary art historians’ examinations into key artistic interventions in cityscapes over the last thirty years. How have artists understood the city itself as material, content, creative convergence? While we will look at artistic projects from various global urban contexts, New York City will serve as a primary ongoing site for reference, investigation and engagement. New York will be explored through the work of essayists and fiction writers who have taken the city as subject. We will also direct and make regular excursions into the surrounding urbanscape to shape our creative practices. Students will engage in weekly readings and discussions, complete writing assignments to hone conceptual skills, and create and evaluate their own original artworks both individually and in groups.

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

FEMALE CULTURAL REBELS IN MODERN TIMES
ASPP–UT 1054
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 INTERNSHIP FIELDWORK SEMINAR
ASPP-GT 2004
Engel. Spring. 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
ASPP–UT 1048/ASPP-GT 2048
Engel. 4 units.
We often talk about how artists interact with social movements. In this course we will examine how organizations are born, how they grow, and survive, 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).

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

LAW, CULTURE, & THE LURE OF RESISTANCE: LESSONS ON INSTITUTIONAL CRITIQUE
ASPP–UT 1016/ASPP-GT 2016
Yapp. 4 points
This course examines how and why the arts and humanities engage the law. What notions of social justice are achieved through artistic, cultural, and theoretical engagements with the law? What ideas of institutional critique can such engagements produce beyond merely being resistant to the law or “against” the institution? This course analyzes what it means to critique institutions, considering how many minoritarian populations are challenging yet simultaneously reliant on the state. Take for example critical race theory’s demand for rights alongside its critique of rights;
or disability activism’s demand for deinstitutionalization alongside its reliance on the state and medical industrial complex. What narratives beyond countering and resisting institutions exist? This course will not only study areas of the law that intersect with culture, but also and more importantly reflect on the theoretical, methodological, and political ramifications of these intersections. Thus, for example, we will both study and move beyond asking how artists deal with issues around free speech or copyright in order to more forcefully reflect upon why and how the first amendment and intellectual property are critical to engage as a larger political project. What are the stakes in placing law, culture, and institutional critique together?

We will first begin by defining law, culture, and notions of resistance and institutional critique. In addition, our first few classes will offer grounding in legal analysis and methodologies. After this, we will then work through different legal arenas where culture, theory, and politics intersect, privileging the question of the stakes in this intersection: including but not limited to the transnational, settler colonialism, slavery, racial and gender categorization, disability activism, “war” on terror, human rights, the right to choose, intellectual property, and free speech. We will engage political theory, aesthetics, queer and feminist analysis, critical race studies, and artistic production. Some theorists and artists include Dean Spade, Mark Rifkin, Sue Schweik, Saidiya Hartman, Karl Marx, Ei Claire, Kimberlé Crenshaw, Karen Finley, Lisa Duggan, Moustafa Bayoumi, Shannon Jackson, Janet Halley, Drucilla Cornell, Wendy Brown, Karen Shimakawa, Giorgio Agamben, Lisa Lowe, Cheryl Harris, Michel Foucault, Angela Davis, Pope L., William Forsythe, Rick Lowe, Shoshana Felman, and others.

MEMOIR AND CULTURAL MEMORY: REPRESENTING POSTCOLONIAL DISPLACEMENTS
ASPP-UT 1049/ASPP-GT 2049
Shohat. 4 units.
With the growing numbers of immigrants/refugees in cities such as London, Paris, Berlin, Barcelona, New York, Los Angeles, Montreal, belonging no longer corresponds to one geography, simplistically imagined as “over there.” This seminar will study questions of displacement as represented, mediated and narrated in a wide variety of texts. It will focus especially on memoirs, whether in written or audiovisual form, which confront exclur- 

QUEER & DISABILITY THEORY: THE THEN & NOW OF CRIP
ASPP-UT 1017/ASPP-GT 2017
Yapp. 4 points
This course provides an overview of the growing field of disability studies as it intersects with feminist theory and queer of color critique. Our discussions will focus heavily on how disability functions in relation to notions of sexuality, gender, race, and class. The first part of the semester will review the field’s foundations, analyzing investments in the notion of disability from a variety of fields and approaches. In particular, we will trace the field’s foundations in relation to first person memoir that have shifted towards questions around biopolitics and populations. The second part of the course will give an introduction to some of the major directions within the field, such as the transnational/global, neoliberalism, war, transgendered body, posthumanism, aging, affect, invisible disabilities, biopower, prison abolition, animal studies, and technology.

Although we will certainly engage the history of disability along with the lived experiences of real people, this course is not meant to provide a full historical overview of disability or of specific disabilities. Rather, this course is meant to analyze the emergence of the field, along with its past and developing concerns. We will engage texts and objects including but not limited to Mel Chen, Terry Galloway, Sins Invalid, Michel Foucault, Preciado, Eli Claire, Paul Longmore, Chris Bell, Robert McRuer, Sue Schweik, Susan Stryker, Jasbir Puar, Mara Mills, Georgina Kleege, and Anna Mollow.

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.

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 three years 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.

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Program Standards and Regulations

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.

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 8:00 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.
**Admission and Audition Procedure**

For general university guidelines, refer to the Admission section beginning on page 225. Admission to the Tisch School of the Arts is highly selective. Admission is based on a careful evaluation of secondary school records; 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 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/dance.

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 232 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, San Francisco, 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 website at www.tisch.nyu.edu/admissions.

**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.

**Degree Programs**

**B.F.A. DEGREE**

The B.F.A. training program offers a comprehensive, organic approach to dance. The B.F.A. degree is earned in an intensive three-year plus two-summer curriculum. Transfer students are expected to complete all department requirements. Technique classes emphasize alignment principles that lead to the most efficient use of the body. Somatics and yoga support these same principles and are part of the weekly technique schedule. Other first-year courses include dance composition, kinesiology 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.

**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, and acting in contemporary dance. The M.F.A. program is designed to define the student’s area of interest and participates in the Second Avenue Dance Company.

**TEACHING DANCE**

Created as a partnership between NYU Steinhardt and NYU Tisch School of the Arts, this highly innovative graduate program combines intensive study in dance technique, theory, and composition in a renowned conservatory setting with performance and choreography opportunities and student teaching placements in New York City schools. You will be prepared to not only launch your career as a professional dancer, but also gain certification to teach dance to students in pre-K to grade 12, as well as the qualification to teach in colleges and universities. For information about admissions and degree requirements, please visit www.tisch.nyu.edu/dance.
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
Associate Arts Professor; History of Dance
B.F.A., Michigan; M.A., New York University

Selina Chau
Adjunct Faculty; Ballet
B.F.A., Hong Kong Academy for the Performing Arts; M.F.A., NYU Tisch School of the Arts, Dance

Elizabeth Coker
Assistant Arts Professor; Director, Summer High School Program
B.A. Columbia University, M.A., Ed.D., Teacher's College, Columbia University

Kay Cummings
Adjunct Faculty
Choreographers, Composers, and Designers
B.A., Elmira College; M.A., New York University

Seán Curran
Chair, Department of Dance
Associate Arts Professor
B.F.A., New York University

Giada Ferrone
Teacher; Ballet; Co-Director, Second Avenue Dance Company

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

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

Tia James
Adjunct Faculty; Acting
B.F.A. Virginia Commonwealth University; M.F.A. NYU Tisch School of the Arts, Graduate Acting

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 University

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

Jolinda Menendez
Adjunct Faculty; Ballet

Rashaan Mitchell
Associate Chair; Assistant Arts Professor; Contemporary Dance
B.A., Sarah Lawrence College.

Jeremy Nelson
Associate Arts Professor; Contemporary Dance

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

Wendy Perron
Adjunct Faculty; Graduate Seminar

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

Cari Ann Shim Sham
Associate Arts Professor; Dance and Technology

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

Heather Waldon
Adjunct Faculty; Ballet

Andrea Zujko
Adjunct Faculty; Anatomy, in house Physical Therapist

B.F.A.
Curriculum (Model)

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

Second Year
Dance Technique II
Creative Research II
Improvisation
Music II

Acting
History of Dance
Production Crew in Dance
General education courses
Summer: 6 Weeks (limited opportunities for study abroad)

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

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

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

**Courses**

<table>
<thead>
<tr>
<th>First Year</th>
<th>Second Year</th>
<th>Electives</th>
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<tbody>
<tr>
<td>Dance Technique IM</td>
<td>Second Avenue Dance Company</td>
<td>courses defined by the student and his or her adviser relative to the student’s special area of concentration; could include Dance and Technology, Dance Science, Independent Study, Musical Composition for Choreographers, Directing and Choreographing Workshop, and Pedagogy Class.</td>
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<tr>
<td>Dance Theory and Composition IM</td>
<td>Dance Technique IM</td>
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<td>Graduate Acting</td>
<td>Dance Theory and Composition IIM</td>
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<td>Music Theory and Composition</td>
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<td>Graduate Kinesthetics of Anatomy</td>
<td>Survey of 20th-Century Music</td>
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<td>Graduate Seminar in Dance</td>
<td>Writing: Contemporary Performance</td>
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<td>Production Crew in Dance</td>
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<td>Dance electives</td>
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<td>Graduate History of Dance</td>
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**First Year**

- **DANCE I** DANC-UT 5-6
- **DANCE II** DANC-UT 100-101
- **DANCE III** DANC-UT 1000-1001
- **DANCE IM** DANC-GT 2000-2001
- **DANCE IIM** DANC-GT 2002-2003
- **CREATIVE RESEARCH IN DANCE I** DANC-UT 7-8
- **CREATIVE RESEARCH IN DANCE II** DANC-UT 1004-1005
- **CREATIVE RESEARCH IN DANCE III** DANC-UT 1007-1008
- **DANCE THEORY AND COMPOSITION IM** DANC-GT 2009-2010

**Second Year**

- **DANCE THEOLOGY AND COMPOSITION IM AND IIM** DANC-GT 2009-2010, 2011-2012
- **MUSIC II** DANC-UT 1104

**Electives**

- Open only to students in the Department of Dance. Prerequisite: Music Theory and Composition. TBD. 3 units.
- Study of the literature and history of music from the Renaissance to the present. Extensive listening and aural analysis of scores. Emphasis is placed on the recognition of form, structure, and styles.
- **SURVEY OF 20TH-CENTURY MUSIC AND BEYOND** DANC-GT 2028
- **Teirstein. 3 units.**
- A review of the principal currents of the early 20th century, including Stravinsky and the second Viennese School, Italian futurism, Dadaism, and neoclassicism. A more detailed approach is given to currents after World War II, including conceptual art, minimalism, neoromanticism, and populism.

**KINESTHETICS OF ANATOMY**

- **DANC-UT 104-105** Zuiko. 3 units per semester.
- A study of human anatomy and body alignment through physical experience and exercises guided by the use of image and metaphor.

**HISTORY OF DANCE**

- **DANC-UT 106-107** Beauman. 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.

**GRADUATE KINESTHETICS OF ANATOMY**

- **DANC-GT 2026-2027** Zuiko. 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. Various 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. Currant. 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.

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.

DIGITAL PERFORMANCE
DANC-UT-1402, DANC-GT-2201
Shim Sham. 1-3 units per semester
This is a digital portfolio professional development course for Tisch Dance students to experience the process of brand- and packaging their artistic materials for marketing, social media, web, fundraising, & project based grant submissions and academic positions to support a successful professional engagement with the field of Dance & New Media. Students will be exposed to the concepts of image based branding through the creation of logos and marketing materials drawn from photos, footage and other types of visual representation of their personal artwork. Students will develop media for the following platforms: personal website, Vimeo & youtube channels, tumblr/blog pages, Soundcloud, Instagram, & Twitter. Workshops in professional grant writing will support the creation of written material and the concept of “grant alignment” so students may research, select and apply to a grant that best aligns with their project. At the end of the semester students will have developed a personal website, blog, Instagram & Twitter handles, video reels, teasers, excerpts and written materials to represent their current work for web alongside supporting project based materials to submit to a grant or job applications. Students will assemble a team of 3 letters of rec writers and create their own website.

FILMING THE MOVING BODY
DANC-UT-1702, DANC-GT-2202
Shim Sham. 1-3 units per semester
Course Description: This course will serve as practice-based hands on training for the 1st year Undergrad dance & new media students to hone their video production skills by filming the moving body. Practice will be focused on the genre of dance for camera. Students will encounter both concept based and experience based learning, receiving information through class discussion, weekly assignments, studio play, and viewing of each other’s work in the form of video material. Students will work on teams and individually based on assignments throughout the semester. Adobe Premiere Software will be used for editing. Classroom 5M has stations with Adobe Premiere and is available for student’s use.
A final project will be created for the course and shown at the final class of the semester based on skills acquired in class and inspired by tasks and investigation during the course.

INTRODUCTION TO DANCE SCIENCE
DANC-UT 1604
Open to the students in the Department of Dance and the greater NYU community. Coker. 1 unit per semester
This course will introduce students to the burgeoning field of dance science. Topics will address the foundations of how we create, control, and learn movement; special topics include mental imagery for dance, and injury prevention/rehabilitation. The main goals of the class are to develop fluency in basic neurophysiology of movement, to challenge assumptions about optimal environments for movement learning, and to create a deeper understanding of how the body and brain interact as a dynamic system. No prior college-level math or science required.

DANCE FOR CAMERA
DANC GT-2020
Shim Sham. 1-3 units per semester
Dance for the Camera, an advanced projects-based course, where students develop one dance film or new media work, through a semester long workshop based lab with an industry standard workflow that includes the creation of a treatment, timeline, budget, storyboard, shot list, set-up list, with faculty showings, feedback and a finished project to support the student’s thesis. This 15
week course will serve as a project-based lab for the Tisch Dance & New Media 2nd year MFA and 3rd year undergrad students to practice their dance and new media skills at a higher level by conceptualizing, visualizing, and actualizing their own creative new media projects. Projects may vary based on student’s expertise and may include dance for camera, video art, video installation, interactive, multi-media or new media work. Students will experience the workflow of production from conception to end product. Information will be dispelled as concept based and experience based guidance that includes class discussion, studio play, viewing and feedback on student’s work, guest artist lectures and the showings of the professor’s current curated dance film programming as well as historical dance film and new media work.

DANCE & TECHNOLOGY
DANC-UT-1721, DANC-GT-2021
Shim Sham. 1-3 units per semester
This is an introductory theory, philosophical and practice based course for anyone interested in a general overview of the current field and history behind Dance & New Media and the technologies currently at play. Supported by a philosophical introduction to the ideas of Marshall McLuhan applied by the students to understand, explore and discuss the current technologies in the field of Dance and New Media, students will choose a topic in Dance & New Media to present using McLuhan’s principles. Then students will learn Interactive technology as a form of collaboration and what it means specifically for movement-based practices and dance. What a computer can understand about human movement, what it can’t, based on a demo of sound-related interactivity with guest artist and Teacher, Mimi Yin from ITP. Finally students will learn basic Isadora Software for designing multi projector builds of interactive video and sound art for live performance. The course will be informed by a visit to the Big Screens class at ITP, and guest lectures by Mimi Yin (ITP), Donald Shorter (Dance & Technology) & David Rousseve (UCLA).

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.

GRADUATE SEMINAR II
DANC-GT 2031
Teirstein, Beaman. 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.

PEDAGOGICAL INQUIRY
DANC GT 2315
Pietro. 1-3 units per semester
Pedagogical Inquiry offers instructional methodologies for teaching in multiple settings (high school, higher education, private studios and community organizations). As the primary focus includes the investigation and discussion of pedagogical material that encompasses both the theoretical and practical aspects of dance education. On Wednesday morning, we will thoroughly discuss the required readings, while on Friday morning time spent in the studio investigating the practical application of teaching. The Doing. The Making. The Practice. Future Dancers and Dancemakers (FDD), a Saturday high school program housed in the Tisch Department of Dance, serves as the vehicle to hone pedagogy skills in conjunction with community outreach. The Future Dancers and Dancemakers program provides a platform and opportunity to synthesize the reading materials into a physical teaching practice.

INTERMEDIATE TO ADVANCED BALLET
DANC-UT 1800, DANC-GT 2800
Chau. 1 unit per semester
Intermediate to advanced ballet technique class with an emphasis on anatomical alignment, musical awareness and movement coordination.
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 receives 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 247 and should be read in conjunction with those of this department.

The Program

Through a series of carefully orchestrated studio courses, each student develops 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 that connects all 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. Cultural Narratives and Design History explores visual history of the world in conjunction with plays. Transitions 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 exposes the designers to the art and craft of production. In the spring semester, Choreographers, Composers, and Designers 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 are 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.

Scene Design and Production Design Applicants: We would like to see a small sample of your work prior to confirming an interview date. Upon submission of your application, please send us five 8-1/2" x 11" color photocopied samples of your set and/or production design work. Do not send originals, as the work will not be returned. It is not necessary to put the samples in a binder or portfolio of any kind. You must include at least one photo of a scale model you have designed and built with figures, for one scene of a script. Drawing samples are also required. If you have questions, please contact Barbara Cokorinos at 212-998-1956. Please send samples (do not mail your entire portfolio) to: Barbara Cokorinos Dept. of Design for Stage and Film 721 Broadway Room 331 New York, NY 10003

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

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

**SCHEDULE OF ADMISSIONS, INFORMATION, AND INTERVIEWS**

Application deadline for January interview in New York: December 15

Application deadline for February interview in New York: January 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 before your appointment date; telephone 212-998-1950.

The candidate in design should bring to the interview:

1. A portfolio of your work (outlined below).
2. A personal statement (two pages maximum, typed) outlining your career goals in professional theatre and/or film.

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

Please prepare a portfolio of the following:
1. Examples of work in theatre and/or film such as sketches, models, photographs of models, production photographs, rough sketches, light plots, blueprints of drafting, etc. 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 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.

Faculty

Campbell Baird
Associate Arts Professor; Year 3
Production/Scene Painting/Choreographers, Composers and Designers

Brett Banakis
Adjunct Instructor, CAD Drawing and Visualization

Barbara Cokorinos
Adjunct Instructor; Transitioning into the Profession
B.F.A., Boston

John Conklin
Adjunct Instructor; Opera
B.A., M.F.A., Yale

Daun Fallon
Adjunct Instructor; Stagecraft
B.A. California (Santa Barbara)

Mary Louise Geiger
Arts Professor; Lighting Design I/Lighting Design III/Lighting Production Year 3
B.A., Tufts; M.F.A., Yale

Sam Helfrich
Associate Arts professor
B.A., Columbia College, M.F.A., Columbia University

Susan Hilferty
Arts Professor; Chair, Department of Design for Stage and Film; Costume Design I/Costume Design III
B.F.A., Syracuse; M.F.A., Yale

Constance Hoffman
Associate Arts Professor; Costume Design II/Collaboration/Costume Exploration
B.A., California (Davis); M.F.A., New York

Allen Lee Hughes
Associate Arts Professor; Lighting Design II/Lighting Production Year 2
B.A., Catholic; M.F.A., New York

Andrew Jackness
Adjunct Instructor; Design for Film

Christine Jones
Adjunct Instructor; Set Design I
B.A., Concordia; M.F.A., New York

Hugh Landwehr
Adjunct Instructor; Film Studio I and II
B.A., Yale

Andrew Lieberman
Associate Arts Professor; Set Design II/Set Studio II
B.A., Lewis and Clark; M.F.A., Washington

Jim Luigs
Adjunct Instructor; Costume Design III

John McKernon
Adjunct Instructor; Computer-Aided Drafting
B.F.A., North Carolina School of the Arts

Christopher Muller
Adjunct Instructor; Drawing Year 2, Photoshop, Cultural Narratives and Design History

Peter Nigrini
Adjunct Instructor; Projection
### M.F.A. Sample Curriculum

#### SCENIC DESIGN

**First Year**
- Scene Design I
- Set Studio I
- Drawing Year 1
- CAD Drawing and Visualization
- Cultural Narratives and Design
- History
- Explore
  - Choreographers, Composers, and Designers
  - Stagecraft

**Second Year**
- Scene Design II
- Set Studio II
- Drawing Year 2
- Collaboration and/or Film
- Aesthetics
- Opera
- Year 2 Production

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

#### FILM DESIGN

**First Year**
- Set Design I
- Set Studio I
- Drawing Year 1
- CAD Drawing and Visualization
- Cultural Narratives and Design
- History
- Explore
  - Stagecraft

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

**Third Year**
- Film Design II
- Film Studio 2
- Elective
- Transitioning into the Profession
- Year 3 Production

#### COSTUME DESIGN

**First Year**
- Costume Design I
- Drawing Year 1
- Cutting and Draping
- Cultural Narratives and Design
- History
- Explore
  - Choreographers, Composers, and Designers
  - Stagecraft

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

**Third Year**
- Costume Design III
- Costume Exploration
- 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)
- Cultural Narratives and Design
- History
- Explore
  - Playreading
  - Choreographers, Composers, and Designers
  - Stagecraft

**Second Year**
- Lighting Design II
- Lighting Studio
- Drawing Year 2
- Photoshop
- Playreading
- Collaboration
- Lighting II Production

**Third Year**
- Lighting Design III
- Projection
- Playreading
- Production Lighting Year 3
- Transitioning into the Profession

**Total Units for Completion: 96-108**

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

Design

SCENIC DESIGN I: FUNDAMENTALS OF DESIGN  
DESG-GT 1054-1055  
Open only to students in the Department of Design for Stage and Film. Jones.  
3-6 units per semester.

Finding visual images, creating physical spaces, and communicating meaning discovered in theatrical literature through personal response to and analysis of text, music, and historical forms.

SCENIC DESIGN II  
DESG-GT 1100-1101  
Open only to students in the Department of Design for Stage and Film. Lieberman (Fall), Steinberg (Spring). 3-6 units per semester.

To push further as designers, honing observational and dramaturgical skills in order to create rigorous and thoughtful stage design. To strengthen a point of view on stage space and performance, while gaining a deeper understanding of the designer’s role as a collaborative and interpretive artist. To draw upon intuition, intellect, and technique in creating a flexible approach to synthesizing art and craft. To finish all projects in a way that prepares you for the profession.

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.

The emphasis is on synthesizing dramaturgy and research to create three-dimensional environments that participate in presenting the text and the work of the director and performers. Expressing cultural, philosophical and emotional ideas through the conduit of Design is at the heart of the process. There are 2 class projects in the fall semester and individual Thesis projects in the Spring.

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.

This class will deal with the initial process of lighting design, how to give light significance in context. Questions of meaning, structure, process and intent will be investigated. The class will also explore the qualities and functions of light, what light can and cannot communicate. The student will begin to develop a visual and conceptual vocabulary, a first step in the practice of creating ideas with light. Individual creativity will be nurtured within an environment of shared experience. Much emphasis will be placed on process, both intellectual and practical.

LIGHTING DESIGN I  
DESG-GT 1150-1151  
Open only to students in the Department of Design for Stage and Film. Geiger. 3-6 units per semester.

Fundamental principles of lighting design. The course consists of class projects and practical exercises in the light lab and theatre spaces. Topics include a survey of current lighting equipment available to the professional designer; acceptable standards and formats for paperwork; color theory; continuing development of the design idea as it relates to dramatic text; elements of composition; and relationship of music and light.

LIGHTING DESIGN II  
DESG-GT 1424-1425  
Open only to students in the Department of Design for Stage and Film. Hughes. 3-6 units per semester.

Advanced problems in lighting design for opera, musicals, dance, and conceptual dramas. Emphasis of work is on carrying out design ideas, concepts, and problems in the light lab.

LIGHTING STUDIO  
DESG-GT 1440-1441  
Open only to students in the Department of Design for Stage and Film. 3-5 units.

An exploration of lighting design for non-theatrical venues. Exercises in design for television, industrial, corporate presentations, museums, and other architectural forms. Visits to professional television studios to watch tapings of daytime talk shows, as well as visits to major area museums to tour the lighting design and discuss it with the museum designers.

LIGHTING DESIGN III  
DESG-GT 1450-1451  
Open only to students in the Department of Design for Stage and Film. Wierzel. 3-6 units per 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. 3-6 units per semester.
This course explores the world of production design and art direction for film. By watching films, analyzing concepts, using a series of practical paper/model projects this course examines all components of film design including text interpretation, scenery for studio, location, color concepts, relationships with the producers, crews, and creative team.

**DESIGN FOR FILM II**
**DESG-GT 1216-1217**
Open only to students in the Department of Design for Stage and Film. Jackness. 3-6 units per semester.
Continuation of Design for Film I on a more advanced level. To prepare the student for professional work, this course is an in-depth exploration of all components of studio sets and the technical aspects of film design, including storyboarding. Thesis projects are undertaken in the second semester.

**COLLABORATION**
**DESG-GT 1141**
Open only to students in the Department of Design for Stage and Film. Hoffman, Steinberg. 3-4 units per semester.
In conjunction with the Graduate Directing program at Columbia University, led by Anne Bogart, set, costume and lighting students (primarily in the second year) work in teams led by a Columbia directing student. Emphasis is placed on conceptual work conceived through discussion that gives equal weight to all members of the collaboration.

**FILM COLLABORATION**
**DESG-GT 1213**
3-4 units.
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.

**INTRODUCTION TO SET DESIGN**
**DESG-GT 1058**
Open only to students in the Department of Design for Stage and Film. Lieberman. 2-4 units per semester.
Introduction to Set Design is a class for costume and lighting designers interested in exploring set design more thoroughly than is possible within their primary area of study. We will focus on how set design functions in relation to actors and audience, as well as how it creates context for any given production. Our goal is to use stage design as the driving force in building a whole universe from text.

**Art and Technique**

**DRAWING YEAR 1**
**DESG-GT 1004-1005**
Open only to students in the Department of Design for Stage and Film. Young (Section 001), Muller (Section 002). 2-4 units per semester.
Section 001: Drawing is observing 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. Section 002: A drawing class for scenic designers and lighting designers that focuses on forms in space, revealed by light. Equal emphasis on drawing from observation and invention.

**DRAWING YEAR 2**
**DESG-GT 1052-1053**
Open only to students in the Department of Design for Stage and Film. Muller, 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. Banakis. 2-4 units per semester.
Introduction to the many and varied techniques available to support the scenic design process for theater and film scenery. Coursework focuses on scale model-building techniques, drafting techniques, photography and rendering techniques, as well as presentation methodologies. Work overlaps with continued Set Design I coursework as well as 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 1009**
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.

**CAD DRAWING AND VISUALIZATION**
**DESG-GT 1006**
Open only to students in the Department of Design for Stage and Film. Banakis. 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 Computer-Aided Drafting software and its foundations. Weekly class projects build on drafting skills and software principles.

**PHOTOSHOP**
**DESG-GT 1026**
Open only to students in the Department of Design for Stage and Film. Muller. 2-3 units per semester.
An introductory course on digital painting and manipulation, exploring Photoshop as another image-making tool specifically geared to the theater and film artist. Projects focus on renderings, photography, and creating visuals as design concepts as well as final content.

**COSTUME EXPLORATION**
**DESG-GT1218**
Open only to students in the Department of Design for Stage and Film. Baird, Hoffman. 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 patternmaking, and fitting and sewing techniques. Work in the course encompasses a range of techniques from the muslin sloper through a comprehensive historical project.

**COSTUME STUDIO**

DESG-GT 1206-1207

Open only to students in the Department of Design for Stage and Film. 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 menswear, distressing and dyeing fabric, including surface techniques, uniforms, and millinery, are just some of the topics covered.

**Dramaturgy**

**CULTURAL NARRATIVES AND DESIGN HISTORY**

DESG-GT 1022-1023

Open only to students in the Department of Design for Stage and Film. Muller. 3 units per semester.

In this course, students explore the whole history of design, from prehistory to the early 21st century, looking at the impact of human events – migration, war, empire, religion, trade, innovation – on the design of clothing, architecture, and the influence of one age upon another. The course mixes lectures, analysis of images, research projects, discussion, field trips, guest speakers, and student presentations.

**OPERA—CONTEXTS AND CULTURES**

DESG-GT 1038.

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

Open only to students in the Department of Design for Stage and Film. Conklin, Geiger, Helfrich, Hoffman. 2-3 units per semester.

Explore introduces students to a broad range of concepts related to theatrical and cinematic performance and presentation, as well as practical experiences intended to lead students out of their chosen area of study, challenging them to begin to understand design for stage and film as a holistic, interconnected set of disciplines. It includes workshops, individual design projects, group lectures with guest artists and instructors, and field trips which will expose students to some of the vast resources available to artists in New York City.

**TRANSITIONING INTO THE PROFESSION**

DESG-GT 2002-2003

Open only to students in the Department of Design for Stage and Film. Required course. Kokorinos, Baird. 3 units per semester.

Weekly guest speakers are brought in to discuss topics relevant to a professional design career such as theatre photography, union membership, taxes and financial planning, the role of the artistic director and production manager, etc. Portfolio reviews with professional directors and designers are scheduled.

**Production**

**STAGECRAFT**

DESG-GT 1012

Open only to students in the Department of Design for Stage and Film. Fallon, Geiger. 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, Huffman 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 design. 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.

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

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

**PROFESSIONAL TRAINING**
Students participate in professional training three days a week for a minimum of six semesters (generally, three years). Students are required to spend four of those semesters (generally, the first two years) at their primary studio to develop a firm grounding in the technique most suited to them. Primary studio placement recommendations are made by the faculty, 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 225. Admission to the Tisch School of the Arts is highly selective. Admission is based on a careful evaluation of secondary school records; scores on standardized tests; personal essay; recommendations from guidance counselors and teachers; and a creative review in the form of an audition or a portfolio. Evidence of character and maturity are regarded as essential in potential students who hope to benefit fully from the unique offerings of the University and its urban environment. Participation in meaningful school and community activities is also an important factor. A student applying to the Tisch School of the Arts must submit an application to New York University and indicate the particular department that he or she wishes to enter and may only apply to one program. Prospective students wanting more information about undergraduate admission should refer to the Undergraduate Admissions Website at www.admissions.nyu.edu.

Prospective students wanting more information about the artistic portfolio or audition requirements should visit the department’s Website at www.tisch.nyu.edu.

The Department of Drama at the Tisch School of the Arts is committed to a process of artistic review that ensures that your suitability for the drama program is assessed by expert and distinguished professional faculty in a supportive setting. We know in selecting a college you are making a significant
commitment to your education. Our goal through the review process is to determine if our program is an environment in which you will thrive, grow, and progress toward achieving your goals in the theater and in the world. The artistic review consists of an audition/portfolio presentation and an interview. Specific guidelines for artistic reviews in acting, directing, music theatre and technical production and design may be found at www.tisch.nyu.edu.

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

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 on page 232.

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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<tbody>
<tr>
<td>Primary studio</td>
<td>32 units</td>
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<tr>
<td>Additional professional training courses</td>
<td>16 units</td>
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</tbody>
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<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>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Electives</th>
<th>20 units</th>
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</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>
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Liberal Arts 32 units
Art and Public Policy Core Curriculum (international students complete the two-course international Writing Sequence of 8 units; transfer students take 4 units) 8 units

- Humanities 8 units
- Sciences 8 units
- Humanities or Sciences 8 units

Electives 20 units
Any courses offered at NYU, including additional work in the above areas, except those offered through the School of Professional Studies

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.

Narda Alcorn
Associate Arts Professor with Expertise in Stage Management
M.A., Yale; B.F.A., DePaul

Gwendolyn Alker
Director of Theatre Studies
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)

Andy Arden-Reese
Assistant Arts Professor
B.F.A., New York; M.F.A., Rutgers

Jason Ardizzone-West
Teacher of Sonic Design
B.A., Cornell; M.F.A., New York

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

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

J. David Brimmer
Teacher with Expertise in Stage Combat
B.F.A., New York

Gigi Buffington
Associate Arts Professor
B.A., Columbia (Chicago)
M.F.A., Guildhall School of Music and Drama
Sebastian Calderon Bentin  
Assistant Professor  
B.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  
Teacher with Expertise in Lighting for Theatre, Opera, and Dance  
B.A., Williams College; M.F.A., New York

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

Byron Easley  
Associate Arts Professor

Nathan Flower  
Associate 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  
Assistant Arts Professor, Dance  
B.F.A., U of the Arts

Chris P. Jaehnig  
Director of Production, Director–Production & Design Studio  
B.A., Wisconsin (Madison); M.F.A., Yale.

Terry Knickerbocker  
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.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  
Teacher of Drama  
B.A., Smith College; M.A.J.D., New York

Sydney Maresca  
Assistant Arts Professor, Costume Design  
B.A., Sarah Lawrence; M.F.A., New York

Carol Martin  
Professor of Drama; Coordinator, Honors Program in Theatre Studies  
B.A., Iowa; M.A., Ph.D., New York

Michael McElroy  
Associate Chair  
B.F.A., Carnegie Mellon

Erin Mee  
Assistant Arts Professor  
A.B., Harvard; M.A., Ph.D., New York

Kenneth Noel Mitchell  
Associate Arts Professor  
B.A. Florida State, Graduate Studies, Purdue

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

Shanga Parker  
Associate Arts Professor  
B.A., Brown, M.F.A., UC San Diego

Rubén Polendo  
Arts Professor; Chair, Department of Drama  
B.S., Trinity; M.A., Lancaster (UK); M.F.A., UCLA

Rosemary Quinn  
Associate Arts Professor; Director, Experimental Theatre Wing  
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

Daniel Spector  
Teacher  

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

Edward Ziter  
Professor of Drama  
B.A., M.A., Brown; Ph.D., California (Santa Barbara)

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**Professional Training**

**PRIMARY STUDIOS**

**THE STELLA ADLER STUDIO OF ACTING**

“Growth as an actor and growth as a human being are synonymous.” The Stella Adler Studio of Acting is dedicated to the perpetuation of this idea, so elemental to the life, work, and spirit of Stella Adler. Its mission is to create an environment with the purpose of nurturing theatre artists who value humanity, their own and others, as their first and most precious priority while providing art and education to the greater community. The Stella Adler Studio of Acting has been one of the top theatrical training institutions for over 50 years. The program is based on Stella Adler’s unique approach to actor training: providing the tools of the trade, exploring the universal ideas embedded in dramatic literature, developing the 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,
and film makers. 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.

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.

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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 fundaments 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 renowned 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 contradictions inherent in the texts, and believes that character and characterization are rooted in the text and within the actor rather than in external mimetic representation. The Studio has developed the philosophy of positive action: the idea that characters generate a future instead of representing a past. Course work includes acting, voice and speech, Alexander Technique, stage combat and movement. The Studio presents two fully realized Shakespeare texts each year, as well as an annual Word Orgy, a celebration of song and spoken word. The Studio’s production aesthetic focuses on the acting ensemble, employing only the suggestion of scenery, lighting, and costuming.

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 Websites. 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-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 group 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
Chandburi, Jaabig, Ziet. 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

AFRICAN AMERICAN DRAMA
THEA-UT 605
Jones. 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.

LATINO THEATRE: POLITICAL ACTS IN US LATINO PERFORMANCE
THEA-UT 607
Recondo. 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, Cherríe Moraga, Niño 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
Young, Mills. 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, Bobo Strauss, Marius von Mayenburg, Roland Schimmelpfennig, Yasmina Reza, Orlan, Vlaclav Havel, Biljana Srbijanovic, and Milica Tomic, are among those to be studied.
THEATRE AND WAR
THEA-UT 616
Wingham. 4 units.
This course explores how theatre as an artistic medium represents war and grapples with the ethics of representation from Greek tragedy to contemporary drama. Instead of focusing on one historical era or nation, we will turn our attention to the question of genre, mediation, and the grounds for comparison. What is the history of theatrical representations of the atrocities of war? What makes theatre a particularly powerful site for engaging with the political and personal stakes of war? How have tragedy, comedy, Brecht’s epic theatre, and documentary theatre responded to the wars of their immediate historical contexts? How does theatre stage the memory of war? How does theatre engage with the mass proliferation of violent images in other media? Alongside these questions, we will explore issues of violence, propaganda, witnessing, trauma, and therapy. Finally, we will look at the phenomenon of “theatre of war” and the use of theatre in army training.

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, Forbes, 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.

POLITICAL THEATRE
THEA-UT 622
Goldberg. 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, Arbol 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 Fornes, Caryl Churchill, Sarah Daniels, Wendy Wasserstein, Ntozake Shange, Adrienne Kennedy, Susan Glaspell, Aphra Behn, Alice Childress, Tina Howe, Holly Hughes, Karen Finley, Darrah Cloud, and Suzan-Lori Parks.

GAY AND LESBIAN THEATRE
THEA-UT 624
Drumman, 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 community itself, to both include and exclude, and to oversimplify identity; the reconsidering of the theatrical event from playwright, director, or actor to the interaction between performer and spectator. Students spend part of the semester in mini-internships using theatre with nonactors in sites that include schools, psychiatric facilities, senior centers, and shelters.

THE VILLAINS: SCOURDRELS, SCAPEGOATS & THE OTHER IN PERFORMANCE
THEA-UT 629
Sullivan. 4 units.
What makes a villain, and who decides? In this course, we will track the evolution of the villain through the ages, beginning with ancient texts, moving through centuries of performance on stage and into the modern era of theater and film, examining the character, their motives, and the world that made them. We’ll trace the path of the Old Vice of the morality plays through Shakespeare, the murderers of the Victorian stage and the nastardly Friends of melodrama to the freaks and monsters of early cinema, looking to their contemporaries for an understanding of their motives. Our material will include religious text of the East and West, plays of 14th century Japan, Elizabethan drama, Henrik Ibsen, Bertolt Brecht, and relevant works of today ranging from the Five Lesbian Brothers to Jordan Peele’s Get Out. Assignments will take the form of textual analysis and research, as well as explorations in performance, music, photography and video, all seeking to understand perspectives on those we label “villain.”

MUSICAL THEATRE
OART-UT 1922
[Formerly THEA-UT 631]
Nelson. 4 units.
A survey of American musical theatre, with an emphasis on its significant and unique contribution to U.S. popular culture. Through audio and video recordings, slides, demonstrations, and visits to live performances, the course traces the musical’s relation to 19th-century popular entertainments such as minstrelsy, vaudeville, and burlesque, as well as its relation to popular song and dance forms throughout the 20th century and to the present day.

THEATRICAL GENRES
THEA-UT 652
Staff. 4 units.
The course (different each time) explores one or more distinctive theatrical genres such as tragedy or comedy; melodrama, satire, or farce; or plays of distinctive theatrical types, such as experimental ensembles, theatre of the absurd, solo
performance, the documentary play, same-sex plays, or Theatre of Witness. Since theatrical genres and theatrical types come into being because playwrights respond to historical necessity by visualizing specific world views, the course presents a study of the role and function of the theatre within societies, as a response to historical, psychological, and spiritual forces.

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

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

**DRAMATURGY**
THEA-UT 636
4 units.
Of all the theatre arts, dramaturgy remains one of the most “invisible”—mysterious and misunderstood. When Heinrich Laube, the great 19th-century Viennese director and dramaturge, was asked by his patron, Prince Schwarzenberg, what a dramaturge really was, Laube could only answer 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 directors, writers, designers, and performers wishing to collaborate with professional dramaturges in years to come.

**THEORIES OF THE THEATRE**
THEA-UT 640
Max. 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 performance studies to examine a diverse range of performance practices. Topics include ritual, interculturalism, tourist performances, discourses of stardom, theatre anthropology, electronic and computer performance, sports performance, Erotics, the history of American burlesque, masquerade, theatres of silence, Latino/a performance, hip-hop theatre, and animality.

**BUTOH FOR THE ACTOR**
THEA-UT 660
Nayfack; 4 units.
Butoh (originally Ankokko Butoh, the Dance of Darkness) is a form of dance and performance art with roots in Japan’s post-war avant-garde movement. It has since become a major tool for artists and performers across genres to harness the energies of the body and one’s internal and external environments. U sing Butoh, actors can discover more engaging ways to communicate as storytellers. Butoh training supports the actors’ work in body, voice, text, and song; it opens doors for actors to find a more embodied sense of self, create new and exciting characters from a blank physical canvas, interpret text experientially, and permit a more authentic and unfiltered expression.

**SPECIAL TOPICS IN MUSICAL THEATRE**
THEA-UT 661
Mastou, 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.
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 Kaplan. The course culminates in the public performance of puppet productions created by the class.

THEATRE AND THERAPY

THEA-UT 673
Omen. 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.

RE-INVENTIONS OF LOVE

THEA-UT 675
Poledo. 4 units.

Engaging Theater as an inherently interdisciplinary art form, this class proposes the investigation of love and art as a means to develop a rich understanding of what it is to be human. The course will explore how the mythology, poetics, imagery, and even emotion associated with romantic love have varied dramatically over time and in different cultures. Spanning several millennia and many continents, our material will challenge us to think about gender, family, biology, identity, and faith as manifestations of an attempt to reconcile the inherent humanity in our needs and desires. We will work with ancient texts like the Ramayana, the Upanishads and the Song of Songs, as well as the poetry of Rumi and Neruda; we will look at theatrical works by Zeami, Euripides, Shakespeare, Lorca, Tennessee Williams, and Sarah Kane; the course will explore the music of PJ Harvey, Bjork, Patri Smith, Antony & The Johnsons/Anohni and Thom Yorke, the photography of Cindy Sherman, the paintings of Frida Kahlo and the films of David Lynch and Lars Von Trier. Responding to artistic distillations of this rich subject with embodied imagination and curiosity, we will move towards creating our own authentic theatrical articulations and inventions, employing a range of artistic forms, including creative writing, physical improvisations, ensemble performance, and photography.

**DIRECTING PRACTICUM**

THEA-UT 676
Ertl, Kähike. 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 dramatising 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; comprehending 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 work into a festival, and produce self-created performance in a professional context. Issues explored include articulating a mission; the options for different producing models; choosing collaborators; developing a strategic plan; basic fund-raising; marketing; and managing the legal, financial, and regulatory issues essential for start-up enterprises in a theatrical environment.

THEATRE MANAGEMENT:

LEADING AND MANAGING THEATRES IN A GLOBAL CONTEXT

THEA-UT 685
Bradley. 4 units.

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

WORLD DRAMA AND THEATRE HISTORY

STUDIES IN SHAKESPEARE

THEA-UT 700
Levine, Malm. 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  
Jeffreys, Osborn. 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.

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, spectacular drama. We examine religious influences as evidenced in liturgical music, the vernacular Corpus Christi drama, saint plays, and moralities; the widespread role of dramatic representation in everyday life, from the games and dances of village communities through the war games and festive occasions enjoyed by royalty; and the shift from an amateur to a professional theatre, with a growing emphasis on stage spectacle. Texts may include the Play of Adam, a New Year’s mummers’ play, an account of carnival, a French mystery play, a Spanish autosacramental, an English cycle play, a French comic piece (Pathelin), and a morality play (Everyman).

MODERN RUSSIAN THEATRE: THE AGE OF THE DIRECTOR  
THEA-UT 719  
Sniderman. 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 Nekrosovs.  

GERMAN THEATRE: FROM CLASSICISM TO MODERNISM  
THEA-UT 720  
Pike. 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 THEATRE ARCHITECTURE  
THEA-UT 722  
Jaehnig. 4 units.  
An examination of the development of theatre architecture and design from the early formalized drama spaces (the theatre of Dionysus and the theatre of Epidaurus) to the English playhouse (the Globe to Covent Garden). We discuss the significance of the Italians to design, from the first temporary scenic elements to Serlio and Torelli to the Bibiena family. The course continues with the Paris Opera House, Wagner’s Bayreuth theatre, and the American playhouses of the 18th, 19th, and early 20th centuries, and it includes the technological changes that occurred during those periods. The final aspect of the course focuses on contemporary multiple-use and adaptable theatre spaces. Emphasis is placed on how trends in the theatre affect the designs of productions, individuals (whenever possible), and aesthetic and technical innovations.

HISTORY OF U.S. THEATRE  
THEA-UT 723  
Davis. 4 units.  
A historical examination of American theatre as an important social institution whose complexity has been determined by the nation’s economic and social situation. Five periods are embraced by this study: colonial; the Revolution to the Civil War; the Civil War to World War I; World War I to World War II; and post-World War II. Emphasis is placed on the period commencing with the merger of art and commerce and the emergence of the first world-class American dramatists in the 1920s. The study proceeds through the post-World War II ascent of nonprofit regional theatre that contributed to the decentralization of the American stage.
HISTORY OF DIRECTING
THEA-UT 725
Randich. 4 units.
An in-depth historical survey of directors and theorists who have helped shape the theatre and its production. While the course considers premodernists, focus is on those directors, both Eastern and Western, who have contributed to the theatre since the mid-19th century. Special topics might include early modern directing (Saxe-Meiningen, Henry Irving, Max Reinhardt, Lugne-Poe); 20th-century East European directors (Stanislavsky, Meyerhold, Vakhtangov, Ljubimov, etc.); American avant-garde directors (Wilson, Mabou Mines, Wooster Group, Bogart, etc.); European directors (Strehler, Steen, Brook, Mouchkline, etc.); or the new Asian directors (e.g., Tadashi Suzuki). We study the historical and cultural contexts that shaped the development of directing.

BOAL AND BEYOND
THEA-UT 730
Santiago-Jirau. 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
Membero. 4 units.
An in-depth study of the origins, characteristics, and practical application of techniques of nonliterary/multimedia theatre, performance, and dance theatre. Emphasis is placed on theatrical forms that have been influenced by the theories of Artaud and the European avant-garde; John Cage and visual aesthetics related to American acting, painting, collage, and environmental and conceptual art. Types of performance studied include Dadaist, surrealist, and futurist plays; multimedia happenings of Karpov, Oldenberg, Whitman; conceptual self-works and solos of performers such as Vito Acconci, Karen Finley, Spaulding 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, tragicomedy, theatre and the law, ritual theatre, West African and Caribbean Francophone theatre, theatre of trial, modernism, acting medieval literature, and theatre and performance of Native Americans.

INTERARTISTIC GENRES
THEA-UT 734
4 units.
Recent topics include art history for theatre-makers; history of puppets and performing objects; and opera.

THEATRE IN ASIA
THEA-UT 744
Mue. 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 Natyashastra and the Kadosho are studied in relationship to specific forms of theatre such as Kagura, Bugaku, Noh, Bunraku, Kabuki, Shingeki, Jingxi, Geju, Jaju, Kathakali, Kathak, Odissi, Chau, Manipuri, Krishnattam, Kutiyattam, Raslila, and Pansori. 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
Attrah. 4 units.
Arab theatre is profoundly theatrical, in part because it so regularly conflates historically and geographically distinct spaces as a means of exploring how power is articulated through spatial formations. This course examines recent trends in contemporary Arab theatre and film, contextualizing these within a broader history of Arab performance. Particular attention is given to how experimental practitioners have explored issues of human rights and the control of territories under the modern state. Strategies addressed include the conflation of past and present as a means of exploring the persistence of the colonial power structure in the modern Arab world (Wannus’s Entertainments with Abe Khaliq Qabani, Bulbul’s Conspiration, Al-Sahgreer’s Omar al Kees in Paris); the use of parable to speak truth to power (Wannus’s The Elephant, Dyiab’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 hekoatoe); 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
Rec. 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 Wolff (Chile); José Triana (Cuba); Emilio Carballido, Sabina Berman (Mexico); Osvaldo Dragún, Griselida Gambero (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 pre-graduate 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

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
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.

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

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

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

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

WORKSHOP IN SHAKESPEAREAN VERSE
THEA-UT 146
Scheider, 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.
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.

CAREER TRAINING  
AUDITION TECHNIQUE IN PRACTICE  
THEA-UT 170  
Faulk. 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  
Mangold. 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.

TECHNICAL THEATRE  
COSTUME PERIOD STYLE I  
THEA-UT 181  
Maraica. 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  
Maraica. 2 units.  
Have you ever considered what you would wear to greet an armada? Did Queen Elizabeth I really wear an iron corset? What was Louis XIV hiding under that big wig of his? Why is it rumored that Napoleon Bonaparte had buttons put on the cuffs of his regiment’s uniforms, and what did the forensics department of the NYPD find in the pockets of his last coat when they examined it in 1989? These and other burning questions are answered as we continue wending our way through the closets of history. In class, we discuss the Western European periods most likely to be encountered in the theatre today, including a glimpse of 19th-century Russia. We examine how actual clothing is translated into costume for the modern stage. Finally, we examine the relationship of freedom or restrictiveness in dress to each period discussed. Appropriate clothing is provided each week, so that students can discover the excesses and eccentricities of our ancestors for themselves. Field trips to exhibitions of clothing and artifacts are included.

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

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

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

STAGE MANAGEMENT  
THEA-UT 191  
Alcorn. 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
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
Tharp. 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.

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.
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. Physical Science (CORE-UA 200, 4 units)
   iii. Life Science (CORE-UA 300, 4 units)

Area II: Major Requirements 40 units

A. Core Curriculum ...............16 units
   1. Introduction to Performance Studies (PERF-UT-101, 4 units) OR
      Performance Studies: An Introduction (PERF-UT 200, 4 units)
   2. Performance Theory (PERF-UT 102, 4 units)
   3. Performance of the City (PERF-UT 103, 4 units)
   4. Performance and Politics (PERF-UT 104, 4 units)

B. Lower-division Electives-8 units, selected from the following:
   1. Performance Composition Workshop (PERF-UT 201, 4 units)
   2. Performative Writing Workshop (PERF-UT 204, 4 units)
   3. Performance Histories (PERF-UT 205, 4 units)
   4. The Performance of Everyday Life (PERF-UT 206, 4 units)

C. Upper-division Electives-12 units, selected from the following:
   1. Queer Politics & Performance (PERF-UT 302, 4 units)
   2. Theories of Movement (PERF-UT 303, 4 units)
   3. Performance and Technology (PERF-UT 304, 4 units)
   4. Topics in Performance Studies (PERF-UT 305, 4 units)
   5. Critical Approaches to Race and Ethnicity in Performance (PERF-UT 306, 4 units)

D. Final Projects in Performance (Capstone) (PERF-UT 400, 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)

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 requires 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 units 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 other modes of communication. By studying a wide range of examples that illustrate the varied constructions of the verb “to perform” students are encouraged to consider the social significance of performance, and how it structures our perceptions and social lives. The course is geared toward lower-division undergraduates interested in (though not necessarily familiar with, or specializing in) the study and/or practice of performance.

Performance Studies
PERF-UT 102, 4 units
This course examines the diverse issues and methodological questions raised by different kinds of performance. Where “Introduction to Performance Studies” asks, “What is performance? What counts as performance, and what is its cultural significance?” this course asks, “How can we interpret and analyze performance? What is ‘theory’ in this context, and how do theory and practice inform each other?” Readings introduce students to key concepts in the field such as “ritual,” “performativity,” “liveness,” and “affect.” Material for the course (readings, videos, and other media) exemplify the interdisciplinary nature of performance studies by drawing from work in aesthetics, anthropology, architecture studies, ethnic/area studies, queer studies, religious studies, legal studies, literary studies, etc.

Performance of the City
PERF-UT 103, 4 units
A founding tenet of the Performance Studies field is the significance of the site where performance takes place — including its metropolitan environment. This course serves to introduce students to the performance culture of a given city (whether New York or one of the other Global sites), and to the ways in which any urban environment is staged by its residents and visitors. The class will take the city itself as its “text,” exploring its history, its significant performance venues, and the public spaces where the population gathers in a collective spectacle of social relations. Readings in urban performance studies will be supplemented by class trips to performances, from the opera to skateboarding ramps to public parades.

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 courses encourages students to study events and practices that produce political effects. How can performance and performance theory be applied usefully 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 “Performativity Writing”). (8 units 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.

Performativity 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 performativity 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.

Performance Histories
PERF-UT 205, 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 researchers 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.

The Performance of Everyday Life
PERF-UT 206, 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, architecture 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.

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 units required for BA)

Perpetual Politics & Performance
PERF-UT 302, 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.

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.

Topics in Performance Studies
PERF-UT 505, 4 units
Topics in Performance Studies is an upper-division course that focuses on a specific genre, theme, region, or other framework. Students will research in depth the particular contexts and implications of a given categorization of “performance”. Students are expected to participate actively in discussion and undertake research projects related to the course topic.

Critical Approaches to Race and Ethnicity in Performance
PERF-UT 506, 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.

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 folklore), Pennsylvania

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

Fred Moten
Professor of Performance Studies A.B. (English), Harvard University; Ph.D. (English), University of California, Berkeley

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

Karen Shimakawa
Associate Professor of Performance Studies, Co-Associate Dean of Faculty and Academic Affairs

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
Distinguished Teacher of Performance Studies and Cinema Studies B.A., Queens College (CUNY); Ph.D., SUNY (Stony Brook); Ph.D., New York

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

FACULTY EMERITI

Brooks McNamara
Barbara Kirshenblatt-Gimblett
Richard Schechner

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 Ndulakulu Amankulu, Eugenio Barba, John Bell, Claire Bishop, Herbert Blau, Augusto Boal, Paul Bouissac, James Brandon, Kazimirz Braun, Charles Briggs, Daphné 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-Matta, Mark Franko, Tom Gunning, Jack Halberstam, Dale Harris, James Hatch, Wendy Hilton, Holly.
Programs

STUDIES

Graduate
Performance
and a large network of performance archives, live performances of all kinds, resources for research and professional development—museums, libraries, etc. A survey of doctoral programs in theater and dance, both traditional and experimental, but also the home of the Tisch School of the Arts. The Master of Fine Arts is conferred on students who have been accepted as candidates in a doctoral program and who have fulfilled all the requirements for the doctorate except the dissertation and its defense. The minimum requirements for the degree of Master of Philosophy are the satisfactory completion of 70 units, demonstration of competence in a foreign language, and passing of the written qualifying examinations testing the candidates’ knowledge of the field of study. Students who fail the area examinations will not receive the Master of Philosophy degree. It should be emphasized that the degree of Master of Philosophy is conferred only on doctoral students who 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.

DOCTOR OF PHILOSOPHY

The first of its kind (and still one of a very few) as a stand-alone doctoral program in performance studies, NYU Performance Studies was ranked #1 by the National Research Council in its survey of doctoral programs in theater and performance studies. Many of our graduates have gone on to academic positions in leading research institutions worldwide, publish award-winning books and articles, and shape the future of the field. 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.

Doctoral students may participate in the Inter-University Doctoral Consortium consisting of NYU, Columbia University, The New School, Fordham, CUNY Graduate Center, and Princeton. The number of courses taken outside of the department that are applicable to the Ph.D. is limited and subject to the approval of the Director of Graduate Studies and the student’s advisor.

MASTERS OF PHILOSOPHY

Only under the most exceptional circumstances is the Master of Philosophy conferred on students who have been accepted as candidates in a doctoral program and who have fulfilled all the requirements for the doctorate except the dissertation and its defense. The minimum requirements for the degree of Master of Philosophy are the satisfactory completion of 70 units, demonstration of competence in a foreign language, and passing of the written qualifying examinations testing the candidates’ knowledge of the field of study. Students who fail the area examinations will not receive the Master of Philosophy degree. It should be emphasized that the degree of Master of Philosophy is conferred only on doctoral students who 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.

Note: The Department of Performance Studies is administrated by and housed in the Tisch School of the Arts. The Master of Arts and Doctor of Philosophy degrees are both conferred by New York University through the Graduate School of Arts and Science (GSAS). The information that follows combines general GSAS regulations with those specific to the Department of Performance Studies. Please see also Policies Regarding the M.A. and Ph.D. Degrees, page 234.

ADMISSIONS

Applicants are encouraged to visit the department website: http://tisch.nyu.edu/performance-studies/how-to-apply or contact the department to discuss degree requirements and financial aid or to arrange for class visits. Admission decisions are based on the applicant’s particular qualifications for study in the department as well as on grades, degrees, and letters of reference.

Special attention should be given to the statement of purpose requested on the application form. In preparing this statement, an applicant should include a description of his or her preparation for graduate study in the Department of Performance Studies as well as a careful projection of research and other professional goals. Students are also requested to submit an example of their writing, preferably an article or essay, as evidence of the research and writing skills necessary for success in the program.

Applicants to the Ph.D. program a previously earned master’s degree is required for applicants wishing to enter directly into the doctoral program. A completed M.A. or M.S. is generally required for consideration. Applicants holding an MFA or M.MUS degree, who have a strong academic training background in performance theory may be considered on a case-by-case basis. Those who are already in the department’s Masters program and who wish to continue for the Ph.D. should follow the procedures outlined below under Departmental Internal Application process Ph.D. All applicants to the Ph.D. program are evaluated on the following basis:

1. Academic record to date.
2. Quality of academic writing as evidenced in submitted paper.
3. Proposed dissertation topic and compatibility with departmental plans.

4. Predilection of faculty to direct Ph.D. course work and dissertation.

A bulletin, application forms, and other information are available from 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; tisch.gradadmissions@nyu.edu; www.tisch.nyu.edu.

All material—application forms, letters of recommendation, transcripts, and essays—should be submitted using the Tisch Graduate Admissions Online Application. Link can be found on the Tisch Office of Graduate Admissions website: http://tisch.nyu.edu/admissions/graduate-admissions

Applications for the Ph.D. and M.A. program are accepted for fall semester (September) admission only. The deadline for admission to both programs is January 15th, and all application materials should be received by that date.

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 scholarships, which are awarded as partial tuition remission; and a limited number of named scholarships. Students should also see page 243 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 five years of funding that includes full tuition remission, registration fees, comprehensive health insurance and a stipend.

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, 383 Lafayette Street, New York, NY 10012-1119; 212-998-4444. Alternatively, they may submit the FAFSA electronically (see the Website 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, 33 Washington Square West, New York, NY 10011-9154; 212-998-4511.

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

INTER-UNIVERSITY DOCTORAL CONSORTIUM (PH.D. ONLY)

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

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

For further information, write or call the Office of the Associate Dean, Graduate School of Arts and Science, New York University, 6 Washington Square North, New York, NY 10003-6608; 212-998-8030.

M.A. PROGRAM IN PERFORMANCE STUDIES

Degree Requirements: The Masters in Performance Studies consists of 34 units of coursework to be completed over 3 consecutive semesters (fall, spring, summer); students earn their degree the following September. Students in this program must be in full-time attendance. There are two required courses for master’s students: Introduction to Performance Studies, PERF-GT 1000, taken in the first semester, and Projects in Performance Studies, PERF-GT 2000, taken during the final semester. Master’s students are required to earn a grade of B or better, primarily with the permanent faculty. The only practical workshop course that is counted toward an M.A. in performance studies is the department’s Performance Composition, PERF-GT 2730, or a course otherwise designated as practical. Up to 4 units of academic course work may be taken outside the department or transferred from another institution with permission of the Director of Graduate Studies. A master’s student may appeal to the chair to register for a second Performance Composition workshop in lieu of taking 4 points outside the department.

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

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

Doctoral students must complete 70 units of coursework with a “B” grade or better, pass their comprehensive examinations, and write and successfully defend a scholarly dissertation. Students who have an M.A. (from this department or elsewhere) may transfer up to 34 units from that degree upon approval by the Chair and the TSOA Director of Graduate Admissions. All applications for credit transfers must be made no later than during the student’s first semester in Performance Studies. There are three required courses for the Ph.D. for (12 total units) (see below for descriptions) and the remainder 24 units are selected from the department (or other department- and advisor-approved) seminars.

REQUIRED PH.D. COURSES

Advanced Readings in Performance Studies
PERF-GT 2201, 4 units

Methods in Performance Studies
PERF-GT 2616, 4 units

Dissertation Proposal Advising
PERF-GT 2301, 4 units

OTHER REQUIREMENTS

Foreign Language Requirement
The department requires that all candidates for the doctorate demonstrate proficiency in at least one foreign language integral to their academic research. Proficiency in the department is only fulfilled by one of the following ways: 1) taking and passing a Foreign Language Exam administered by GSAS, or 2) taking a department approved foreign language course and receiving a B or higher on the final exam and course, or 3) showing documentation that they have met the language requirement in another graduate degree program not more than two years prior to matriculation.

International students can submit a Non-English Native Language Waiver to the department during their first year for an exemption to the FLP requirement.

Comprehensive Examinations
Following completion of coursework and prior to enrolling in Dissertation Proposal Advising (PERF-GT 2301) doctoral students must pass 3 comprehensive written examinations with a committee comprised of 3 members of the Performance Studies core faculty.

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. The Graduate School of Arts and Science must approve any reader who is not a member of the New York University GSAS faculty in advance. 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.

Instructions for preparing dissertations for microfilming are available at the Graduate School of Arts and Science, Office of Student Affairs and Academic Services, One-Half Fifth Avenue. The completed dissertation is submitted directly to GSAS Office of Student Affairs and Academic Services, and Ph.D. students are responsible for communicating directly with this office regarding requirements and deadlines. The Department of Performance Studies will schedule the student’s dissertation defense and requires a copy of the final dissertation, formatted following GSAS guidelines, submitted for the department’s archive.

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-unit 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, incomplete, and a pattern of withdrawals are grounds for probation or termination. Students on probation must take courses with the resident faculty only.
Degrees are conferred in May (at Commencement), September, and January. Performance studies master’s students graduate in September, after full-time course work for three consecutive semesters, unless an exception is approved by the department chair. A candidate for a degree must apply for graduation by visiting the following website: http://www.nyu.edu/registrar/graduation/apply.html. The candidate must apply for graduation within the application deadline period indicated by the registrar. Diplomas are sent to the recipient’s address on file in the Office of the University Registrar. On request, the Office of the University Registrar issues to the student who has satisfactorily completed all the requirements for an advanced degree a statement certifying that he or she is recommended by the faculty for award of the degree at the next conferral of degrees. No degree is conferred honoris causa or for studies undertaken entirely in absentia.

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 http://tisch.nyu.edu/performance-studies/courses.

The following list includes courses offered in the recent past by current and former faculty and ones projected for the near future. Approximately 24 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 and required courses are indicated with an asterisk (*).

*PROJECTS IN PERFORMANCE STUDIES
PERF-GT 2000 (Required MA)
Required for M.A. students.
Resident faculty. 6 units. 2017-18, 2018-19
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

Lepcki. 4 units. 2017-18.

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

*BIBLIOGRAPHY AND RESEARCH: ADVANCED READINGS IN PERFORMANCE STUDIES

PERF-GT 2201 (Required course for Ph.D. students)

Resident faculty. 4 units. 2018

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.

*METHODS IN PERFORMANCE STUDIES

PERF-GT 2616 (Required course for Ph.D. students)

Resident Faculty. 4 units 2017

The development of performance studies methodologies based on interdisciplinary research paradigms (movement analysis, ethnomusicology, ethnography, history, oral history, orature, visual studies, among others) and the close reading and analysis of exemplary studies. Considers the conceptualization and design of research projects in the context of theoretical and ethical issues and in relation to particular research methods and writing strategies. Develops practical skills related to archival and library research; ethnographic approaches, including participant observation and interviewing; documentation and analysis of live performance; and analysis of documents of various kinds, including visual material. Assignments include weekly readings, written responses to the readings, and in-class exercises. This course is offered every other year alternating with Advanced Readings in Performance Studies.

SPECIAL TOPICS: PERFORMING FICTION

PERF-GT 2216

Broening. 4 units. 2017-18,

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. 2017-18,

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

Gaines. 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.

*DISSERTATION PROPOSAL ADVISING

PERF-GT 2301 (Required Ph.D. students)

Required for doctoral students. Prerequisite: 72 units of completed course work.

Resident faculty. 0 units. 2015-16, 2016-17

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

SPECIAL TOPICS: HOW TO WRITE ABOUT PERFORMANCE

PERF-GT 2219

Vazquez. 4 units. 2017-18

The course will lean on these readings (essays, songs, criticism) as guides for involving, and not avoiding, performance in our scholarly work. Performance, often cast as a deferred or secondary support for an argument, carries the lush potential to unsteady any decisive claim. We will explore inventive ways to introduce performances in writing by challenging the dependable (and often limiting) coordinates of “context,” through experimenting with research methods and descriptive play, and most importantly, by discovering the joy and difficulty of revision.

SEMINAR IN DANCE THEORY: DANCE AND THE POLITICAL

PERF-GT 2530

Lepcki. 4 units. 2015-16

This course is dedicated to a careful exploration of dance studies including Randy Martin, Mark Franko, Susan Manning, Gabriele Brandstetter, among others. Reading text from the authors mentioned above, with a specific focus on three political dimensions of dance as a theoretical-practical political assemblage: corporeality and bio-politics; mobilization and activism; dance and labor.

THEORIES OF SPECTATORSHIP

PERF-GT 2746

Taylor. 4 units. 2017-18,

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, interpoles, and manipulates viewers. Concepts such as identification, voyeurism, narcissism, bearing witness, perpecticide, spect-actor, and others are explored. Readings include Lacan, Barthes, Merleau-Ponty, Sontag, Ranciere, and others.
TDR: THE JOURNAL OF PERFORMANCE STUDIES
TDR is edited by Richard Schechner and 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.

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 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 construc-
tive 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
   The following must be uploaded:
   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
   The following must accompany the application:
   a. Completion of all questions and exercises in the Departmental Application.
   b. Upload sample material as follows:
      • Composers and lyricists:
        • No more than 20 minutes in length, plus relevant materials such as score, lyric sheets, charts, etc. Excerpts from a musical theatre piece are preferred, but not necessary. Composers may submit instrumental works, and lyricists may submit non-musicalized poetry. The book for the material submitted should be included, if available.
        • Other related work (a specific description of the work should be included).
        • Reviews, if available.
      • Bookwriters and playwrights:
        • A script for a musical theatre piece and audio recordings of songs written for it, or a script of a play. Include a synopsis.
        • Reviews, if available.

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.

The Graduate Musical Theatre Writing Program Creative Portfolio/Essay Application can be downloaded and submitted at http://tisch.nyu.edu/grad-musical-theatre-writing/department-application-requirements

Questions about the program may be answered by calling 212-998-1830 or e-mailing musical.theatre@nyu.edu.

*Application materials will not be returned.

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

**Julianne Wick Davis**
Assistant Arts Professor (Composer-Lyricist)
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

**Sarah Cooper**
Adjunct Faculty, Lyricist/Bookwriter
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

**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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<th>First Year, First Semester</th>
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Tisch School of the Arts
Maurice Kanbar
Institute of
Film and Television

Film and Television

Undergraduate Division .......................................................... 75
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Department of Cinema Studies ............................................... 121
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 225. 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/tvadmissions_film_tv_portfolio.

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
Distribution Requirements

AREA I: FILM AND TELEVISION ARTS (MINIMUM OF 54 UNITS TOTAL)
- Group A: History and Criticism (3 courses for not less than 9 units)
- Group B: Production (4 Core production courses for not less than 20 units)
- Group C: Writing (3 courses for not less than 12 units)
- Group D: Production Safety (1 course unit)

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

An exception is Expository Writing: freshmen are required to take 8 units (two semesters); transfer students are required to take 4 units (one semester).

International students complete the two-course International Writing Sequence, 8 units. Students may select any courses in the categories for which they are qualified in order to fulfill the requirement. Freshmen will fulfill their two required courses by taking Art and the World with Writing the Essay EXPOS-UA 5, in the fall semester and The World Through Art (ASP-UT2), in the spring semester. Transfers who do not have an acceptable transferred course in this area will take the fall semester only.

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 advisor 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 & TV Office of Academic Support Services. 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 232. 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 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, 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 Kanban 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 multi-camera setup, 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’Lx14’H white cyclorama and surrounding drapes in both black and digital green.

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 outside 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 249.

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) based solely on their status as Film & TV majors. This is done to spread the cost of insuring and supplying students over their stay in the department. 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 liability 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](http://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](http://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 registra-
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

### FULL-TIME FACULTY

**Gay Abel-Bey**  
Associate Chair, Curriculum  
Teacher of Film & Television  
B.A., Mount Holyoke College; M.F.A. Southern California

**Mark L. Arywitz**  
Teacher of Film and Television  
B.A., Antioch College; M.A., SUNY (Buffalo)

**Sharon Badal**  
Teacher of Film and Television  

**Sang-Jin Bae**  
Distinguished Teacher of Film and Television  
B.A., New York

**Karl Bardosh**  
Associate Arts Professor of Film and Television  
B.A., M.A., Budapest

**Arnold Baskin**  
Associate Professor of Film and Television  
B.A., Brooklyn College (CUNY); M.A., New York

**Alrick Brown**  
Assistant Professor of Film and Television  
M.F.A., New York (Tisch)

**Jim Brown**  
Associate Professor of Film and Television  
B.F.A., New York

**Michael Burke**  
Associate Dean for Film, Television, and New Media  
Associate Arts Professor of Film and Television  
B.A., Castleton; M.F.A., New York (Tisch)

**John Canemaker**  
Professor of Film and Television  
M.F.A., New York

**Michael Carmine**  
Associate Chair, Technology & Craft; Cinematography Area Head; Associate Arts Professor of Film and Television  
B.S., Hunter College (CUNY); M.A., New York Institute of Technology

**Christine Choy**  
Associate Professor of Film and Television  
M.A., Columbia

**John Crawford**  
Teacher of Film and Television  
B.F.A., Ohio; M.F.A., New York

**Kenneth Dancyger**  
Professor of Film and Television  
B.Comm., M.A., Toronto; M.S., Boston

**Vicky Dann**  
Teacher of Film and Television  
B.A., American

**Carlos de Jesus**  
Associate Professor of Film and Television  
B.A., New York

**Christina DeHaven-Call**  
Associate Chair, Production  
Teacher of Film and Television  
B.A., New York

**Yemane Demissie**  
Associate Professor of Film and Television  
B.A., B.S., Moorhead; M.F.A., California (Los Angeles)

**Thomas Drysdale**  
Associate Professor of Film and Television  
B.A., SUNY (Stony Brook); M.A., New York

**Alice Elliott**  
Distinguished Teacher of Film and Television  
B.F.A., Goodman School of Drama (Chicago)

**Lewis Erskine**  
Assistant Arts Professor of Film and Television  
B.A., New York

**D. B. Gilles**  
Teacher of Film and Television

**Peggy Gormley**  
Distinguished Teacher of Film and Television  
B.A., Albright College; M.A., North Wales (Bangor)

**Chris Goutman**  
Assistant Professor of Film and Television  

**Janet Grillo**  
Assistant Arts Professor of Film and Television  
B.A., Wesleyan University, M.F.A., New York (Tisch)

**Chat Gunter**  
Associate Professor of Film and Television  
B.A., Tufts

**John Gurrin**  
Teacher of Film and Television  
B.A., McGill; M.Sc., Syracuse

**Vondie Curtis Hall**  
Arts Professor of Film and Television

**Caran Hartsfield**  
Assistant Arts Professor  
B.A., Hampton University; M.F.A., New York (Tisch)

**Joan Horvath**  
Teacher of Film and Television  
B.A., Columbia

**Katherine Hubris-Cherrier**  
Associate Professor of Film and Television  
B.A., Michigan; M.F.A., Northwestern

**David K. Irving**  
Associate Professor of Film and Television  
B.F.A., Denison; M.F.A., California Institute of the Arts

**Mary Lambert**  
Assistant Arts Professor  
B.A., Rhode Island School of Design

**Dean Kalman Lennert**  
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B.A., New York (Tisch)

**Richard Litvin**  
Associate Arts Professor of Film and Television  
B.F.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  
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B.A. Haverford College, M.F.A. Columbia

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

Joe Pichirallo  
*Arts Professor 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.A., New York

Ezra M. Sacks  
*Chair of Film & Television; Associate Arts Professor*  
B.F.A., New York

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

Susan Sandler  
*Distinguished 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*  
B.A., New York

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

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

John Warren  
*Assistant Arts Professor of Film and Television*  
B.F.A., New York (Tisch)

Jonathan Weinstein  
*Visiting Assistant Arts Professor of Film and Television*  
B.F.A., Brooklyn College

Marco Williams  
*Arts 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

Harry Winer  
*Visiting Assistant Arts Professor of Film and Television*  
M.F.A., USC

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

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

**PART-TIME FACULTY**

Bami Adedoyin  
Evan Anthony  
Gordon Arkenberg  
Anthony Arts  
Habib Azar  
David Bagnall  
Zoya Baker  
Scott Bankert  
Florence Barrau-Adams  
Howard Beaver  
Ray Blackburn  
Lynne Boyarsky  
Sherry Camhy  
Jason Candler  
Matt Christensen  
James Collins  
Julian Cornell  
Chad Davidson  
Randi Davis-Levin  
Don DeMaio  
Yuri Denysenko  
Chris Dorr  
Martin Fahren  
Andy French  
Eddy Friedfeld  
E. Max Frye  
Stephen Gates  
Fritz Gerald  
Joe Griford  
Andrew Goldman  
Erika Houle  
Ray Hubley  
Jason Hwang  
Tom Jennings  
Judson Jones  
Wendy Kaplan  
Allison Kaufman  
Glenn Kenny  
Grace Kiley  
Tim Kirkpatrick  
Ray Kosarin  
Paul Levin  
Emir Lewis  
Roz Lichter  
Topper Lilien  
Jason Lucero  
Mike Luzzi  
John Wills Martin  
Jennifer McCabe  
Stevin Michels  
Robert Mitchell  
Bill Moore  
Rob Morton  
Chitra Neogy  
Brady Poulos  
Matthew Polis  
Birgit Rathsman  
James Redding  
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

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 in preparation for Sight and Sound. It examines the creative and practical choices that contribute to lens-based narrative expression. Initial sessions consider camera operation and the still frame. Storyboards and narrative sequences are introduced and assignments become more complex as the semester progresses. Through individual and collaborative exercises, students develop an understanding of the camera, lenses, and light meters and shot progressions as they transport the viewer through the time, space and action of their stories. Students are introduced to the creative protocols of post-production, including the addition of sound, using Photoshop and non-linear editing software. Each student completes a simple narrative, an experimental project and a crew-based documentary, along with a final project with the option of shooting video. Students will be directly or indirectly involved with approximately forty original productions rendered as Quicktime videos.

Students are expected to develop ideas and meaningful content through initial scripts and storyboards. Projects are reviewed in class at all stages of pre and post-production, where the critique is an essential learning tool. Key topics are: story and dramatic structure, casting, location, lighting and exposure, optical perspective, shot progressions, sound design, crew protocols and safety considerations. Shared digital SLR cameras, light meters and basic lighting and sound recording equipment are provided.

INTRODUCTION TO ANIMATION TECHNIQUES
FMTV-UT 41
Course Level: Introductory. 4 units.
A beginning production course in which students learn the basic principles of animation, develop visual language, storytelling, observation, and communication skills. A freshman core production selection, but open to students at all levels. It is the prerequisite for several of the other animation and visual effects courses. Prior drawing experience is not necessary.

The first half of the semester consists of weekly exercises in which students explore various styles and methods of animation including optical toys, stop motion, traditional drawn, and 2D digital animation. Students will be introduced to programs including Dragon Stop Motion, After Effects, Avid, Flash, and Photoshop. Various technical topics covered include aspect ratio, frame rates, storyboarding, editing animatics, scanning, working with image sequences, alpha channels, vector vs. raster art, compositing, rendering, using a Cintiq, and shooting stills with DSLR camera. During the second half of the semester students will complete a 15-30 second animated film with sound.

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 other audio/visual media. Students will explore through individual and group projects of increasing complexity and sophistication the art of storytelling in the sound medium. Laboratory periods are designed to provide a wide variety of sound recording experiences both on location and in studio. Specific production techniques such as live recording, mixing, and editing will be stressed. Lectures focus on the theories of basic acoustics and audio electronics, the aesthetics of sound design, and the development of critical listening skills.

THE FRESHMAN PROGRAM: CRAFT PRODUCTION COURSES

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: ART & PRACTICE
FMTV-UT 49
Course Level: Introductory. 2 units.
Art and Practice surveys the intersecting creative, craft and critical traditions that inform contemporary media production. Lectures will incorporate a range of presentations that explore animation, documentary, television, cinematography, post-production, directing, audio and screenwriting from an aesthetic, practical and cultural perspective. This class is intended to further ground students in the programmatic opportunities that exist for them in Undergraduate Film & Television. Several sessions will focus directly on production protocols, with an emphasis on safety, organizational roles and the development of professional and ethical performance standards. Selected lectures will feature guest faculty, industry professionals and alumni.

Tom Richmond
Ben Robbins
Jennifer Rodewald
Lyne Sachs
Michael Schanzer
Jeff Scher
Kevin Scott
Bruce Shackelford
Shira Lee Shalit
Tom Shone
Sylvia Sichel
Oren Soffer
Paula Stevens
Susanna Styron
Matt Troy
Doug Vitarelli
Rae C. Wright
David Ziedf
Sue Zizza
Sameh Zoabi
David Zung

F I L M  A N D  T E L E V I S I O N ,  U N D E R G R A D U A T E  8 0
THE FRESHMAN PROGRAM: WRITING COURSE

STORYTELLING STRATEGIES
FMTV-UT 20
Course Level: Freshman. 4 units.
The ability to understand “what makes a good story well told” is a skill that is crucial to your growth as a filmmaker whether you become a writer, director, producer, actor, editor, cinematographer, etc. Storytelling Strategies looks at how narrative stories work through an examination of the structural and mythic elements first established by the ancient Greek playwrights and recognized by Aristotle in his “Poetics” thousands of years ago. The course continues this examination up to and including such contemporary story models as Joseph Campbell’s “The Hero with a Thousand Faces” as well as the current Hollywood paradigm, “the three-act structure.” We will seek to find those principles that form the backbone of successful narrative screenplays and contribute to a film’s ability to resonate with an audience. The lecture is for analysis. The recitations are for applying what you have learned, through writing exercises and a completed short screenplay.

THE FRESHMAN PROGRAM: HISTORY AND CRITICISM COURSE

LANGUAGE OF FILM
FMTV-UT 4
Course Level: Introductory, 4 units. Students must also register for one recitation.
Required of all freshmen. Recommended for transfers without previous exposure to film studies. Language of Film is an introduction to the craft, history and theory of filmmaking and film-watching. The main challenge facing all filmmakers is to show the story. In other words, to visualize the drama. Over the past century, narrative, experimental and documentary filmmakers have developed a variety of creative strategies and techniques designed to give their audiences compelling, multi-sensorial experiences. The goal of this class is to explore how filmmakers in different historical and cultural settings have contributed to the evolution of film as a powerful, complex and captivating art form.

DEPARTMENTAL COLLOQUIA

FRESHMAN COLLOQUIUM: PERFORMANCE STRATEGIES
FMTV-UT 46
Course Level: Introductory, 2 units. Students must also register for one recitation.
This is a required course for all freshmen enrolled in Sound Image (FMTV-UT 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: ART & PRACTICE
FMTV-UT 49
Course Level: Introductory, 2 units.
Art and Practice surveys the intersecting creative, craft and critical traditions that inform contemporary media production. Lectures will incorporate a range of presentations that explore animation, documentary, television, cinematography, post-production, directing, audio and screenwriting from an aesthetic, practical and cultural perspective. This class is intended to further ground students in the programmatic opportunities that exist for them in Undergraduate Film & Television. Several sessions will focus directly on production protocols, with an emphasis on safety, organizational roles and the development of professional and ethical performance standards. Selected lectures will feature guest faculty, industry professionals and alumni.

PRE-PRODUCTION COLLOQUIUM
FMTV-UT 59
Course Level: Fundamental, 1 unit.
Note: This course should be taken before 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.

POST-PRODUCTION COLLOQUIUM
FMTV-UT 60
Course Level: Intermediate, 1 unit.
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 Production course as a component part of their production class.
This colloquium will introduce the students 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.

PRODUCTION SAFETY AND SET PROTOCOL
FMTV-UT 101
1 point. Note: This course is mandatory and part of the required curriculum.
The purpose of this course is to enhance the artistic, collaborative experience of filmmaking by
exposing students to the various skill sets and techniques used in film and television productions, and to familiarize them with the industry's standard of best practices. Learning these basic “nuts and bolts” not only enhances safety and productivity, it enhances our artistic purpose. It gives the Director the time he/she needs to get that extra take, or the additional coverage the editor needs to convey the Director's creative vision. Through a series of lectures, assignments, demonstrations, and hands-on exercises, students will become familiar with the many tools used in physical production, with the goal of fostering their creative vision in a safe and healthful workplace that is both professional and productive.

SENIOR COLLOQUIUM
FMTV-UT 1057
Course Level: Advanced. 1 unit.
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, and grant writing, festivals, commercials, digital technology, and pitching stories. January graduates should register for the fall section and May and September graduates should register for the spring section. Note: If a student finds that registering for the senior colloquium will bring his/her total credits for the semester to 19, please consult with the Film & Television Office of Academic Support Services.

CRAFT COURSES IN ACTING AND DIRECTING

THE DIRECTOR’S PROCESS
FMTV-UT 125
Course Level: Fundamental. 3 units. Prerequisites: Performance Strategies (FMTV-UT 46) OR Performance Strategies for Transfer Students (FMTV-UT 146) AND one Sight & Sound course.
This class is an introduction to the craft of directing. We will take a step-by-step look at the director’s process and responsibilities in this most collaborative of arts. Our focus will include script, character and scene analysis; performance, casting and rehearsal; design and visual style; assembling the final form. We’ll talk about what an actor wants from a director, how to talk to the cinematographer and production/costume designers and why we look at editing as the final rewrite. Through lectures, screenings, assignments and discussions with working professionals, the class will offer a comprehensive foundation for the director on which to build a rich creative experience at Tisch and a long and satisfying professional career thereafter.

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.

ACTOR’S CRAFT I
FMTV-UT 1024
Course Level: Fundamental. 3 units.
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.

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

INTERMEDIATE ANIMATION PRODUCTION
FMTV-UT 1329
Course Level: Intermediate. 4 units.
Prerequisites: Intro to Animation Techniques (FMTV-UT 41) 1 Sight & Sound course, AND Action Analysis I. Must have taken Production Safety & Set Protocol (FMTV-UT 101).
An intensive intermediate production class exploring “personality” animation and “thinking” characters who express emotions. Analysis of live-action and animated films frame-by-frame. By semester’s end, students produce a 30-second film or video using 3-D and/or 2-D techniques incorporating principles of personality animation. Students gain experience in all phases of animation production, i.e. concepts, storyboards, layouts, exposure sheets, lip sync, test animation, inbetweening, animation, sound, etc.

ADVANCED ANIMATION PRODUCTION
FMTV-UT 1342
Course Level: Advanced. 4 units.
Prerequisites: Storyboarding (FMTV-UT 1033) Action Analysis I (FMTV-UT 1328) Intermediate Animation Production (FMTV-UT 1329) OR Experimental Animation (FMTV-UT 1146), Production Safety (FMTV-UT 101).
A one-year (two semester) course in which a finished animated moving picture with sync soundtrack is required. Advanced Animation is designed to meet individual problems in concept and technique. Use of varied equipment, mixed media techniques, and a personal approach to content is encouraged. An opportunity to work closely with the instructor as well as meet and consult with other professional animators for criticism 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.
Prerequisites: 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

STOP-MOTION ANIMATION
FMTV-UT 214
Course Level: Intermediate/Advanced.
3 units. Prerequisite: Intro to Animation Techniques (FMTV-UT 41)
Includes all techniques in which the animator works directly in front of the camera. Examples include: Claymation, puppet animation, paint under the camera, in-camera special effects, and pixillation. Demonstrations on character building, set construction, and design, armatures, and lighting for miniature. Several short assignments are required to introduce students to intricacies of stop-motion animation and relationship to 3-D computer animation. Each student will produce a short film with sound.

STORYBOARDING
FMTV-UT 1035
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.

MOTION DESIGN & TITLES
FMTV-UT 1042
Course Level: Intermediate. 3 units.
Prerequisite: Intro to Animation Techniques (FMTV-UT 41) or permission of the instructor.
This class assumes that the student has an understanding of animation and a pre-existing knowledge of Photoshop. 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.
3D 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 to the fundamentals of 3D computer animation. Through in-depth discussions and hands-on assignments, students will gain a thorough understanding of the 3D production process. Using industry-leading Autodesk Maya running on high-end Mac Pro workstations, students will learn the basics of modeling and proceed through UV layout, texturing, rigging, animation, lighting and final render. At the end of the class students will have completed a series of exercises that will culminate in a final scene that showcases all they learned.

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 to the fundamentals of 3D computer animation. Through in-depth discussions and hands-on assignments, students will gain a thorough beginner's understanding of the 3D production process. Using industry-leading Autodesk Maya running on high-end Mac Pro workstations, students will learn the basics of modeling and proceed through UV layout, texturing, rigging, animation, lighting and final render. At the end of the class students will have completed a series of exercises that will culminate in a show reel that highlights all they learned.

LIFE DRAWING: THE FIGURE
FMTV-UT 1112
Course Level: Introductory/Fundamental. 3 units.

This course is designed to train animators and students to think visually, and to strengthen their overall drafting and design skills. The focus of the course is drawing humans and animals from live subjects, thereby learning to translate the three-dimensional world into two-dimensional terms. Drafting skills are important to all animators, regardless of their chosen media or focus. In particular, strong drafting skills are essential for character animators. (Can be taken during same semester as Life Drawing: Anatomy—emphasis is on drawing in Life Drawing: The Figure, whereas emphasis is on anatomy in Life Drawing: Anatomy.)

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

This course is perfect for students looking to further their 3D skills 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.

ANIMATION: FROM PITCHING
TO PIPELINE TO PRODUCTION
FMTV-UT 1116
Course Level: Introductory/Fundamental 3 units. Prerequisite: Intro to Animation Techniques (FMTV-UT 41) or Action Analysis I (FMTV-UT 1328).

Recommended for both animation and live action students. This course is an ideal next step for students who have completed Introduction to Animation Techniques, students who are preparing to go into production-level animation courses such as: Stop Motion, Intermediate Animation, Advanced Animation, and is also suitable for students who would like to start a path in motion graphics and visual effects, or students who would like to spend the rest of the semester developing an idea for animation. This course covers a fundamental animation production pipeline (workflow) for producing an animated film from start to finish. The first half of the semester focuses on visual development for pitching a project by creating a set of storyboards, mood boards, and storyboards to an animatic. The second half of the semester is devoted to creating a motion test for the developed idea. Software used in the class includes: Adobe InDesign, Adobe Photoshop, Adobe Illustrator, and Adobe After Effects. This class can be a development opportunity for future projects in Stop Motion, 3D Animation and Experimental Animation Techniques.

VISUAL EFFECTS AND
COMPOSITING
FMTV-UT 1145
Course Level: Introductory. 3 units. Prerequisite: Intro to Animation Techniques (FMTV-UT 41).

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.

LIFE DRAWING: ANATOMY
FMTV-UT 1312
Course Level: Advanced. 3 units.

This course offers detailed lectures and sketching from the model; including studies of "anatomical landmarks" of human and animal anatomy, proportion, and portraiture. Development of each student's drafting skills through the study of anatomy of the live model. (Can be taken during same semester as Life Drawing: The Figure—emphasis is on anatomy in Life Drawing: Anatomy, whereas emphasis is on drawing in Life Drawing: The Figure.)

DRAWING AND DESIGN FOR
ANIMATION
FMTV-UT 1313
Course Level: Intermediate. 3 units. Recommended for both animation and live action students.

This course offers students an opportunity to increase their technical proficiency and, more importantly, develop stylistic and creative channels for dealing with common drawing problems. In animation, drawing is not simply seeing. It is thinking and, when successful, doing so on a deep level. The class includes one, two and three point perspective, figure drawing, character rotations, drawing exercises related to fine artists (Picasso, Matisse, Giacometti, etc.), use of tones, continuity sketches, layouts, animation.
ACTION ANALYSIS I  
FMTV-UT 1328  
Course Level: Intermediate/Advanced.  
3 units. Recommended for both animation and live action students.  
The key principles and mechanics of animation motion, including timing, spacing, staging an image for clarity, imparting a feeling of weight in animation graphics and characters, etc. Live-action and animated films are studied frame by frame; live models (i.e., a dancer and an actor) pose and perform various actions which students visualize and break them down into drawings, and an analysis of the movements. Students shoot test animation exercises (i.e., the bouncing ball) onto video for class criticism.  
This course is based on the intensive studies done in the 1930’s at the Walt Disney Studio for the purpose of improving their animated films. “I definitely feel,” Disney wrote in 1935, “that we cannot do the fantastic things, based on the real, unless we first know the real.”  

ACTION ANALYSIS II  
FMTV-UT 1327  
Course Level: Intermediate. 3 units.  
Prerequisite: Action Analysis I (FMTV-UT 1328) or permission of instructor.  
An intensive intermediate craft class exploring “personality” animation: creating characters that think and express emotions. Students analyze scenes in live action and animated films, including performances in drama, classical and modern dance, mime, opera, musical comedy, etc. and principles of communication in fine art painting, popular illustration, photographs, advertising, and modern/experimental artworks, etc. Each week students present for classroom critiques homework assignments, e.g., rough tests of animated characters endowed with a thought-process and emotions.  

CRAFT PRODUCTION  
COURSES IN CAMERA AND ART DIRECTION  

CAMERA LIGHTING EXERCISES  
FMTV-UT 1062  
Course Level: Intermediate. 3 units.  
Prerequisite: Camera I. (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.  

SCIENCE OF CINEMATOGRAPHY (GENERAL EDUCATION—SCIENCE)  
FMTV-UT 1063  
Offered in the Spring semester only. Course Level: Intermediate. 4 units.  
Prerequisite: Camera I: Applied Cinematography (FMTV-UT 1066).  
This course provides the theoretical and practical scientific foundations of cinematography. The semester begins with a theoretical component that surveys light, optics, color science and the psychology and physiology of human vision. These topics inform the practical component of the semester where students design and execute resolution, colorimetry and sensitometry tests. The class discusses science in the context of both analog and digital mediums, and assumes a basic knowledge of physics, as well as algebra.  

ELECTRONIC CINEMATOGRAPHY  
FMTV-UT 1064  
Offered in the spring semester ONLY. Course Level: Intermediate. 3 units.  
Prerequisite: 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 I: PRINCIPLES AND PRACTICES OF CINEMATOGRAPHY  
FMTV-UT 1065  
Course Level: Fundamental. 3 units.  
Prerequisite: Sight & Sound: Filmmaking (FMTV-UT 43) and completion of 30 units.  
This course assumes the successful completion of Fundamentals of Sight & Sound Filmmaking. Camera I is an introductory course that explores the basic technical knowledge and skill sets involved with the craft of cinematography. The goal is to acquire basic technical skills in digital and photochemical color theory, electricity, lighting design, exposure, coverage and cinematography science. Students will collectively shoot class exercises rather than work individually as a Director of Photography. This class is a combination of theory/science and shooting exercises throughout the semester, which are interspersed.  

CAMERA II: APPLIED CINEMATOGRAPHY  
FOR ADVANCED PRODUCTION  
FMTV-UT 1066  
Course Level: Intermediate/Advanced. 3 units. Prerequisite: Camera I: (FMTV-UT 1065).  
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 set 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  
FMTV-UT 1067  
Course Level: Advanced. 3 units.  
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 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!  

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 eco-
nomically. 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 1085

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 molding procedures; creating replica props; "out-of-kit" make-up effects including bruises, black eyes, blood, scabs, scars, wounds, burns, and decayed flesh; creating a latex prosthetic mask. Students receive a make-up kit specially designed with all materials necessary to complete in-class projects. No artistic background required.

**CORE COURSES IN PRODUCTION: FRESHMEN**

**FRAME AND SEQUENCE**

FMTV-UT 39

See the Freshman Program: Core Production Courses listing for details.

**SOUND IMAGE**

FMTV-UT 48

See the Freshman Program: Core Production Courses listing for details.

**INTRODUCTION TO ANIMATION TECHNIQUES**

FMTV-UT 41

See the Core Production Courses in Animation listing for details.

**CORE COURSES IN PRODUCTION: FILM**

**SIGHT AND SOUND: FILMMAKING**

FMTV-UT 43

Course Level: Fundamental. 6 units. 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. Prerequisite: Sight & Sound: Filmmaking (FMTV-UT 43) AND Sight & Sound: Studio (FMTV-UT 51) OR Sight & Sound: Documentary (FMTV-UT 80) AND Production Safety & Set Protocol (FMTV-UT 101). It is strongly recommended that you enroll in Post-Production Colloquium (FMTV-UT 60), 1 unit, in the same semester that you enroll in any intermediate-level core production course such as Intermediate Narrative Production.

Intermediate Narrative Production is an intensive production course designed to further develop filmmaking skills in the production of a short narrative film, with sync sound (maximum running time of 8 minutes, including credits). Students should enter the class with a short script (maximum 8 pages). Students enrolled in Intermediate Narrative Workshop will have the opportunity to learn skills that are necessary for the production and post-production of a short “dialogue” project. Lecture topics will be focused on scene structure, script breakdowns, coverage techniques and production logistics. Students will gain practical experience with budgeting, casting, running a professional set, dialogue editing, and working in a variety of crew positions. Students must complete principal photography by the end of the semester. Students are encouraged to edit their work in the Intermediate Edit Workshop (FMTV-UT 1018) the following semester. Work outside of the class will be time-consuming, an students should be conscious of this when designing their schedules.

**ADVANCED PRODUCTION WORKSHOP I AND II**

FMTV-UT 1053, 1054

Course Level: Advanced. 4 units each semester. This is a yearlong course; you must register for the second semester if you receive an allotment. Prerequisite: One course at the intermediate workshop level, and Production Safety (FMTV-UT 101). 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 principal crew members (i.e., producers, cinematographers, editors, sound-mixers, production designers, etc.) are encouraged to enroll with their respective director(s).

This workshop is a year-long advanced-level production course exploring the short form, in which each class will produce up to twelve short films (maximum length per film is 20 minutes). All aspects of production are viewed as a creative extension and continuation of the film writing, directing and producing processes. Students intending to direct a film in this class must have completed an intermediate-level workshop class, and must present a final cut of their intermediate film with mixed sound before they can be considered for a film production allotment in this course. It is also recommended that students come into the class with a producer attached to the project. Students can also enroll and receive credit serving as producers, DPs, or other key crew positions. Students must be ready to present a completed script, in proper screenplay format, at the beginning of the semester. It does not have to be written by the director. Scripts will be discussed in class in a workshop environment. Selected projects will be chosen towards the end of the semester. **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 Film Festival, but films longer than 20 minutes will not be judged.

**INTERMEDIATE PRODUCTION:**

**SHORT COMMERCIAL FORMS**
FMTV-UT 1246
Course Level: Intermediate. 4 units.
Prerequisites: Must have taken Sight & Sound: Filmmaking (FMTV-UT 43) AND Sight & Sound: Studio (FMTV-UT 51) OR Sight & Sound: Documentary (FMTV-UT 80).

An intensive production course for students interested in exploring the creative and commercial aspects of producing & directing TV commercials, music videos and branded entertainment. As screen sizes decrease, opportunities have increased for emerging technologies to facilitate the production and distribution of both long and short form video, video and animation based projects. Students produce work that results in a series of final projects to live on a class Vimeo page, and will serve as the basis of their own demo reel. Each student conceives, pitches and directs 3 main short form projects, varying in length from 30 seconds to 5 minutes. Industry guest speakers visit the class and field trips are taken to NY production facilities.

**NARRATIVE WORKSHOP**
FMTV-UT 1245
Course Level: Intermediate. 4 units.
Prerequisites: Any intermediate-level core production class, and Production Safety.

It is recommended that you enroll in Senior Colloquium (FMTV-UT 1057) in the semester that you are enrolled in an advanced level CORE production course. This workshop is a practical course exploring the short form in which each class will produce up to 10 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 processes. 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 required to submit a copy of their intermediate-level project for review. It is recommended that they come into the class with a producer attached to the project. Students can enroll and receive credit serving as producers, DP's, or other key crew positions. 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.

**CORE COURSES IN PRODUCTION: TELEVISION**

**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 intermediate-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.

**INTERMEDIATE TV PRODUCTION: TV BOOTCAMP**
FMTV-UT 1076
Course Level: Intermediate 4 units.
Prerequisites: Sight & Sound: Studio AND Sight & Sound: Filmmaking (FMTV-UT 43) OR Sight & Sound: Documentary AND Production Safety & Set Protocol (FMTV-UT 101).

The goal of this course is to write and produce 2 five-episode series, each episode no more than five minutes in length. This one-semester course is an intermediate writing and production class, modeled on the practices and procedures of episodic scripted television. It explores the relationship between the Showrunner, the writers’ room and the production team, where writing and production must function concurrently, a phenomenon that is unique to episodic television. It is to be shot single-camera either in studio on location or both. This class will provide a pipeline for students wishing to cultivate their television craft skills and it will serve as an incubator for concepts that may be developed to greater length in Advanced Television.

**INTERMEDIATE TELEVISION WORKSHOP**
FMTV-UT 1077
Course Level: Intermediate. 4 units.
Prerequisites: Sight & Sound: Studio (FMTV-UT 51) AND two other Sight & Sound-level course, AND Production Safety & Set Protocol (FMTV-UT 101).

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. Each student will create the first two episodes of an original Web Series. In addition, there will be advanced lighting, sound and camera labs. The bulk of the production—including rehearsals—will take place in class time (in the studio) with some location shooting possible. Note: Post-production will need to be undertaken outside of class.

**ADVANCED TELEVISION PRODUCTION WORKSHOP**
FMTV-UT 1777
Course Level: Advanced. 4 units.
Prerequisite: Any intermediate-level production course, AND Production Safety (FMTV-UT 101).

Advanced Television is a yearlong course consisting of one semester of scriptwriting and one semester of production. During the (spring) scriptwriting semester, students will investigate series television and create their own ideas for an ongoing series. These ideas will be developed into full-concept documents (series “bibles”). Students will pitch their concepts to the rest of the class and a script (or scripts) will be selected for production in the second (fall) semester. Either
one hour-long or two half-hour pilots will be produced. In the second semester, the scriptwriters will become producers and “show runners” as the scripts are realized by directors and crews, operating under professional protocols. Students may enroll in the second semester for crew roles during production—as directors, cinematographers, editors, sound mixers, assistant directors, line producers, etc. The pilots will be shot on a Sony HD camera packages. The productions will take place in a studio and on location, and involve collaboration with actors from Stone Street Studios as well as professional actors.

CHILDREN’S TELEVISION PRODUCTION WORKSHOP
FMTV-UT 1222
Course Level: Intermediate. 4 units.
Prerequisites: Sight & Sound: Studio (FMTV-UT 51) AND Sight & Sound: Filmmaking (FMTV-UT 43) OR Sight & Sound: Documentary (FMTV-UT 80) AND Production Safety & Set Protocol (FMTV-UT 101). 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 “teens.” 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.

CORE COURSES IN PRODUCTION: DOCUMENTARY

SIGHT AND SOUND: DOCUMENTARY
FMTV-UT 80
Course Level: Fundamental. 6 units.
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 PRODUCTION WORKSHOP
FMTV-UT 1080
Course Level: Advanced. 4 units.
Prerequisites: Sight & Sound: Documentary (FMTV-UT 80) AND either Sight & Sound: Studio (FMTV-UT 51) OR Sight & Sound: Filmmaking (FMTV-UT 43) AND Production Safety (FMTV-UT 101).

The technical skills of producing, directing, writing, editing, camera, lighting, and sound, 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 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 direct/produce their own documentaries, you may also shoot, edit, produce or co-direct a project. You may also do sound design and field recording. The goal of the course is to produce broadcast quality projects that will 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 been distributed commercially. In addition, career strategies and the transition between NYU and professional work will be a focus of the class.

CORE COURSES IN PRODUCTION: EXPERIMENTAL

INTERMEDIATE EXPERIMENTAL WORKSHOP
FMTV-UT 1046
Course Level: Intermediate. 4 units.
Prerequisites: Sight & Sound: Filmmaking (FMTV-UT 43) AND Sight & Sound: Studio (FMTV-UT 51) OR Sight & Sound: Documentary (FMTV-UT 80) AND Production Safety & Set Protocol (FMTV-UT 101). 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 sub-version of linear narrative and documentary conventions. (Prospective students who wish to direct films are encouraged to obtain a list of proposal guidelines for each section from the professor before the semester begins.)

Note: Films produced for Intermediate Experimental Workshop will not be eligible for awards in the First Run Film Festival if they are longer than 15 minutes, including titles. All films produced in Intermediate Experimental Workshop will be screened if entered in the First Run Festival, but those longer than 15 minutes will not be judged.
ADVANCED EXPERIMENTAL WORKSHOP
FMTV-UT 1147
Course Level: Advanced. 4 units.
Prerequisites: Any Intermediate-level core production class, AND Production Safety (FMTV-UT 101). Students enrolled in Advanced Experimental Workshop should participate in Senior Colloquium (FMTV-UT 1057).

This is an advanced-level course designed for students who have previously created work in experimental film or video. Seniors who wish to explore experimental possibilities will also be considered. In this workshop, students will challenge the cinematic conventions, narrative structure and industry standards of commercial entertainment products. This course is taught from both a formal and technical perspective herein students are given the opportunity to explore beyond previous assumed boundaries, allowing them to experiment with the unlimited possibilities of form, content, structure, style, technique and exhibition format. It is a forum for the exchange of innovative ideas, applications, attitudes and aesthetics involved in the personal filmmaking process. Artists seeking to direct 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. It is also recommended that they come into the class with a producer attached to the project. Ten allotments will be approved (maximum running time for each film is 15 minutes). The instructor will determine the recipients of these allotments with considerable input from the entire class. A list of those receiving allotments will be announced in the 2nd week. Students may also enter this workshop as an established crew, in partnership with another artist/writer, and can receive credit serving as a cinematographer, art director, producer or other key crew position. 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 Film 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.

Required of all freshmen. Recommended for transfers without previous exposure to film studies. Language of Film is an introduction to the craft, history and theory of filmmaking and film-watching. The main challenge facing all filmmakers is to show the story: in other words, to visualize the drama. Over the past century, narrative, experimental and documentary filmmakers have developed a variety of creative strategies and techniques designed to give their audiences compelling, multi-sensorial experiences. The goal of this class is to explore how filmmakers in different historical and cultural settings have contributed to the evolution of film as a powerful, complex and captivating art form.

TELEVISION PROGRAMMING AND CONCEPTS
FMTV-UT 21
Course Level: Intermediate/Advanced. 3 units.

This course examines the evolution of the many program types found on broadcast and cable television and defines the criteria for evaluating idea, story, structure, format and types, performance, and production values. From the study the student proceeds to the creation of program ideas and the development of treatments and presentations.

INTERNATIONAL CINEMA: ORIGINS TO 1960
FMTV-UT 321
Offered in the Spring semester only. Course Level: Intermediate. 4 units.

This course provides a broad overview of world cinema from its origins until the emergence of modern cinema in the 1960’s. It addresses numerous national cinemas (French, German, Italian, Japanese, Scandinavian, Soviet, British, Indian) and examines both how representative films from each country 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 1920’s avant-garde movements, the concentration of political filmmaking in the 1930’s, or the influence of neorealism on post-war cinema. Some films to be screened: Strike, L’age d’or, M, Housing Problems, Umberto D, Tokyo Story, and Pather Panchali.

INTERNATIONAL CINEMA: 1960 TO THE PRESENT
FMTV-UT 322
Offered in the Spring semester only. Course Level: Intermediate. 4 units.

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 Fassbinder, Chris Marker, John Woo, and Abbas Kiarostami.

HOLLYWOOD CINEMA: ORIGINS TO 1960
FMTV-UT 323
Offered in Fall semester only. Course Level: Intermediate. 4 units.

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 censors 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.

HOLLYWOOD CINEMA: 1960 TO THE PRESENT
FMTV-UT 324
Offered in Spring semester only. Course Level: Intermediate. 4 units.
Over the last 50 years the American Cinema has produced a remarkably rich abundance of entertaining, exciting, and challenging films. This course is designed to provide a survey of the wealth of styles, forms, purposes, and approaches to filmmaking that developed and emerged in this era. While Hollywood has obviously served as the dominant mode of filmmaking in this country, a significant diversity of other filmmaking practices have continued to operate and sometimes thrive outside of it. Beyond the attention paid to Hollywood narrative cinema as it has changed and evolved over this half-century, we will also consider documentaries, avant-garde and experimental works, independent narrative cinema, and "cult" films. Consequently, we will be screening a variety of films, including works by such notable American filmmakers as Steven Spielberg, Francis Ford Coppola, Quentin Tarantino, George Romero, John Singleton, and Michael Moore.

MEDIA MAVERICKS: A CRITICAL EXAMINATION OF FILM AND VIDEO
FMTV-UT 1002
Course Level: Intermediate/Advanced. 3 units.
This class is a critical examination of experimental film and video with an emphasis on makers in New York City. There are no criteria for an avant-garde film or video, only the expectation that by watching it a viewer will be introduced to a challenging, refreshingly unfamiliar language that, by the end of the piece, he or she will have begun to speak. This new language many be politically confrontational, aesthetically difficult, lyrical, or rhythmical, but no matter what the form, it will express the particular vision of the artist who produced it. Challenging as this work may be for any audience, a close viewing of these "avant-garde" pieces will expand one's appreciation of their poetry and complexity. Whether you call these films experimental, alternative, independent, personal or poetic, they share very little for their adventurous desire to reawaken those dormant visual and aural sensibilities that may have been hypnотized into years of sleep by too much commercial, mainstream media.

HISTORY OF EDITING
FMTV-UT 1003
Course Level: Intermediate. 3 units.
The theory and practice of editing, from Griffith to Kubrick. The emphasis will be on experiments in narrative clarity and dramatic emphasis in storytelling. For many, editing is the unique source of the art of filmmaking. This course addresses this point of view.

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 approaches. The class will include readings in the theory of sound, and listening to examples of sound work by composers and sound designers. In previous semesters we have looked at the soundtrack in such films as: Playtime; Apocalypse Now; The Conversation, Aliens, The Evil Dead II, Saving Private Ryan, and Mony Python and the Holy Grail. Class meetings will be devoted to: 1) lecture and discussion based on assigned readings and listening and viewing assignments; and 2) screening of selected audio and video works. Students are graded on class participation, journals, a paper, and exams.

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.

HISTORY OF CHILDREN'S TELEVISION
FMTV-UT 1022
Course Level: Fundamental/Intermediate. 3 units.
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.

IMAGES OF THE 1930'S
FMTV-UT 1026
Course Level: Intermediate/Advanced. 4 units. 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 Film and TV Office of Academic Support Services. A weekly seminar on the images, beliefs and values behind the historical, political and cultural elements of the decade called "The Great Depression." Through film, photography, sound and texts we will study events, survival strategies,
government interventions, markets, capitalism, and the realities of prosperity and poverty. We will utilize methods of historical-critical context analyses such as feature films, documentaries, journalism, art and literature created during the era. Requirements for successful completion include weekly readings, participation in discussions, a researched class presentation and a final project about the role(s) and experiences of your family during the Great Depression.

TRADITIONS IN NARRATIVE
FMTV-UT 1031
Course Level: Intermediate. 4 units.
Note: For UGFTV students, this course may be used to fulfill only one of the following: Humanities or the Departmental History and Criticism requirement. 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 Film and TV Office of Academic Support Services.

This course surveys narrative forms and representative works from literature that employ them—contributing to a familiarity with the literary tradition inherited by film, television, and radio. It examines the various strategies of narrative structure and its principal components (e.g., plot, theme, character, imagery, symbolism, point of view) with an attempt to connect these with contemporary forms of media expression. The course includes extensive readings, selected from English, American, and world literature, which are examined in discussion.

DOCUMENTARY TRADITIONS I
FMTV-UT 1032
Course Level: Intermediate. 3 units.
14 sessions will be devoted to a comparison of current documentaries with those made in earlier decades to illustrate how the art has responded to social, political, and economic realities and to changes in technology and systems of distribution. The instructor, Professor George Stoney, has directed and produced more than 50 documentaries in a career of work that illustrates these changes since 1948 when he entered the field. Undergraduates who take the course for three units are required to keep journals in which they respond to each session and compare observations with those made when viewing at least one documentary of their choice seen outside class, as well as in response to critical essays provided at each session and references in the text. Those wishing to earn an extra unit (register for one unit of FMTV-UT 1097 Independent Study) may write a substantial term paper based on a topic approved by the instructor.

DOCUMENTARY TRADITIONS II
FMTV-UT 1034
Course Level: Intermediate. 3 units.
14 contemporary and influential 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 D. A. Pennebaker, David Grubin, Les Blank, Albert Maysles, Sam Pollard, Susanne Rostock and others whose work is regularly seen on television and in theaters. 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 point (register for one point 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 the fall semester only.
Course Level: Introductory/Fundamental. 3 units.
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-realist 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.

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 independent filmmakers, but will never be considered an integral part of either one. The “author cinema” would be a cinema of personal expression; and 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 independent cinema: 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.

AMERICAN SPLENDOR
FMTV-UT 1160
In the 20th century American films were undoubtedly the most powerful medium for producing a collective understanding about the country’s past and present, and hence American mythologies about the nation and its promises. This upper level course will examine the formation of dominant cultural “myths” and expectations in modern American culture and society by exploring how American films have rich myth-making power as narratives capable of reaching millions of people. Most of the films are products of an immensely powerful, capital-intensive culture industry whose primary purposes are profit through entertainment; yet, as an industry historically dominated by immigrants, and in each subsequent gen-
eration, populated by new voices attuned to new cultural tensions and sensibilities, American films are complex cultural artifacts which offer audiences familiar and reassuring visions of American life and national mythology. And, yet the filmmakers have always offered critiques and counter narratives, and alternative narratives and counter-myths.

To explore this topic, we will watch and analyze many films, and consider the work of historians, sociologists, film critics, media studies scholars, anthropologists, journalists, and others to supplement our inquiry. Although we may occasionally screen the featured films in class and in their entirety, students are expected to see these films before class. DVD copies of the featured films will be available on reserve at Bobst or UGFTV’s Digital Media Library, and when possible we will have the films broadcast on NYU TV. We will ask students to take their cellphone cameras and urge them to explore the city where these myths are both lived out and refuted on a daily basis.

FILM ANALYSIS

FMV-UT 1204
Course Level: Intermediate/Advanced. 3 units.
A rival reportedly asked Walt Disney why Disney’s films were so much better. Disney replied, “I analyze.” His rival said, “So do I.” Disney answered, “I analyze better.” Film Analysis is an advanced course in film criticism taught by practitioners. We build upon the analytical skills developed in Language of Film, Storytelling Strategies and the various production courses in order to strengthen the students’ ability to critically assess the weave of narrative content, mise-en-scène, cinematic technique and structures. Through this in-depth examination of a wide range of films, students deepen their understanding of how filmmakers over the years and in various cultures have created meaningful experiences for their audiences.

EXPANDING CINEMA:
NEW MEDIA, THE MOVIES AND BEYOND

FMV-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.

CHINESE CINEMA & SOCIETY

FMV-UT 1209
Course Level: Fundamental/Intermediate. 3 units.
This course introduces students to Asian culture and cinema through the study of films from China. The course covers various directors, genres, and forms, and considers how cinema acts as a sign system involved in the construction of sociocultural and aesthetic meanings. Topics will include history, gender and representation, from rural to urban, action to martial arts films and personal filmmaking of nostalgia and disappearance. Many Chinese narrative films are based on novels; thus, Chinese literature is also a component of the discourse. Students will benefit from this course by learning non-Western culture expression in film, the means of production and distribution under the so-called “Chinese Style of Socialism:” system as well as co-production in China.

CRAFT PRODUCTION COURSES IN NEW MEDIA

REEL DELIVERY: DESIGN FOR MEDIA DISTRIBUTION

FMV-UT 45
Course Level: Introductory. 3 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 technologies. Students will create their own website using NYU webspace 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

FMV-UT 1123
Course Level: Introductory. 3 units.
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

POST-PRODUCTION COLLOQUIUM
FMTV-UT 60
Course Level: Intermediate. 1 unit.
Note: This course should be taken DURING the semester you are enrolled in any intermediate-level 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.

SOUND MIX WORKSHOP
FMTV-UT 1010
Course Level: Intermediate/Advanced. 3 units. Prerequisite: Sound Image (FMTV-UT 48) OR Introduction to Sound Techniques for Transfers (FMTV-UT 1274) AND Sight & Sound: Filmmaking (FMTV-UT 43) AND Sight & Sound: Studio (FMTV-UT 51) OR Sight & Sound: Documentary (FMTV-UT 80).

This class will provide students with an understanding of the final mix. If you are interested in becoming a mixer this will be an opportunity to learn the inner workings of a studio while getting hands-on experience in a professional setting: our mix studio. For directors, writers, producers, editors, or anyone involved with the learning process of making and finishing a Film/TV project, this will be just as valuable for communicating with your personnel. An excellent next step for those who have taken Sound Design I.

INTRODUCTION TO EDITING:
FMTV-UT 1016
Course Level: Introductory. 3 units.

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. Good editing is crucial to the success of every film and video. This class is recommended to students pursuing directing or producing who want a better understanding of how the post-production workflow functions, as well as 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. To achieve this, the class will delve into the methods, objectives, and technical aspects of post-production. It will thoroughly explore two major editing programs (Avid Media Composer and Adobe Premiere Pro) used in today's professional post-production environment, and acquaint the student with every stage of the editing workflow from capture to final output. Students will learn to approach these and other non-linear 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 have invited guests who will share their experiences in bringing films to completion. There will also be a course pack of assigned readings. This course allocates as a Craft for Film & TV majors.

INTERMEDIATE EDIT WORKSHOP: AVID
FMTV-UT 1018
Course Level: Intermediate. 3 units.

This is a class for students who wish to deepen their editing skills and explore the role of a professional editor by cutting an original short film, using Avid Media Composer software. The course is designed to familiarize you with the theory and practice of cinematic editing and enable you to complete a film of 8-15 minutes in length up to a “locked picture” with an exported file ready for handoff to post audio. Classes will include assigned textbook readings, a weekly lecture and demonstration of software and/or editing techniques, and a workshop period with instructor and technical support as needed. Primary emphasis will be placed on an understanding of the craft of editing, and on the editor’s role in the post-production process. Students who do not have projects of their own to edit will have an opportunity to choose from projects offered by current or former students in the department.

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.

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 workshops will be completed in FMTV-UT 1105, Advanced Edit Workshop. Students who enroll in this 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.

**CRAFT COURSES IN PRODUCING**

**PRODUCING THE SHORT SCREENPLAY**

FMTV-UT 1023  
Course Level: Fundamental. 3 units.  
Producing the Short Screenplay introduces students to a broad range of concepts in short film producing, through an in-depth analysis of the five phases of production: Development, Preproduction, Production, Post Production, and Distribution. In this course, you will learn how to apply the basic skill set of a producer to a screenplay, simulating the methods employed by producers on a short film. Through this process, you will gain a critical understanding of the many tools and techniques of the trade, including: scheduling, budgeting, proposal writing, and strategies for fundraising, festival distribution, and more. This course allocates as a craft for Film & TV majors.

**PRODUCING FOR TELEVISION**

FMTV-UT 1028  
Course Level: Intermediate. 3 units.  
This course provides fundamental and practical instruction in the step-by-step realization of a television program. While productions will not be implemented through the class, students will individually serve as executive producers on projects of their own choosing, based on assignments by the instructor (based on student submissions which include news and cultural documentaries, performance and variety shows, and dramatic works). Student producers will plan in a detailed pre-production phase, which covers research, concept, format development, securing of rights and permissions, pitching to networks and studios, contracts and agreements, formation of the production plan, budget development, assembling staff and crew, identifying on-air talent, determining locations, photo and film archive research, refining the shooting schedule and budget plan. Analysis of why some projects succeed and others fail, an overview.

**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.

**LEGAL ASPECTS OF THE ENTERTAINMENT INDUSTRY**

FMTV-UT 1195  
Course Level: Advanced. 3 units.  
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 produc-
tition 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.

PRODUCTION MANAGEMENT: BOARDS AND BUDGETS
FMTV-UT 1296
Course Level: Introductory. 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.

CREATING THE REALITY TELEVISION SERIES
FMTV-UT 1297
Course Level: Introductory. 3 units.

This course will provide a roadmap for what it takes to create a primetime reality series. In 14 weeks students will have access to the tools needed to develop, execute and construct a project designed to help sell an idea to a cable or broadcast network. The class will focus on how the elements of character, access and repeatable drama make a successful reality series. In the first half of the semester, students will drill down on the core elements of the development process; from developing an initial concept, to finding the real life characters whose on the job adventures, or the off the job dramas are big enough to sustain a successful television series. Students will learn how to get exclusive access to these characters in order to pitch their world as a reality series. In the second half, students will produce and edit a 2-5 minute presentation/sizzle reel. This reel does not call for any complicated production, but rather will draw from existing music, writing, photos, and/or video that students may have generated from the characters’ lives, jobs, daily dramas, and interviews. The class will regularly feature industry guests who will illuminate the television marketplace for reality programming including; development executives from key cable broadcasters, the agents who make the deals, the heads of top NY production companies, and some of the best producers and editors in the reality field.

CRAFT PRODUCTION COURSES IN SOUND

PRODUCTION SOUND
FMTV-UT 1004
Course Level: Intermediate. 3 units.

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.

Prerequisite: Sound Image (FMTV-UT 48), OR Introduction to Sound Techniques for Transfers (FMTV-UT 1274).

This is a workshop-style class focusing on the techniques of stereo music recording in the studio. The first three classes are lecture/demonstrations, after 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.
Prerequisite: Production Sound (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) OR Introduction to Sound Techniques for Transfer Students (FMTV-UT 1274) AND Sight & Sound: Filmmaking (FMTV-UT 43), AND Sight & Sound: Studio (FMTV-UT 51) OR Sight and Sound: Documentary (FMTV-UT 80).
Note: At the beginning of this course, all students are required to have a locked 2-minute silent film for their first project. 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, 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, demos and screenings. Workshops cover: the spotting session, field recording, sound FX, Foley/ADR recording and editing, and basic dialogue editing. The perfect class for sound/picture editors-in-training, directors who want to develop their aural sensibilities, or anyone who wants to understand the power of sound in cinema.

SOUND DESIGN II
FMTV-UT 1060
Course Level: Advanced. 3 units.
Prerequisite: 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 students in Sound Design II would be the design and mix of the tracks for a picture locked senior production or grad thesis. Students will also be expected to participate in a group project to learn the process of working together as part of a sound editing team. In this scenario, the work will be very significant and the students will get to experience the professional relationship between director and sound designer, as well as the relationship between supervising sound editor and the sound editing team.

INTRODUCTION TO SOUND TECHNIQUES FOR TRANSFER STUDENTS
FMTV-UT 1274
Course Level: Fundamental. 3 units.
This course provides an intensive one-semester introduction to sound for Film and Video. The students will have a hands-on opportunity to work on the audio side of the filmmaking process and experience the effect a good sound design can make on the overall quality of the audience experience. There will be lectures and exercises starting with the most basic elements of recording location dialogue and ambiance as well as an introduction to the operation of both the ADR and Foley studios. Most of the exercises will directly contribute to the completion of a final project that will encompass practical use of all the basic elements of sound design. This class is meant to provide a basic foundation for the student's future work in the department, both for those who plan to go more deeply into sound with advanced classes here as well as for students wanting to better understand the value of this medium to film and television.

SCREENWRITING COURSES

STORYTELLING STRATEGIES
FMTV-UT 20
Course Level: Freshman. 4 units.
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 contemporary story models as Joseph Campbell’s “The Hero with a Thousand Faces” as well as the current Hollywood paradigm, “the three-act structure.” We will seek to find those principles that form the backbone of successful narrative screenplays and contribute to a film’s ability to resonate with an audience. The lecture is for analysis. The recitations are for applying what you have learned, through writing exercises and a completed short screenplay.

FUNDAMENTALS OF DRAMATIC AND VISUAL WRITING
FMTV-UT 33
Course Level: Fundamental. 4 units.
Prerequisite: Sophomore status.
Through lecture and recitation, this class is an intensive examination of the short film and the fundamental grammar of dramatic and visual writing. In the recitation, each student will write and re-write original screenplays. The first will be 6–8 pages and the second 12–15 pages. These scripts may be used in the future for upper-level (intermediate and advanced) core production classes. In these workshop sessions students will be asked to read each other's work and give constructive feedback/notestos 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.
WRITING THE FEATURE FILM
FMTV-UT 35
Summer only. Course Level: Advanced. 4 units. Prerequisite: Fundamentals of Dramatic & Visual Writing (FMTV-UT 33).
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 ANIMATION
FMTV-UT 277
Course level: Intermediate. 4 units. Offered in summer only. Prerequisites: Introduction to Animation Techniques (FMTV-UT 41) AND Fundamentals of Dramatic & Visual Writing (FMTV-UT 33).
This course is designed for writing for animation in all forms, including but not limited to advertising, music videos, episodic television, and independent and studio feature films. All styles of visual presentation, from primitive stop-motion to state-of-the-art digital 3-D, will be discussed and screened. The class will also address not just the differences but the similarities in writing for live-action versus animation, from concept to finished screenplay, as well as the beginnings stages of production as a script is delivered to storyboard artists. Students will be encouraged to produce material that can take virtually any form, from experimental shorts to feature-length projects.

INTRODUCTION TO TELEVISION WRITING
FMTV-UT 1017
Course level: Intermediate. 4 units. Prerequisite: Fundamentals of Dramatic & Visual Writing (FMTV-UT 33) OR Intro to Dramatic & Visual Writing II (FMTV-UT 32) OR Scriptwriting II (FMTV-UT 36).
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. The course is also open to seniors with an interest in television writing who haven’t taken other TV writing courses.

PREPARING THE SCREENPLAY
FMTV-UT 1019
Course Level: Intermediate. 4 units. Prerequisite: Fundamentals of Dramatic and Visual Writing (FMTV-UT 33) OR Scriptwriting II (FMTV-UT 36, 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 Preparing 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 Prerequisite: Fundamentals of Dramatic and Visual Writing (FMTV-UT 33) OR Scriptwriting II (FMTV-UT 36, offered in the Summer).
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 FOR TELEVISION: SITUATION/SKETCH COMEDY
FMTV-UT 1102
Course Level: Intermediate. 4 units Introduction to TV Writing (FMTV-UT 1017).
The 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.

RESEARCH AND WRITING FOR THE DOCUMENTARY
FMTV-UT 1118
This course will examine the moral and ethical problems of documentary making; logistics and planning; research techniques and sources; choice of media and style. Each student will be expected to develop at least one idea into a project.

WRITING FOR CHILDREN’S TELEVISION PRODUCTION
FMTV-UT 1126
Offered in Spring semester only. Course Level: Intermediate. 4 units. Prerequisite: Intro to TV Writing (FMTV-UT 1017) OR permission from the 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 chose 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 ADVANCED TELEVISION PRODUCTION WORKSHOP**  
FMTV-UT 1131  
Course Level: Advanced. 4 units.  
Prerequisite: Intro to TV Writing (FMTV-UT 1017) OR Permission from the Area Head.

Writing for Advanced Television Production Workshop is the first course in a three-course sequence of classes that make up the Advanced Television Production experience. The first semester writing course will break down into three phases: Phase 1: conceiving and pitching an original idea. Phase 2: writing a series overview and pilot story outline. Phase 3: writing the pilot script and executing a set of revisions. As the semester concludes and the writing has been completed, a committee of faculty members will evaluate the scripts and select two 30-minute comedy pilot scripts for production in the second semester of the sequence in Advanced Television Production Workshop. The third course in the sequence is Post Production for Advanced Television Production Workshop.

**ADVANCED TELEVISION WRITING: THE ONE-HOUR DRAMA**  
FMTV-UT 1132  
Course Level: Advanced. 4 units.  
Prerequisite: Intro to TV Writing (FMTV-UT 1017) OR Permission from the Area Head.

Students are given the choice of writing an Original Pilot or a Spec Script for an existing hour-long drama. The course examines the structure and storytelling techniques necessary to write a 60-minute script—a, B, C and D stories. Students choosing to write a Spec for an existing show will begin by pitching their story ideas, writing an outline, then moving on to the first draft of a script. Those who choose to write an Original Pilot will start by presenting their premise, characters and storylines before moving on to an outline and the script. Each week we will read scripts from current shows or watch episodes of specific hour-long dramas to study their structure and plotting.

**WRITING FOR CHILDREN’S TELEVISION PRODUCTION WORKSHOP**  
FMTV-UT 1136  
Offered in Fall semester only. Course Level: Intermediate. 4 units.  
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 “tweens,” 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.

**ADAPTATION: A SCREENWRITING WORKSHOP**  
FMTV-UT 1152  
Course Level: Advanced. 4 units.  
Prerequisite: Preparing the Screenplay (FMTV-UT 1019).

A rigorous workshop in the craft of adaptation (developing screenplays and teleplays from works of fiction and non-fiction.) The source material covered will include short stories, novels, news items, biographies, and true stories developed from journalistic sources and original research. We’ll explore research methods and learn how to evaluate source material to determine which material invites adaptation. Through selection of your own projects (which you will research and develop from pitch to outline to first scenes) you will learn how to translate the essential elements of the source material’s story, theme, main characters, and tone into well-structured screenplays.

**ADVANCED FEATURE WRITING I & II**  
FMTV-UT 1220/1221  
Course Level: Advanced. 4 units. This is a year-long course; students must register for the 2nd semester in the Spring semester.  
Prerequisite: Preparing the Screenplay (FMTV-UT 1019) AND permission of instructor, chair, or Area Head of Scriptwriting. Please see the Film and TV Office of Academic Support for an access code to register for this course after being granted permission.

A year-long advanced screenwriting workshop in which students will have the opportunity to write and re-write a feature length screenplay. As well as completing their own work, students will be required to read and critique (via class discussion and written notes) each other’s work throughout both semesters. The overall structure of the class will mirror the real world experience of working writers. Students will be asked to come up with an idea for a feature length script, pitch the idea, do any needed research, then proceed to a step-outline, treatment, and complete first draft. The second semester will be devoted to re-writing the script to achieve a marketable and producible screenplay. To that end, the class will also deal with the “business” of writing. Industry guests will be invited in to discuss agents, managers, options, Writers Guild membership, entertainment attorneys, contracts, etc. This class is only open to those students who have completed their three required writing classes and who have written at least one feature screenplay. Admission is by permission of the instructor, the department chair, or the Area Head of Screenwriting.

**OTHER DEPARTMENTAL OFFERINGS**

**MEDIA INTERNSHIP I AND II**  
FMTV-UT 1037/1038  
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 12 points in the Senior year. No more than 24 points of internship credit may be taken toward the
completion of degree requirements. This course allocates as a Craft for Film & TV majors.

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 production 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, and 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 or television bible.

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 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 the Kanbar Institute of Film and Television at the Tisch School of the Arts. This three-year program attracts 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 and cable television studios and networks.

The Graduate Film Program offers a stimulating and challenging creative community. Our Faculty is comprised of working professionals in the industry who are committed to developing the next generation of filmmakers. Recent guest lecturers have included David Fincher, Sofia Coppola, Darren Aronofsky, Dee Rees, Joshua Oppenheimer, Jodie Foster and Ang Lee. The student body is a diverse group from all over the world, with a range of creative experience including backgrounds in filmmaking, theater, and photography.

A Faculty list begins on page 104.
**Curriculum**

The curriculum offers an intensive and detailed study of the various aspects of filmmaking, including writing, directing, producing, acting, cinematography, editing, aesthetics, and sound recording and editing. 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 students who prefer to shoot on film.

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 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, and to participate in collaborations with students from other Tisch School of the Arts programs, such as the Design, Graduate Acting, Dramatic Writing, Dance and ITP departments.

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 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 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’Lx14’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 225 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 247 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 two 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 eight 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 during the first three years of study. No leaves of absence are approved during the thesis matriculation period. 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 249.

**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.

<table>
<thead>
<tr>
<th>Fee Description</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Production Fee</td>
<td>$742</td>
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<tr>
<td>Equipment Insurance Fee</td>
<td>$101</td>
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<tr>
<td>Liability Insurance Fee</td>
<td>$53</td>
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</table>
### Liability Insurance for Filming

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.

### Full-Time Faculty (New York)

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.

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Education</th>
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<tbody>
<tr>
<td>Yvette Biró</td>
<td>Professor Emerita of Film and Television</td>
<td>Ph.D., Hungarian Academy of Sciences</td>
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<tr>
<td>Michael Burke</td>
<td>Associate Arts Professor</td>
<td>B.A., Castleton; M.F.A., NYU</td>
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<tr>
<td>Mick Casale</td>
<td>Associate Arts Professor of Film and Television</td>
<td>B.A., SUNY (Plattsburgh); M.F.A., Minnesota</td>
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<tr>
<td>Carol Dysinger</td>
<td>Associate Professor of Film and Television</td>
<td>B.F.A., NYU</td>
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<tr>
<td>Kenneth Friedman</td>
<td>Associate Professor of Film and Television</td>
<td>M.F.A., NYU</td>
</tr>
<tr>
<td>Amy Fox</td>
<td>Distinguished Teacher of Film and Television</td>
<td>M.F.A., Brooklyn College</td>
</tr>
<tr>
<td>Anthony Jannelli</td>
<td>Associate Arts Professor of Film and Television</td>
<td>B.F.A., Theater Arts, CW Post College of Long Island University</td>
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<tr>
<td>Tatjana Krstevski</td>
<td>Assistant Arts Professor of Film &amp; Television</td>
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<tr>
<td>Spike Lee</td>
<td>Professor of Film and Television; Artistic Director of the Graduate Film Program; Amy and Joseph Perella Chair</td>
<td>B.A., Morehouse College; M.F.A., NYU</td>
</tr>
<tr>
<td>Kasi Lemmons</td>
<td>Associate Arts Professor of Film and Television</td>
<td>Honorary Degree, Doctor of Humane Letters, Salem State College</td>
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<tr>
<td>Andrew MacLean</td>
<td>Assistant Arts Professor of Film and Television</td>
<td>M.F.A., NYU</td>
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<tr>
<td>Thomas Mangan</td>
<td>Associate Arts Professor of Film and Television</td>
<td>B.A., University of New Mexico; M.F.A., New York University</td>
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<tr>
<td>Peter Newman</td>
<td>Associate Arts Professor of Film and Television</td>
<td>B.A., Northwestern University</td>
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<tr>
<td>Robert F. Nickson</td>
<td>Associate Arts Professor of Film and Television</td>
<td>B.A., Dartmouth College; M.F.A., New York</td>
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<tr>
<td>Peggy Rajski</td>
<td>Associate Arts Professor of Film and Television</td>
<td>B.A., Wisconsin, M.A. Wisconsin</td>
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<tr>
<td>Alex Rockwell</td>
<td>Associate Arts Professor of Film and Television</td>
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<tr>
<td>Jennifer Ruff</td>
<td>Assistant Arts Professor of Film and Television</td>
<td>B.A., University of New Mexico</td>
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<tr>
<td>Gail Segal</td>
<td>Associate Arts Professor of Film and Television</td>
<td>B.A., Wake Forest; M.F.A., Warren Wilson College</td>
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<tr>
<td>Barbara Schock</td>
<td>Associate Arts Professor of Film and Television</td>
<td>B.A., University of California, San Diego; M.F.A., American Film Institute</td>
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<tr>
<td>Todd Solondz</td>
<td>Arts Professor of Film and Television</td>
<td>B.A., Yale University; M.F.A., New York University</td>
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<tr>
<td>John Tintori</td>
<td>Associate Arts Professor of Film and Television</td>
<td>B.G.S., Michigan</td>
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<td>Part-Time Faculty (NY)</td>
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<td>Dan Algrant</td>
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<td>Luis Alvarez-Alvarez</td>
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<td>Brooke Berman</td>
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<td>Abigail Bess</td>
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<td>Lester Cohen</td>
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<td>Frederick Elmes</td>
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<td>Elizabeth Elsass</td>
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<td>Gary Faber</td>
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FIRST YEAR—FALL

DIRECTING I: THE SILENT FILM
GMFTV-GT.2054
Lecture. 3 Credits
The course provides an overview of film language and visual storytelling techniques which are then practiced in hands-on directing exercises shot both digitally and on film. In addition, each student develops and directs a four-minute black and white silent film, written in Fundamentals of Screenwriting I. Students work in crews of four to six, and rotate positions allowing exposure and contribution to a number of productions other than their own. The course encourages students to explore the personal and formal variations that will lead to discovery of one’s own style.

FUNDAMENTALS OF SCREENWRITING I
GMFTV-GT.2085
Lecture. 3 Credits
This course is a workshop which explores the language of dramatic writing and visual storytelling through lecture, demonstration, and exercises. The instruction embraces all styles and methods of script writing, but also teaches industry standard formats and common story structures. Assignments lead to the completion of a shooting script for the first semester project, a four-minute silent film (the MOS). After the production period, the class focuses on writing dialogue and preparation for the next semester’s writing project, the Spring Narrative.

MOTION PICTURE CAMERA TECHNIQUES I AND II
(FALL AND SPRING)
GMFTV-GT.2012 and GMFTV-GT.2083
Studio. 2 Credits
This course teaches the fundamentals of 16mm and digital cinematography with a focus on camera operation, light measurement, exposure, visual composition, as well as the observation and study of natural light and its effect on cinematography. The students will be taught to add, modify, and remove light to further enhance their imagery, and use filters to capture and control images. The students will also learn the essential job descriptions and division of labor that an efficient film crew requires, mastering the mechanical procedures and basic terminology required to be a successful cinematographer and artistic collaborator. In the spring semester, the course will introduce the students to basic color moving image-capturing techniques for digital media with a concentration in lighting.

EDITING I
GMFTV-GT.2001
Lecture/Studio. 2 Credits
This course is an introduction to the principles of editing as elements of visual storytelling. Students will examine the design of sequences in various styles of films, discuss strategies of coverage, and trace the post-production workflow. The students will learn the basics of Avid in an intensive hands-on lab, cutting assigned exercises which will be reviewed for pacing, emphasis, and sequencing. After the production period, the class will apply the principles learned on the four-minute MOS project.

AESTHETICS I
GMFTV-GT.2010
Lecture. 2 Credits
During the first 6 weeks, students are introduced to basic film techniques and their function 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 worldwide, past and present, to demonstrate the use of location, activity, movement, gesture, camera placement, lighting, blocking and staging as tools integrated into the visual fabric of the story. After the production period, students 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.

LOCATION SOUND I AND II
(FALL AND SPRING)
GMFTV-GT.2038 and GMFTV-GT.2031
Lecture/Studio. 2 Credits
In this course, students learn the techniques and methods of sound recording on set through in class lectures as well as hands-on assignments to develop and improve the aural sense and the ability to capture ambiances, sound effects, and dialogue - both wild and sync. By the end of the semester, students will have a working knowledge of industry standard recorders, mixers and microphones whose general principles can be applied to other sound recording equipment. Sound theory, including concepts of sound perspective and reverb, will be also be considered to help transition from the set, to the sound editing process.

ACTORS CRAFT I
GMFTV-GT.2043
Lecture. 2 Credits
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 direct participation in acting exercises. Students learn various acting techniques that will aid in the rehearsal and casting of their MOS projects, and help bridge the communication gap between actors and directors by de-mystifying the actor’s process.

INTRODUCTION TO PRODUCING I
GMFTV-GT.2007
Lecture. 2 Credits
This course teaches students fundamental skills and procedures used in managing the making of a film. Topics covered include crew structure, agreements and deal memos, rights, copyright and trademark clearances, insurance, permits, SAG-AFTRA and non-union actor contracts, scheduling (using Movie Magic software), budgeting, transportation, 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 will also prepare an industry-standard Production Notebook in preparation for the MOS project.

ESSENTIAL VIEWING: A JOURNEY THROUGH FILM HISTORY I
Offered 1st Year Fall
This two-part class, offered in the Fall and Spring semesters, is designed to introduce students to a selection of stylistically inventive and historically significant movies, all of which benefit greatly from being watched on the big screen. This is a screening-and-discussion course, with films presented in chronological order. The Fall semester focuses on movies from the beginning of cinema through 1976. During the semester, students will be expected to see two films on their own at venues in New York City, and for each of these write 200-word response papers, analyzing the films with a focus on their visual and aural style.
FIRST YEAR—SPRING

DIRECTING II: THE SPRING NARRATIVE  
GFMV-GT.2035  
Studio/Lecture. 2 credits  
This class builds on the basics of visual storytelling explored in the MOS Project, by adding the element of dialogue. At the end of the 7 weeks of preparation through lectures, readings, and exercises, each student will direct a Spring Narrative—a 7-minute project shot on digital video. The script will be no longer than six pages, consisting of no more than 3 scenes, 3 characters and 3 locations. There will be a Production Period of 4 weeks, and students will crew for each other. During the last 3 weeks of the term, students will workshop scenes from their Spring Narrative, and begin to prepare for their second year film.

FUNDAMENTALS OF SCREENWRITING II  
GFMV-GT.2086  
Studio. 2 credits  
The course is a weekly 3 hour workshop which continues the basics of screenwriting by developing a short screenplay for the Spring Narrative project. The film is no longer than seven minutes, consisting of at most 3 scenes, with special focus on dialogue and character. After these scripts are shot, mid-semester, the class focuses on the development of the idea for the second year film.

SAFETY CLASS: PRODUCTION SAFETY AND SET PROTOCOL  
GFMV-GT.2099  
Studio. 1 credit  
The course will illustrate the various skill sets and techniques used in film and television productions, and familiarize students with the industry’s standard of best practices on set. Learning these basic “nuts and bolts” not only enhances safety and productivity, it enhances our artistic purpose. Through a series of lectures, demonstrations, and hands-on exercises, students will become familiar with the many tools used in physical production, with the goal of fostering their creative vision in a safe and healthful workplace that is both professional and productive. This class meets two hours per week for five weeks.

INTRODUCTION TO PRODUCING II  
GFMV-GT.2017  
Lecture. 1 Credit  
This course is designed to deepen students’ knowledge and skill in the financial and legal aspects of filmmaking as well as provide an introduction to the promotion and distribution of short films. The course also prepares students for the skillful execution of their Spring Narrative projects. Topics covered include budgeting and scheduling, production insurance, a greater understanding of crew positions, as well as responsibilities both in the field and in the production office prior to the shoot. Students are also introduced to distribution options on the festival circuit once the films are completed.

EDITING II  
GFMV-GT.2002  
Lecture. 2 Credits  
During the first half of this course, students will learn how to structure non-fictional footage into a narrative arc while editing their Observational Character Study. Students explore the idea of editing as writing and rewriting. In the second half of the course, students prepare for and edit their first dialogue-driven drama for the Spring Narrative, exploring how editing can shape performances and story. Throughout the course, more advanced Avid techniques will be put into practice.

ACTORS CRAFT II  
GFMV-GT.2044  
Lecture. 2 Credits  
In this course, students will build on the Actors Craft I foundation in preparation for the Spring Narrative. The emphasis will be on laying a solid foundation for working with actors in scripted material. Students will workshop scenes from their Spring Narrative scripts as well as other film scripts. Prior lessons learned are reinforced and new rehearsal methods like improvisation are introduced.

AESTHETICS: PRODUCTION DESIGN  
GFMV-GT.2011  
Lecture. 2 Credits  
Ever since Georges Melies’ “The Cabinet of Mephistothes” began the era of narrative cinema, filmmakers have been making production design choices. As with any other visual medium, a successful end product demands careful consideration of composition, color and motif along with a consistent point of view.

This course will give students an introduction to understanding the role of design in motion pictures and also give them basic practical knowledge that will help them successfully incorporate these principles into their films.

ESSENTIAL VIEWING: A JOURNEY THROUGH FILM HISTORY II  
Offered 1st Year Spring  
This two-part class, offered in the Fall and Spring semesters, is designed to introduce students to a selection of stylistically inventive and historically significant movies, all of which benefit greatly from being watched on the big screen. This is a screening-and-discussion course, with films presented in chronological order. The Spring semester primarily includes films from 1977 to the present. During the semester, students will be expected to see two films on their own at venues in New York City, and for each of these write 200-word response papers, analyzing the films with a focus on their visual and aural style.

SECOND YEAR—FALL

PRODUCING THE SHORT NARRATIVE FILM  
GFMV-GT.2103  
Lecture. 2 Credits  
To help students prepare for the larger scale production requirements of 2nd year films, this course deepens understanding of the craft and creative aspects of producing. Students learn how to prepare a short business plan summarizing the key elements of their project—logline, synopsis, creative team, look book, festival strategy, etc.—to help attract financial and creative support and begin plans for public exhibition. They also prepare a detailed Production Notebook that includes all the necessary legal, financial and production information required for the safe execution and distribution of their film.

DIRECTING III  
GFMV-GT.2134  
Studio. 4 Credits  
Students are expected to arrive on day 1 with a script for a ten-minute, color film with sound. The semester is divided into two sections: 7 weeks of pre-production during which the elements of the film are explored through exercises and screenings, followed by a production period that extends from early November, goes through the Winter
Break, and ends when classes begin in late January. Every one of the tools at the director’s disposal will be explored in a more complex manner, all of which helps the filmmaker investigate and discover a style and manner of cinematic storytelling that most suits the kind of film being made.

WRITING THE SHORT SCREENPLAY
GFMV-GT.2117
Lecture. 2 Credits
This course will help students develop engaging and imaginative, original or adapted, ten minute screenplays for production in the second year program. The semester will begin with an “intensive” devoted to table readings where each script will be taken through a formal process of oral and written feedback in preparation for the subsequent course work. Students will subsequently rethink, restructure, rewrite and further develop the scripts. After a brief review of common issues and key principles, each revised script will be read and discussed in class, with individual consultations offered. At the end of this course, each student should have a strong second draft screenplay ready for production.

CINEMATOGRAPHY: STUDIO LIGHTING I
GFMV-GT.2116
Studio. 2 Credits
In this course, students will gain practical experience with the tools and the hardware used in the industry. In-class cinematography exercises will help students work through aesthetic decisions to give their films unique life using lighting and composition: camera placement, camera angles, camera movement and lens choice. The course also includes technical instruction for the Sony F5 HD camera, essential lighting and grip equipment, color film stocks, hard light vs. soft light, color temperature, exterior lighting and control of natural light, continuity from a cinematographer’s point of view, and camera-actor choreography.

SOUND III
GFMV-GT.2169
Studio. 2 Credits
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 will be comfortable with industry standard mixers & digital recorders, digital slates, microphones, and the principles of sound recording. Using concepts learned in class, all students will “pre-auralize” their second year films in preparation for the production period.

DIRECTORY THE ACTOR I
GFMV-CT.2113
Lecture. 2 Credits
This seven-week workshop prepares students to work with actors in creative collaboration to obtain authentic, truthful performances for the second year film. The class will demonstrate the importance of communicating the vision of the script in a vocabulary that has meaning to an actor, with a focus on action and character behavior. Students 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.

NARRATIVE EDITING
GFMV-CT.2101
Lecture. 2 Credits
This course builds upon the principles of narrative editing, with a focus on the evolving grammar of cinema. In preparation for the 2nd year film, the class will examine pre-production and production strategies that insure the editor will have the optimum material for post-production. A number of creative tools used in post-production will also be explored-- including the use of music, sound design, visual effects, and voice-over. Each student will then submit a short paper describing the design of his or her film with regard to the editing style.

AESTHETICS: FILM STYLE
GFMV-CT.2125
Lecture. 2 Credits
This course provides students a sophisticated understanding of film techniques that combine to effect a particular film style. Each week is devoted to a different topic including casting, location, production design, camera, lighting, mise-en-scene, sound design and editing. Comprehensive discussion in these areas will provide students with authority over their thinking and directing and will show that the choices made converge to reveal dexterity, precision, and narrative strength.

SECOND YEAR—SPRING

REQUIRED COURSES: Sign up for one section of each course (12 points)

DIRECTING IV: MASTER CLASS
GFMV-CT.2135
Lecture. 4 Credits
This course explores what each director is attempting in their work, considering the work that has been shot, and early cuts of the material. A focus is directed at 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 to screen dailies, rough and fine cuts of the work. Evaluations are held during the 10th week by the entire departmental faculty. The class then meets in smaller sections for further discussion of the work done in order to prepare the final version of the second year film.

SCREENWRITING: THESIS AND FEATURE SCRIPTS
GFMV-CT.2118
Lecture. 4 Credits
This class prepares the students to develop their next writing projects, which may include short screenplays, and longer form work such as feature or television scripts. The class analyzes scripts and films and uses a combination of lecture and exercises to pursue the practice and theory of conceptualizing and writing more complex narratives. Students will complete the class with developed concepts or outlines, and be prepared to write a thesis script over the summer.

PRODUCING FOR DIRECTORS: INDEPENDENT FEATURES
GFMV-CT.2104
Lecture. 4 Credits
This course provides an overview of the business and creative fundamentals needed by directors, writers and producers to move feature and series ideas forward in the entertainment business. Students walk through the steps to develop a project from conception to completion by forming teams and creating a business plan for a long-form project of their choosing. Students learn how to option literary material, protect their creative rights, assemble cast and key crew, negotiate talent deals, identify audience and marketing/distribution possibilities, assess revenue potential, and articulate clear, concise and com-
pelling descriptions of their films. At the end of the semester, students are given the opportunity to practice presenting their projects to potential investors and industry guests.

EDITING WORKSHOP
GFMTV-GT.2102
Lecture. 2 Credits
This is a workshop for students to screen and explore the editing of their 2nd year films. With an emphasis on 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.

POST PRODUCTION: SOUND
GFMTV-GT.2170
Studio. 2 credits
This course covers the fundamentals of sound design, sound editing strategies, and technology. Students are introduced to ADR and Foley. By the end of the class, students will design and sound edit second year films, as well as prepare for the final mix.

ELECTIVES (enroll in 3 courses: 6 points)

CINEMATOGRAPHY: STUDIO LIGHTING II
GFMTV-GT.2126
Studio. 2 Credits
This course provides an opportunity for students to practice their skills as Directors of Photography - even if that is not a career objective. Each week the class will practice techniques commonly used for creating a look or mood. Other techniques, such as creating fire effects, and lighting for moonlight will be explored. Student will be required to light and operate the camera by shooting a scene employing the specific technique from each week's lesson.

DIRECTING THE ACTOR II
GFMTV-GT.2115
Lecture. 2 Credits
This 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. Later in the semester, 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 person directing styles and become more confident in guiding actors in rehearsal and on set.

AESTHETICS: STORY AND STRUCTURE
GFMTV-GT.2123
Lecture. 2 Credits
This course provides students a sophisticated understanding of film techniques that combine to effect a particular film style. Each week is devoted to a different topic including casting, location, production design, camera, lighting, mise-en-scene, sound design and editing. Comprehensive discussion in these areas will provide students with authority over their thinking and directing and will show that the choices made converge to reveal dexterity, precision, and narrative strength.

DOCUMENTARY SKILLS
GFMTV-GT.2148
Lecture. 2 Credits
This course expands on the introductory documentary skills taught in the first year “Observational Character Study” and positions students to continue on in the third year advanced documentary courses. By examining the basic building blocks of documentary filmmaking and how they are useful for all storytelling strategies, students will identify style and voice in nonfiction work. Through screenings, lectures, and discussion, the course will look at how to recognize a viable documentary subject and situation, how that subject is developed into a story, and how that story is told. Besides looking at verité and interview-based films, the class will also explore how a variety of constructed and illustrative forms are evolving in the documentary form, looking at look at hybrid work, and how “reality” and directed “fictional” elements can be used together.

THIRD YEAR—FALL

REQUIRED COURSES
(Minimum 8 credits)

WRITING THE FEATURE I
GFMTV-GT.2213
Lecture. 4 Credits
Primarily a workshop, this class is designed to explore feature writing and develop a working draft of a feature film script. Students may choose to present a complete draft to the thesis committee in April.

TELEVISION WRITING AND SERIES DEVELOPMENT I
GFMTV-GT.2256
Lecture. 4 Credits
In this course, students will develop a concept, treatment and pilot for a half or full hour, episodic or serialized television series. Students may choose to present a complete draft to the thesis committee in April.

DIRECTING PROJECTS: COMMERCIALS
GFMTV-GT.2247.02
Studio. 4 Credits
This course explores the art and business of directing commercials and examines various 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, as well as learn to express themselves succinctly. With the focus on each student’s particular assets and interests as filmmakers, the course explores short, medium and long-term career strategies.

DOCUMENTARY PROJECT
GFMTV-GT.2248.01
Studio. 4 Credits
This course allows students to develop the styles, tools, and skills associated with documentary filmmaking through a series of exercises designed to either combine into a single short film or to work as separate films. The course is designed for students who want to make documentaries, and also benefits those who would like to learn writing or creating narrative
in a documentary style. Topics covered include the interview, the verite situation, and the act of illustrating what is real—be it through reenactment or other arts, and delves into the structure of a nonfiction tale. Fundraising that is particular to documentary will also be covered in more detail. Students who would like to present a documentary as a thesis presentation in April should discuss 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 locations are not easily accessible from New York.

PRODUCING FOR DIRECTORS: INDEPENDENT FEATURES
GFMTV-GT.2104
Lecture. 4 Credits
This course provides an overview of the business and creative fundamentals needed by directors, writers and producers to move feature and series ideas forward in the entertainment business. Students walk through the steps to develop a project from conception to completion by forming teams and creating a business plan for a long-form project of their choosing. Students learn how to option literary material, protect their creative rights, assemble cast and key crew, negotiate talent deals, identify audience and marketing/distribution possibilities, assess revenue potential, and articulate clear, concise and compelling descriptions of their films. At the end of the semester, students are given the opportunity to practice presenting their projects to potential investors and industry guests.

ELECTIVE COURSES
(10 points)

MASTER SERIES: DIRECTING STRATEGIES
GFMTV-GT.2243
Lecture. 2 Credits
Professor Spike Lee mentors students on their own thesis projects, feature plans and careers. He brings in industry professionals to discuss their work, and lecture covers his own work as well as aesthetic and practical issues. Students also have the opportunity to meet with Prof. Lee in 30-minute individual advisement sessions as part of this class.

MASTER SERIES: CAREER STRATEGIES
GFMTV-GT.2244
Lecture. 2 Credits (10 weeks)
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 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 takeaway at the end of the course will be that each student is able to clearly view themselves as an individual enterprise ready to segue into their desired field in the entertainment business.

MASTER SERIES: MOVIE MARKETING & CREATIVE ADVERTISING
GFMTV-GT.2285
Lecture. 1 Credit (6 weeks)
Movie marketing and creative advertising is an interactive course designed to encourage future filmmakers and give a basic understanding of movie marketing, with a focus on developing the correct distribution strategy and creating the right marketing materials—from the filmmakers' POVs. The course will examine a wide range of movies, from low-budget independent to billion dollar-grossing sequels and explore concepts, processes and different strategic approaches used by the film industry. The class will consist of lectures, case studies, industry news, guest speakers and heavy classroom discussion to dissect current and past campaigns. The course helps filmmakers develop the tools to make their films as marketable as possible.

MASTER SERIES: DEVELOPMENT FOR TELEVISION AND DIGITAL PLATFORMS—6 WEEKS
GFMTV-GT 2240
Lecture. 1 Credit (6 weeks)
This 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, and what a content creator can do to help a TV show connect with the people who have the power to give an idea the green light. In addition, the class will examine what helps a show connect with audiences, how the path to entry in the TV business differs from the film industries, and will discuss similarities and differences between industries in the creative disciplines. By the end of the six weeks, students will create a written pitch for a fiction or nonfiction series that includes show title, logline, 1-2 page show bible, short character breakdowns and a range of appropriate TV channels/SVOD outlets.

ADVANCED CINEMATOGRAPHY: 35MM FILM AND HIGH DEFINITION DIGITAL TECHNIQUES
GFMTV-GT.2284
Studio. 4 credits
This techniques class is designed to give cinematography majors practical and artistic experience in preparing for their professional careers as directors of photography. Designed as 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 435 camera and Kodak film stocks, or Digital HD cameras. A team of two students (DP/Operator and Gaffer) design and execute a scene each week. All students are required to serve as key grip, gaffer, and AC on each other's projects. Professional DP's may also be invited to guest lecture, and the class may also take off-campus trips to visit professional vendors.

ADVANCED CINEMATOGRAPHY: PRACTICUM
GFMTV-GT.2296
Studio. 2 credits
This DP Practicum is designed for directors of photography interested in shooting projects created in the Third-Year Collaboration series, which include collaborations with Dramatic Writing, Acting/Production Design, as well as the collaboration with the student directors in the TV Commercials class. All students work as a Director Of Photography on at least one production.

AVID MEDIA COMPOSER
GFMTV-GT.2269
Lecture. 2 Credits
In this class, students will learn how to use Avid Media Composer using industry standard and professional prac-
tices. 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.

DIRECTING THE ACTOR III
GFM TV-GT.2241
Lecture. 4 Credits
This course will help student directors develop skills to collaborate more effectively with actors and, by extension everyone else on a film from the DP to prospective investors. 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 an actor and the rest of the creative team but also in directors themselves.

OTHER OFFERINGS:

ENTERTAINMENT & MEDIA INDUSTRIES
Offered by the Stern School of Business B70.2119
Lecture. 1.5 Credits
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.

MUSIC COMPOSITION FOR FILM
Offered through Steinhardt, Music Dept E85.2048
Studio. 3 Credits
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.

INDEPENDENT STUDY
GFM TV-GT.2202
Independent Study. 1 - 6 Credits
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).

THIRD YEAR—SPRING

ELECTIVE COURSES
(Enroll for 18 credits)

THESIS COURSES
ADVANCED DIRECTING
GFM TV-GT.2255
Studio/Lecture. 4 Credits
GFM TV-GT.2255.01:
This course is focused on developing the director’s voice through lecture and exercises in directing the camera that continuing to challenge students as directors. Work done is in preparation for directing the thesis.
GFM TV-GT.2255.02:
Rewrites and Remakes: This course will explore the process of writing and rewriting, making and remaking short films and short scripts. Students are required to submit a script (up to five pages max) for a short film at the first class. Some of these scripts will be selected for production, but all students ultimately will be required to present a short film by the end of the semester.

DIRECTING PROJECTS: DESIGN AND GRADUATE ACTING COLLABORATION
GFM TV-GT.2247.02
Production. 4 credits
The Acting and Design Collaboration will be a high level examination of the creative relationship between directors, actors and designers through the creation of a short film by each student director. The class will explore how a writer/director originates and communicates an artistic vision to her/his closest creative partners. For the actors and designers, the class will also function as an exploration of both the aesthetic and practical, working differences between the mediums of theater and film. The class will include a one-week production period, after which the directors will edit rough assemblies. For the last four weeks of the semester the class will screen progressive cuts of the films where actors and designers will receive critical feedback to the directors as they work towards the finished product. The class will culminate with a screening of the finished films.

DOCUMENTARY PROJECT
GFM TV-GT.2248
Production. 4 credits
This course allows students to develop the styles, tools, and skills associated with documentary filmmaking through a series of exercises designed to either combine into a single short film or to work as separate films. The course is designed for students who want to make documentaries, and also benefits those who would like to learn writing or creating narrative in a documentary style. Topics covered include the interview, the verite situation, and the act of illustrating what is real - be it through reenactment or other arts, and delves into the structure of a nonfiction tale. Fundraising that is particular to documentary will also be covered in more detail. In the spring semester, those who took the fall semester will work on cutting their documentary projects, while those taking it for the first time will complete the production exercises.
**DOCUMENTARY PROJECT WITH ITP**  
GFMTV-GT.2248  
*Production. 4 Credits*

In this class, Grad Film directing and cinematography students and ITP students will look at Virtual Reality and experiment with VR storytelling techniques, focusing on the artistic possibilities of cinematic VR. The first half of the class will focus on technique, theory, and history, where the latter part will focus on production. The course is 12 weeks scheduled over the course of 14 weeks— with two weeks off for out-of-class production. The students will form cross-departmental teams, creating several short experiments and one more developed piece.

**WRITING THE FEATURE II**  
GFMTV-GT.2214  
*Lecture. 4 Credits*

This course is designed for the completion of the feature film script begun in Writing the Feature I. Primarily a workshop, this class explores feature writing and by the end of the semester, students develop a working draft of a feature film script. Students may choose to present a complete draft to the thesis committee in April.

**TELEVISION WRITING AND SERIES DEVELOPMENT II**  
GFMTV-GT.2256  
*Lecture. 4 Credits*

In this course, students will continue their work from Television Writing and Series Development I to develop a concept, treatment and pilot for a half or full hour, episodic or serialized television series. Students may choose to present a complete draft to the thesis committee in April.

**PACKAGING AND PITCHING WORKSHOP**  
GFMTV-GT.2283  
*Lecture. 2 Credits*

This course is designed for students with long-form treatments or scripts for features and series intended for a thesis project, or for production post graduation. Building on the foundational principles acquired in Producing For Directors: Independent Features, students prepare detailed packages and business plans and pitch their projects multiple times to class and industry guests. Students will exit the class with clear, concise and compelling presentations of their projects—on the page and on their feet— to present to potential supporters. Permission of the instructor and completion of Producing For Directors: Independent Features are required.

**FILM FROM THE INTERNATIONAL PERSPECTIVE**  
GFMTV-GT.2284.01  
*Lecture. 2 credits*

The geography of the film world is rapidly changing, no longer revolving exclusively around Hollywood, or even the U.S. Opportunities abound around the world for new filmmakers to gain entry and thrive in foreign markets. The course will examine the historical changes that have occurred in the foreign markets and attempt to forecast where the business is headed internationally, and create an awareness in graduate film students on how to access jobs and produce films in foreign countries.

**MASTER SERIES: PRODUCING WITH VISION**  
GFMTV-GT.2245  
*Lecture. 1 Credit (6 weeks)*

This course will focus on the changing landscape of “the audience” and our relationship with content as an expression of identity and perspective. The class will examine the shifting demographics of gender and diversity in North America as well as the significance of developed and emerging international and multicultural markets. With an expanded and progressive view of the marketplace, design thinking will be employed to look at new models for storytelling and to study entrepreneurial strategies for reaching wider audiences in the age of exponential technology.

**STRUCTURE AND MANAGEMENT OF AN INDEPENDENT FILM COMPANY**  
GFMTV-GT.2244  
*Lecture. 1 Credit (6 weeks)*

This course will explore the crucial elements of running a successful independent production company through case history and analysis. Topics will include packaging material, attracting financing and distribution, and building the key relationships critical to bringing projects to fruition. Classes examine current and future avenues of financing/production/delivery/marketing and consumption, and the fusion of features and episodic content. Instructor John Sloss will examine his company’s own history and current endeavors in film finance, sales, distribution and talent management.

**FEATURE BUDGETING**  
GFMTV-GT.2281  
*Lecture. 2 Credits*

This course provides students with in-depth analysis of budgeting for a both a union and a non-union feature film. Particular emphasis will be placed on understanding union/guild protections, obligations, and their impact on a budget and shooting schedule. Students will create working budgets for each as part of the course.

**ADVANCED CINEMATOGRAPHY: DIGITAL TECHNIQUES**  
GFMTV-GT.2204  
*Studio. 4 Credits*

This techniques class is designed to give cinematography majors practical and artistic experience in preparing for their professional careers as directors of photography. Designed as 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 435 camera and Kodak film stocks, or Digital HD cameras. A team of two students (DP/Operator and Gaffer) design and execute a scene each week. All students are required to serve as key grip, gaffer, and AC on each other's projects. Professional DP’s may also be invited to guest lecture, and the class may also take off-campus trips to visit professional vendors.

**ADVANCED CINEMATOGRAPHY: PRACTICUM II**  
GFMTV-GT.2204  
*Studio. 2 Credits*

This DP Practicum is designed for directors of photography interested in shooting projects created in the Third-Year Collaboration series, which include collaborations with Dramatic Writing, Acting/Production Design, as well as the collaboration with the student directors in the TV Commercials class. All students work as a Director Of Photography on at least one production.

**ADVANCED EDITING**  
GFMTV-GT.2208.01  
*Studio. 2 credits*

In this class, students continue to work toward completion of their advanced-level narrative films using Avid Media Composer. Professional editors visit the class to screen their work and participate in discussions surrounding their aesthetic choices and editing strategies. The class has two components: lectures, in which concepts and procedures are discussed and demonstrated, and lab ses-
sions in which students receive hands-on practice editing material from a professional feature film. Students who took the first part of the course will be provided with additional scenes to edit. During the final weeks of the course, students will edit the films created in the Collaboration Projects classes.

DIRECTING THE ACTOR IV
GFMTV-GT.2242
Lecture. 4 Credits
This advanced course focuses on the director-actor relationship. Each student directs three scenes, tailored to each student’s skill-set. Students can cast from an informal ensemble of professional actors, with a range of experience from early-career to Broadway, TV series and film, who make a commitment to be available most weeks. Improvisation is learned to help build believable on-screen relationships between actors and to keep performances fresh despite repetition. Effective techniques are taught to help troubleshoot when a performance isn’t what’s desired or when the actor has off-camera. In the semester’s final weeks, students have the option of using personal hand-held cameras to practice focusing on performance with on-set dynamics in place.

OTHER OFFERINGS:

MUSIC COMPOSITION FOR FILM
Offered through Steinhardt, Music Dept. E85.2048
Studio. 3 Credits
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.

ENTERTAINMENT & MEDIA INDUSTRIES
Offered by the Stern School of Business B70.2119
Lecture. 1.5 Credits
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.

BUSINESS OF PRODUCING
Offered by the Stern School of Business MKTG-GB.2116.30
Lecture. 2 Credits
This course is designed to provide students with a framework for understanding the dynamics of producing a finished creative product in the entertainment and media industries. It covers the process of feature production from the initial concept of the story, through script development, to completion of the project. All the facets of the production process are explored, including script selection, finance, budgeting, timetable development, team building, talent selection, contract and union negotiating, regulation, and technology. Guest speakers include producers of independent movies, network TV, cable, syndicated TV, radio, and TV commercials.

INDEPENDENT STUDY
GFMTV-GT.2202
Independent Study. 1-6 Credits
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).
The Rita and Burton Goldberg Department of Dramatic Writing offers 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.

Undergraduate Program

The undergraduate program in Dramatic Writing, which leads to the Bachelor of Fine Arts degree, is divided into three parts: dramatic writing courses, which include writing workshops, text analysis, and performance and production; general education courses; 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 coursework 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

RITA AND BURTON GOLDBERG DEPARTMENT OF
Dramatic Writing

721 BROADWAY, 7TH FLOOR, NEW YORK, NY 10003-6807; 212-998-1940;
WEBSITE: WWW.TISCH.NYU.EDU
KANBAR INSTITUTE OF FILM AND TELEVISION, DRAMATIC WRITING
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 225. 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 should visit the department’s Website 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 website for the various deadlines, including early applications 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 225. 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 61 units in writing workshops, text analysis, and performance/production, comprised of lecture courses, workshops and seminars.
2. A minimum of 44 units in general education.
3. A minimum of 23 units in electives. Total: 128 units

DISTRIBUTION REQUIREMENTS
Area I: The Major
A minimum of 61 units, including:
• Writing Workshops (28 units)
Craft of Dramatic and Visual Writing
Playwriting I
Screenwriting I
TV Writing I
Two of Playwriting II, Screenwriting II, and TV Writing II
Advanced Workshop
Thesis
• Text Analysis (20 units)
Forms of Drama
Theater Survey
Film Survey
TV Survey
Shakespeare for Writers
Performance/Production (13 units)
Undergraduate Drama Lab I
Undergraduate Drama Lab II
Fundamentals of Filmmaking or Theater Workshop
Professional Colloquium
Internship
Total Area I: 61 units

Area II: General Education
A minimum of 44 units, including the following:
Expository Writing/Core Curriculum (8 units; two semesters required for freshmen, one semester for transfers, or the two-semester International Writing Sequence for international students)
Text and Ideas (CAS 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 III: Electives
A minimum of 23 units of additional course work from any division of NYU (excluding the School of Professional Studies)
Total Area III: 23 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.

Doing a double major within Tisch requires that you apply to the desired department (Film and Television, Undergraduate Drama, or Cinema Studies) after your first year, or possibly your second year. You must be accepted, just as you were to the Department of Dramatic Writing, based on a new application. Then your department requirements are adjusted.

Graduate Program
To earn the Master of Fine Arts degree in dramatic writing, each student must complete several polished, full-length dramatic works. Here, the process is almost as important as the goal.

During the first year, the graduate seminars in theatre, film and TV train writers in the nature of dramatic situations, character, conflict, plot, structure, dialogue and theme. Students are required to complete an original full-length play, an original full-length screenplay and an original half hour TV script in their first year while taking production workshops, text analysis and professional training classes. They continue taking production, text and professional training classes in their second year while also taking advanced writing workshops and masterclasses in any of the three mediums of theater, film or TV, leading to a master’s thesis (an original full-length work) in one of the mediums. In addition the department offers special seminars and colloquia 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.

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 they will discuss their thesis scripts in an individual crit panel with industry professionals.

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, 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 audition tapes 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 decisions. The personal statement is also very important. In addition, the program requires a separate sheet listing any publication or production of work and any work experience the applicant has had that is relevant to a writing career. See page 232 for details of the graduate application.

The deadline to apply is December 1.

GRADUATE DEGREE REQUIREMENTS
Candidates must complete 68 units in the following areas: writing workshops, production, text analysis, professional training, and electives or internship. 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 are graded on a pass/fail basis.

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.

Cusu Cram
Assistant Arts Professor
Terry Curtis Fox
Arts Professor, Chair
A.B., Chicago

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

Kristooffer Diaz
Associate Arts Professor
B.A., M.F.A., New York; M.F.A.
Brooklyn College

Robin Epstein
Assistant Arts Professor

Oskar Eustis
Arts Professor
Hon. doctorate, Brown

James Felder
Assistant Arts Professor

Daniel Goldfarb
Assistant Arts Professor

DRAMATI C WRITING 115


Undergraduate and Graduate Courses

DRAMA TIC W RIT I NG

COURSES

Jessica Keyt
Assistant Arts Professor
B.A., Dartmouth; M.F.A., New York

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

Jerome Hairston
Assistant Arts Professor
B.A., James Madison University; M.F.A., Columbia

Zipora Trope
Assistant Arts Professor
M.A., Ph.D., Michigan

Lucas Hnath
Assistant Arts Professor

Joe Vinciguerra
Assistant Arts Professor, Associate Chair

Ian James
Teacher of Dramatic Writing
B.A., Williams

Richard Wesley
Assistant Arts Professor
B.A., Howard

Cheri Magid
Associate Arts Professor
B.A., Dartmouth; M.F.A., New York

GOLDBERG MASTER CLASS IN PLAYWRITING

D W P G - G T 2015

3 units. This course is for students committed to playwriting. There are six graduate slots and six undergraduate slots. Undergraduates should have taken Advanced Playwriting and be enrolled in Graduate students must be doing a playwriting thesis; for second-year graduate students only. Students work under the guidance of a distinguished playwright in developing and writing a new one-act play for the stage. Past teachers have included David Ives, Doug Wright, Susan Miller, Elizabeth Kron, David Grimm, Nicky Silver, and Kristoffer Diaz.

Writing Workshops

Note: Craft of Visual and Dramatic Writing (undergraduate level) or graduate level introductory writing workshops (Playwriting I, Screenwriting I, and TV Writing I) are prerequisites to all writing workshops.

CRAFT OF VISUAL AND DRAMATIC WRITING

D W P G - U T 20

Required course. 4 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

D W P G - U T 30

4 units.

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 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

D W P G - U T 1040

3 units.

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 other cases 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

D W P G - U T 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 writing two different full-length pieces.

GOLDBERG MASTER CLASS IN PLAYWRITING

D W P G - G T 2015

3 units.

This course is for students committed to playwriting. There are six graduate slots and six undergraduate slots. Undergraduates should have taken Advanced Playwriting and be enrolled for (or pursuing) a thesis in Playwriting. Graduate students must be doing a playwriting thesis; for second-year graduate students only. Students work under the guidance of a distinguished playwright in developing and writing a new one-act play for the stage. Past teachers have included David Ives, Doug Wright, Susan Miller, Elizabeth Kron, David Grimm, Nicky Silver, and Kristoffer Diaz.
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. Students will write an original full length feature screenplay in this class.

MASTER CLASS IN SCREENWRITING
DWPG-GT 2017
3 units. May be repeated.
Topics have included feature films, animation, and writing the action film.

TELEVISION I: HALF-HOUR TELEVISION COMEDY WRITING
DWPG-UT 1042
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.

TELEVISION II: WRITING THE ONE-HOUR DRAMA
DWPG-UT 1048
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.

MASTER CLASS IN TV WRITING
DWPG-UT 1047/DWPG-GT 2047
3 units. May be repeated.
An advanced workshop class that focuses on one specific type of writing for television. Previous topics have included writing for children’s tv, sketch comedy, late night comedy.

ADVANCED TV WRITING
DWPG-UT 1150
3 units.
Students will write an original, full-length piece over the course of the semester. Individual sections will be devoted to either half-hour, hour, or a mixture of both.

WRITING THE ANIMATED SERIES
DWPG-UT 1058/DWPG-GT 2058
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.

WRITING THE GRAPHIC NOVEL
DWPG-UT 1044/DWPG-GT 2044
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.

MASTER CLASS ACROSS MEDIUMS
DWPG-UT 1080/DWPG-GT 2080
3 units. May be repeated.
An advanced workshop class that focuses on one specific type or genre of writing across all three mediums of theater, film and television. Examples include adaptation, long form comedy, action, scene study, romantic comedy.

B.F.A. THESIS PROJECT
DWPG-UT 1060, DWPG-UT 1062,
DWPG-UT 1065
3 units.
Required for graduation, students will develop their original, full length thesis project in their last semester in an intensive B.F.A. thesis writing workshop in playwriting, screenwriting, or tv writing.
TEXT ANALYSIS

FORMS OF DRAMA I
DPWG-UT 1103
4 units.
This course is an introductory lecture class taken simultaneously with Craft in which students are exposed to the specific kinds of dramatic writing used across the media of theater, film and TV—e.g., tragedy, farce, thriller, sitcom, etc. Students will learn the typical behavior and structures expressed in each of these forms. This course will use examples from theater, film and television to illustrate what makes dramatic writing work.

THEATER SURVEY
4 units.
This course surveys dramatic literature from Ancient Greece to modern times, with emphasis on the changing conventions, forms, techniques and styles of playwriting. Plays will be read for content and analysis.

FILM SURVEY
4 units.
This course surveys movies from early silent films to movies of today. It will focus on a broad spectrum of the different styles, genres and types of narrative films. The course will survey studio films and independent films, American films and international films. Movies will be screened and screenplays will be read and analyzed for story, structure, character and history.

TV SURVEY
4 units.
This course surveys post-WWII television up to the present day. It will focus on a broad spectrum of the different styles, modes and types of television programming, including dramatic, comedic and everything in between. The course will focus on network and cable shows. Shows will be screened and scripts will be read and analyzed for story, structure, character and history.

SHAKESPEARE FOR WRITERS
DPWG-UT 101
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
DPWG-UT 1105
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.

TELEVISION STORY ANALYSIS
DPWG-UT 1110
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-1980s, 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

STEINBERG THEATRE WORKSHOP
DPWG-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. 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
OART-UT 560
4 units.
This course is now required of all Screenwriting I students and is based on the Kanbar Institute of Film and Television basic filmmaking courses, Sight and Sound. Students are trained in visualization for film to develop their understanding of the visual dimension of screenwriting. Students work in film crews of four, and each films and edits three or four projects using visual language. Students present the projects to the class for review and discussion, first in written form, 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.

INTERNSHIP
DPWG-UT 1300/DPWG-GT 2300
Required course for undergrads. Units vary. Internships are arranged with support from the Internship Coordinator.
Graduate Courses (Core)

Note: Graduate students also take courses in production, text analysis, and electives as listed above, as well as the elective and advanced level writing workshops listed above.

GRADUATE PLAYWRITING WORKSHOP I
DWPG-GT 2062
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 2063
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
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.

GRADUATE TELEVISION I:
THE HALF HOUR
DWPG-GT 2042
Core course for all graduate students. First semester only. 4 units.
This workshop class teaches a structure, shape, and approach to writing TV half-hour comedy as a framework for writing all forms of TV. It provides a ground up exposure to TV scriptwriting, moving in steps from premise lines, to the 1-page breakdown, to pages, and then revision in an intense classroom workshop critique. The focus will be on completing a spec script for a current TV comedy (live-action or animated) that can be revised in a later advanced level TV class. An approved show list will be provided during the summer before class begins. Features may include classes focused on TV Animation, pilots, or an intro to 1-Hour Drama to prepare the first year grad writer for the next level TV class. Each student will also be expected to complete a breakdown for a second script (pilot: live action or animated). This course prepares students for the professional world.

GRADUATE TELEVISION II:
ONE HOUR DRAMA
DWPG-GT 2048
Core course for all graduate students. Second semester only. 4 units.
This workshop course takes students step-by-step through writing their own script for an ongoing one-hour television dramatic series. The course will go from premise lines, through the outline/beat sheet, to writing a draft of the script that may be polished in Advanced TV or Thesis TV. Students will complete and revise a full 1-Hour story and at least half a script that they will continue or revise in Advanced or Thesis. (No pilots in this class.)

THE GRADUATE DRAMA LAB
DWPG-GT 2409
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-GT 2072
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.
DRAMATIC STRATEGIES
DWPG-GT 2631
3 units.
This course examines the essential elements of storytelling through the analysis of dramas in theater, film and television. It is a required class for all first year graduate students. Texts from antiquity to the present from each of the three mediums will be read and analyzed for character, story, plot, structure, theme and technique.

COMEDIC STRATEGIES
DWPG-GT 2630
3 units.
This course examines the essential elements of storytelling through the analysis of comedy in theater, film and television and beyond. It is a required class for all first year graduate students. It will focus on comedic works in all mediums of comedy starting after the second world war. The class will demonstrate how comedy is a living, evolving thing that reflects where we are as people. Popular culture is always telling us something; even when it doesn’t know it’s telling us something. This course will include works from not only theater, film and television, but also literature, stand-up, improv, sketch and music. Texts and examples will be analyzed for character, story, plot, structure, theme and technique.

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
DWPG-GT 2060; DWPG-GT 2065; DWPG-GT 2070
3 units.
Students will develop their thesis project in playwriting, screenwriting, or television writing in their last semester in an intensive MFA Thesis writing workshop.

COLLABORATION: RELOADED
DWPG-GT 2074
4 units.
A course for second-year graduate thesis playwriting students only.
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.

BUSINESS OF THE BUSINESS
DWPG-GT 2350
2 units.
This course is designed to familiarize students with the basics of the business of writing for theater, film and television. It will include an overview of the theater, film and television industries; from off-Broadway to Broadway theater, independent to studio film, web to network and cable TV. Case studies and examples from across the three mediums will be used to illustrate financing, development, contracts, rights, unions, production and distribution. The goal of the course is to give writers a basic understanding of what they need to know to navigate the professional world of the writer.
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 (MIAP), 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 xx). 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, video, 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 Moving Image, New York Public Library FOR the Performing Arts, and the Anthology Film Archives, offer further invaluable resources for the cinema studies 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 225. Admission to the Tisch School of the Arts is highly selective. Admission is based on a careful evaluation of secondary school records, scores on standardized tests, personal essay, recommendations from guidance counselors and teachers, and a creative review in the form of an audition or a portfolio. Evidence of character and maturity are regarded as essential in potential students who hope to benefit fully from the unique offerings of the University and its urban environment. Participation in meaningful school and community activities is also an important factor. A student applying to the Tisch School of the Arts must submit an application to New York University and indicate the particular department that he or she wishes to enter and may only apply to one program. Prospective students wanting more information about undergraduate admission should refer to the Undergraduate Admissions Website at www.admissions.nyu.edu. Prospective students wanting more information about the artistic portfolio or audition requirements should visit the department’s Website at www.tisch.nyu.edu.

In addition to the credentials required by the University, applicants to the Department of Cinema Studies must submit a two-part portfolio. Part 1 is a five- to ten-page essay on a film, a director, or any film-related subject. Part 2 is a one-page statement that addresses the following questions: (a) Have you had any previous cinema-related course work, (b) What areas of cinema studies are you most interested in exploring (e.g., film genres, directors, theoretical issues, etc.), and (c) What are some of your career aspirations (e.g., film journalist/critic, film museum or archive worker, film industry professional, screenwriter, film maker, 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 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.

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-UA750—Expressive Culture: Film (recommended for CAS students) or CINE-UIT10—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-UIT) 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 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-UIT 10 Introduction to Cinema Studies, CORE-UA 750 Expressive Cultures: Film, FMTV-UT 4 Language of Film, MCC-UE 1 Introduction to Media Studies, or MCC-UE 1007 Film: History and Form. Students are also required to take one Core course: either CINE-UIT 112 Asian Media and Popular Culture or CINE-UIT 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-UIT 48/EAST-UIA 708 Japanese Anime and New Media, CINE-UIT 105 Indian Cinema, CINE-UIT 108 Contemporary Japanese Cinema, CINE-UIT 315 Asian American Cinema, CINE-UIT 324 The Martial Arts Film, CORE-UA 503 South Asian Media Cultures, MCC-UE 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.
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>General education</th>
<th>44</th>
</tr>
</thead>
<tbody>
<tr>
<td>Units</td>
<td>Cinema studies (major)</td>
<td>40</td>
</tr>
<tr>
<td>Units</td>
<td>Related field (minor)</td>
<td>16</td>
</tr>
<tr>
<td>Units</td>
<td>Electives</td>
<td>28</td>
</tr>
<tr>
<td>Units</td>
<td>Total</td>
<td>128</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 (Physical or Life Science) (CORE-UA) or an approved natural 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. Cinema Studies majors are also required to complete one course in the Tier 2 area (4 points) and an additional course in either the Tier 2 area or Tier 4 area (4 points).

**Area III:** Minor—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.

Undergraduate Cinema Studies majors are permitted, with their adviser and instructor 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.

It is possible for students to receive internship credit (pass/fail) 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 of combined internship and independent study toward their degree. Permission of a faculty adviser is required for such work. Specific guidelines are available from the department.

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 $21 per unit for the 2017-2018 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 249.

Faculty

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

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)

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

Feng-Mei Heberer
Assistant Professor of Cinema Studies
B.A. Freie Universitat, Berlin, M.A. Freie Universitat, Berlin, Ph.D. University of Southern California

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

Mona Jimenez
Associate Arts Professor of Cinema Studies
B.A. (studio art with video concentration), SUNY (Brockport)

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

Toby Lee
Assistant Professor of Cinema Studies

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

Annette Michelson
Professor Emerita of Cinema Studies
B.A., Brooklyn College (CUNY)

Dana Polan
Professor of Cinema Studies
B.A., Cornell; M.A., Ph.D., Stanford; Doctorat d’Etat, Université de la Sorbonne Nouvelle

William G. Simon
Associate Professor of Cinema Studies
B.S., Boston; M.A., Ph.D., New York

Robert Philip Stam
Professor of Cinema Studies
M.A., Indiana; Ph.D., California (Berkeley)

Chris Straayer
Associate Professor of Cinema Studies
B.S., Missouri (Columbia); M.A., Goddard College; Ph.D., Northwestern

Dan Streible
Associate Professor of Cinema Studies; Associate Director of Moving Image Archiving and Preservation Program
B.A., North Carolina (Chapel Hill); M.A., Ph.D., Texas (Austin)

Juana Suárez
Associate Arts Professor of Cinema Studies; Director of Moving Image Archiving and Preservation Program
B.A., Universidad Pedagógica Nacional (Bogotá, Colombia); M.A., University of Oregon; M.A., New York University; Ph.D., Arizona State University

Allen Weiss
Distinguished 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

FACULTY EMERITI

Annette Michelson, Professor Emeritus

AFFILIATED FACULTY

Sheril Antonio, Film & Television, Art & Public Policy

John Canemaker, Film & Television

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
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
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
3 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 Merz, 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 7**
4 units.
This course involves an in-depth study of a specific topic and encourages the student to produce original research. Topics vary every semester.

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
3 units. 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, Yagimichi, 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 relationships to other media, and the relationship that these cinemas bear to each other. Directors studied include Hou Hsiao-Hsien, Chen Kaige, and Zhang Yimou.

POSTWAR EUROPEAN CINEMA
CINE-UT 143
4 units.
Covers European film from the end of World War II, with specific emphasis on the various political crises of 1968. The course concerns itself primarily with the European art film as a mode against dominant, popular Hollywood methods of filmmaking.

NEW GERMAN CINEMA
CINE-UT 506
4 units.
Traces the development of new German cinema from the 1960s through the 1980s. Students are introduced to the work of the major directors of the period, including Fassbinder, Wenders, Herzog, Schlöndorff, Kluge, and von Trotta and explore the cultural, historical, and political discourses that are crucial to understanding their work.

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.

Survey of film noir, its historical development, and its cultural significance. The course examines significant films from the 1940s to the present, focusing on themes such as the portrayal of crime, justice, and the noir hero. Readings include works by film critic and historian such as Dahlia Sheinfeld and David Schindler.

MYTH OF THE LAST WESTERN
CINE-UT 305
Sim on. 4 units.

An introduction to the western genre, focusing on its evolution from the early silent era to the present day. The course examines the representation of the American frontier, the role of the western hero, and the changing dynamics of the genre over time. Readings include classical works by filmmakers such as John Ford and Howard Hawks, as well as contemporary films such as Terrence Malick's "The Thin Red Line."
THE MUSICAL
CINE-UT 304
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.

TIER III
Tier III classes consist of a two-semester sequence in two vital areas of historical film scholarship: Hollywood 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.

HOLLYWOOD CINEMA:
ORIGINS TO 1960
CINE-UT 50
4 units. Fall semester.

HOLLYWOOD 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 relationship of cinephilia to the history of criticism, the importance of the essayistic tradition, the role of criticism in the age of the Internet, and the symbiosis between contemporary criticism and the festival circuit. Various modes of critical practice—auteurist, genre, formalist, political, feminist etc.—will be assessed. The challenges of reviewing mainstream films, as well as art cinema and avant-garde work, will be explored. Course readings will include seminal essays by, among others, Bazin, Agee, Kael, Sarris, Farber, Haskell, Macdonald, Daney, Durgnat, Rosenbaum, Hoberman, Mekas, and Adrian Martin. Students will be expected to write at least 1,000 words a week evaluating films screening in the New York City area.

SCRIPT ANALYSIS
CINE-UT 146
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-UT 145
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 own idea. This is an intermediate level screenwriting class.

INDEPENDENT STUDY AND INTERNSHIP

INDEPENDENT STUDY
CINE-UT 900-CINE-UT 905
Prerequisite: written permission of a faculty advisor. 1-4 units. Fall, spring and summer semesters.

INTERNSHIP
CINE-UT 950, 952
Prerequisite: Sophomore status, 3.0 G.P.A., 1-4 units. Fall, Spring, and Summer.
Graduate Programs
(M.A. Program in Cinema Studies, M.A. Program in Moving Image Archiving and Preservation, and Ph.D. Program in Cinema Studies)

The M.A. Program in Cinema Studies is a self-contained curriculum that provides the student with an advanced course of study in the history, theory, and criticism of film and the moving image. Students also have the opportunity to pursue internships for credit in order to further their professional development at film libraries and archives in the city or in the film and media industries. Many lecture classes are offered in the evening for the convenience of working students. Graduates from the M.A. Program in Cinema Studies have gone on to successful careers as film curators, programmers, and preservationists, as well as film critics, instructors, screenwriters, filmmakers, and industry professionals.

The Master of Arts degree program in Moving Image Archiving and Preservation (MIA P) is a two-year, interdisciplinary course of study that trains future professionals to manage and preserve collections of film, video, new media, and digital works. MIA P provides prospective collection managers and archivists with an international, comprehensive education in the theories, methods, and practices of moving image archiving and preservation. The curriculum includes courses on moving image conservation and preservation; collection management; metadata standards and application; copyright and legal issues; moving image curation; the cultures of museums, archives, and libraries; and the histories of cinema and television. Students are taught by leading scholars and practitioners in the field.

MIA P takes full advantage of its New York City setting, giving students the opportunity to work with local archives, museums, libraries, labs, and arts organizations. Internships give students experience with multiple institutions, each having a unique organizational culture and approach to archiving and preservation. Graduates of the program have careers as preservation specialists, archivists, research scholars, and conservators in diverse organizations, including library preservation departments, regional and national archives, digital libraries, media arts organizations, museums, production entities, video distributors, and television stations.

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 (MIA P) 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 (only two letters are required for MIA P applicants). GRE scores are required only of PhD applicants. In addition to materials required by the Tisch Office of Graduate Admissions, the applicant should send the following information:

1. A 15-20 writing sample that reflects the applicant’s ability to carry out sustained critical, theoretical, and/or historical thinking on Film, television, video, and/or new media. In the absence of a moving-image-related topic, a piece of writing on a subject in the arts of humanities is acceptable. Students lacking a paper of 20 page length are free to submit two shorter pieces totaling 20 pages.

2. A 2-3 page statement of purpose on the applicant’s educational goals. This essay should include how one’s experience, whether in school or out, relates to one’s goals as a student in one of the graduate programs in the Department of Cinema Studies. Applicants to the M.A. Program in Moving Image Archiving and Preservation should demonstrate an interest in the history and preservation of the moving image.

3. A professional resume listing academic background, work experience, honors, affiliations with professional organizations, papers presented at conferences, published work, language ability, etc.

All supporting materials, such as letters of recommendation, transcripts, and essays, should be submitted through Tisch’s online application system. 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.

MEDIA AND PRODUCTION FEES
All students are assessed a fee for all CINE-GT courses. The fee is based on the number of CINE-GT units for which the student registers and is subject to a yearly increase. At the time of printing this bulletin, the fee was $21 per unit. In addition, the summer course Cinema: The Language of Sight and Sound requires a lab and insurance fee.
Degree Requirements

M.A. PROGRAM IN CINEMA STUDIES

Course of Study: Students must complete 36 units; 32 units must be taken in the department; 4 graduate units may be transferred from another department or institution, with permission of the chair, if these units have not been counted toward a previously completed graduate degree. The required courses for M.A. students are (1) Film Form and Film Sense, (2) Film Theory, and (3) Film History/Historiography OR (4) Television: History and Culture. Students with substantial academic training in any of these areas of study may request a waiver on a course-by-course basis. Independent study units shall not exceed 8 units. The master’s degree must be completed within five years of matriculation.

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. Registration cancellations are accepted up to one business day before each exam cycle.

M.A. PROGRAM IN MOVING IMAGE ARCHIVING AND PRESERVATION (MIAp)

The M.A. Program in Moving Image Archiving and Preservation (MIAp) must be completed within five years of matriculation into the program. Students earn 64 units over two years of full-time study.

Course of study: (1) Introduction to Moving Image Archiving and Preservation; (2) Digital Literacy for Moving Image Archiving and Preservation; (3) Conservation and Preservation: Principles; (4) Moving Image and Sound: Basic Training; (5) Copyright, Legal Issues, and Policy; (6) The Culture of Archives, Museums, and Libraries; (7) Collection Management; (8) Metadata for Moving Image Collections; (9) two Directed MIAp Internships (semester); (10) one MIAp Summer Internship; (11) Advanced Topics in Preservation Studies; (12) Video Preservation I; (13) Digital Preservation; (14) Video Preservation II; (15) Film Preservation; (16) Curating Moving Images; (17) Handling Complex Media; (18) Film History/Historiography, Television: History and Culture, or equivalent; (19) Elective or Independent Study.

Students with substantial training in any of these areas of study may request a waiver on a course-by-course basis. Total independent study units may not exceed 8 units.

Internships: Students must complete two semester-long internships and one full-time summer internship at the end of their first year in a moving image repository approved by MIAp. Semester internships are accompanied by an 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.

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.


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.

Incompletes: 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 incompletes exist.

**Qualifying Examinations:** Each student must pass three exams: one in the field of film/culture/media theory, one in the field of film/media history, and one in a third area 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 readings 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 40 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 June 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 June 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-GT1402 [4 pts] Culture & Media I: History & Theory of Ethnographic Documentary
- CINE-GT1403 [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-GT1996 [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 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.

Courses for Graduate Degrees

Note: Not all courses are offered every semester. For an exact listing, please consult the department. Certain 1000-level courses are open to advanced undergraduates with the permission of the instructor. Courses with multiple numbers indicate courses that may vary in content as well as instructor, and they can therefore be taken a number of times. Courses marked with an asterisk have not been assigned course numbers yet.

CORE CURRICULUM:
M.A. PROGRAM IN CINEMA STUDIES

FILM FORM AND FILM SENSE
CINE-GT 1010
Simon. 4 units.
The study of film aesthetics—film style, film form, genre, and narration. The scope of this course is comparative and transnational. It introduces the student to the problems and methods of film interpretation and close textual analysis.

FILM HISTORY AND HISTORIOGRAPHY
CINE-GT 1015
4 units.
Examines the constitution of the codes and institutions of cinema and the ways in which the history of film has been, and has been understood to be, embedded in, shaped by, and constrained by material and social practices. Various historiographical methods and historical contexts are explored.

FILM THEORY
CINE-GT 1020
4 units.
Explores in detail texts of classical and modern film theory. Topics include auterism, genre, the mind/film analogy, realism, semiotics, psychoanalysis, structuralism, ideology, queer theory, feminist theory, postcolonial theory.

TELEVISION: HISTORY AND CULTURE
CINE-GT 1026
4 units.
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.

M.A. PROGRAM IN MOVING IMAGE ARCHIVING AND PRESERVATION (MIAP): CURRICULUM

INTRODUCTION TO MOVING IMAGE ARCHIVING AND PRESERVATION
Besser. CINE-GT 1800
4 units.
This course introduces all aspects of the field, contextualizes them, and shows how they fit together. It will discuss the media themselves (including the technology, history, and contextualization within culture, politics, and economics) Topics include: conservation and preservation principles, organization and access, daily practice with physical artifacts, restoration, curatorship and programming, legal issues and copyright, and new media issues. Students will learn the importance of other types of materials (manuscripts, correspondence, stills, posters, scripts, etc.). Theories of collecting and organizing (as well as their social meanings) will be introduced.

DIGITAL LITERACY FOR MOVING IMAGE ARCHIVING AND PRESERVATION
CINE-GT 1808
2 units.
This class will prepare incoming first year MIAP students for working with digital technologies throughout their academic and professional careers. The course will focus on web applications, databases, and data management tools—technologies that play a fundamental role in moving image collections management today. The course will emphasize digital literacy so that students will be equipped to make informed technology decisions in the future. By introducing these topics in their first semester, this course provides students with core competencies that will be utilized in subsequent classes in the MIAP program.

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.

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 structures 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 will also attend additional lab sessions.

COPYRIGHT, LEGAL ISSUES, AND POLICY
CINE-GT 1804
4 units.
With the advent of new technologies, film producers and distributors and managers of film and video collections are faced with a myriad of legal and ethical issues concerning the use of their works or the works found in various collections. The answers to legal questions are not always apparent and can be complex, particularly where different types of media are encompassed in one production. When the law remains unclear, a risk assessment, often fraught with ethical considerations, is required to determine whether a production can be reproduced, distributed or exhibited without infringing the rights of others. What are the various legal rights that may encumber moving image material? What are the complex layers of rights and who holds them? Does one have to clear before attempting to preserve or restore a work? How do these rights affect downstream exhibition and distribution of a preserved work? And finally, what steps can be taken in managing moving image collections so that decisions affecting copyrights can be taken consistently? This course will help students make intelligent decisions and develop appropriate policies for their institution.

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 institutions 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.

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
4 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.

MIAP DIRECTED INTERNSHIP
CINE-GT 2911, 2912
4 units
During the spring semester of the first year, and fall semester of the second, each student will engage in an internship consisting of 210 fieldwork hours (generally 15 hours/week for 14 weeks). This internship will provide hands-on experience with moving image material, as well as deep exposure to the various types of institutions that handle this material. Internships may be paid or unpaid. Students will meet as a group with a MIAP instructor to contextualize the internship experience.

MIAP SUMMER INTERNSHIP
CINE-GT 2916
In the summer between their first and second years, MIAP students undertake a full-time internship in a moving image repository consisting of 350 fieldwork hours (generally 35 hours/week for 10 weeks). 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 are encouraged to engage in a summer internship outside of New York to learn how repositories may operate differently in other parts of the country and abroad.

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.

VIDEO PRESERVATION I
CINE-GT 3403
2 units.
This is the first course in a two-course sequence that gives students direct experience with the process of re-formatting video materials for preservation and access. Addressing in-house systems and work with vendors, the class increases knowledge in areas of: archival standards; prioritization and decision-making; source and destination formats; technical requirements and systems; preparation and workflow; documentation and metadata capture; quality assurance; and overall project management. Students have hands-on experience with tape preparation and re-formatting using equipment in the MIAP Lab, and 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 and infrastructure 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 the functions of digital preservation environments and repositories, and what infrastructure, policies, and procedures need to be a part of a repository in order to make it preservation compliant. Students will gain practical skills with identification, analysis, handling, and risk assessment for works as a whole, their component parts, and associated software and metadata. Initiatives and R&D efforts by national, international, regional, and cooperative organizations will be explored. Digital literacy will be emphasized, and through a combination of lectures, discussion, and hands-on activities and lab exercises, students will develop an increased understanding of digital technologies, ecosystems, and requirements.

VIDEO PRESERVATION II
CINE-GT 3404
2 units.
Video Preservation II is the second of two courses that give students direct experience with the process of reformatting analog video materials for preservation and access. This course focuses primarily on lab work, deepening the skills and principles introduced in Video Preservation I. The course also emphasizes the management of preservation projects through assignments involving both the outsourcing of collections to vendors and the use of in-house labs. In addition, a series of off-campus excursions expose the students to preservation practices for formats unavailable in the NYU labs.

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.

CURATING MOVING IMAGES
CINE-GT 1806
Streible. 4 units.
This course focuses on the practice of film exhibition and programming in museums, archives, and independent exhibition venues. It examines the goals of public programming, the constituencies such programs attempt to reach, and the cultural ramifications of presenting archival materials to audiences. Students will study how archives can encourage increasing quantities and different forms of access through their own publications, events, and productions, as well as through the role of new technologies (DVD, CD-ROM, the Internet). They will study how these methods of circulation provoke interest, study and appreciation of archive and museum moving image collections. The seminar will also treat such themes as: individual vs. collective access; film programming design, budget, documentation, and print control; legal issues; projection, and theater management; archival loans, the “Archive Film”; stock footage services; and film stills archive services.

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/workshops to be studied are animations (individual works and motion graphics) websites, 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.

FILM HISTORY AND HISTORIOGRAPHY, TELEVISION: HISTORY AND CULTURE, or equivalent.
CINE-GT 1015, 1026
4 units.
See “Courses for Graduate Degrees” section above for course descriptions. MIAP students are required to complete at least one of these courses (Film History or TV History), unless they successfully petition for exemption based on prior coursework. Students are welcome to take both courses as part of the of the MIAP curriculum—one as a requirement and the other as an elective.

ELECTIVE OR INDEPENDENT STUDY
4 units.
MIAP students are required to take an elective or independent study in order to explore more fully a topic of choice. Additional electives or independent
and feminist literary criticism. 

ment, Anglo and French feminist theory, associations such as the women’s movement to count towards the MIAP degree. If a suitable elective course cannot be found, the student may propose an independent study in its place. As with elective courses, independent studies must be reviewed and approved by the student’s academic advisor.

**GRADUATE FILM THEORY ELECTIVES**

**CLASSICAL FILM THEORY**
CINE-GT 2134
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
4 units.

During the past two decades, feminist film theory has been a vital force within cinema studies. This course traces the evolution of feminist film theory and criticism, from sociological perspectives and political analyses to the reflexive usage of semiotics, psychoanalysis, and materialism, and on to postcolonialist criticism and cultural studies. To a lesser extent, the class explores relevant contexts and associations such as the women’s movement, Anglo and French feminist theory, and feminist literary criticism.

**PROBLEMS AND TOPICS IN NARRATIVE FILM**
CINE-GT 2003, 2004
Simon. 4 units each semester.

One- or two-semester course that investigates the major aesthetic problems concerning narrative film. Subjects include the creation of basic conventions of narrative filmmaking in the early years of film history, especially by Griffith, and the breakdown of those conventions in the contemporary period. Fall semester emphasizes the classic film, especially the American tradition. Spring semester emphasizes the modernist and European traditions.

**PSYCHOANALYSIS AND FILM**
CINE-GT 2006
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
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.

**THIRD WORLD CINEMA**
CINE-UT 105
Stam. 4 units.

A survey of anticolonialist cinema from and about the Third World with special emphasis on Latin America, this course explores how the struggle against foreign domination in Third World countries has inspired the search for authentic, innovative, and national cinematic styles. After studying European films that highlight the colonial background of current struggles in the Third World, the course turns to films from Africa before examining closely the cinema of the Latin American countries Argentina, Brazil, Chile, and Cuba.
### JAPANESE CINEMA
**CINE-GT 1109**  
4 units.  
Explores the history and aesthetics of Japanese cinema from the 1920s to the 1980s in the context of the profound social transformations wrought by “modernity.” Screenings include classic 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, Jansco, 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**  
Zheng, 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.

### AFRICAN CINEMA
**CINE-GT 1160**  
Dietura, 4 units.  
The class explores major issues in African cinema from the politics of representation to authorship and aesthetics. A special focus will be on film language, apparatus ideology, politics, and reception. The main area of concentration will be the cinemas of sub-Saharan Africa. We will look at the aesthetic and political evolution of African films, from the social realist cinema of Sembene Ousmane, to African cinema in the Diaspora, to African cinema as world cinema.

### 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, Kalatazov, and Trauberg.

### HOLLYWOOD CINEMA: ORIGINS TO 1960
**CINE-GT 2123**  
Polan, 4 units.  
This course offers a broad survey of American cinema from its beginnings (and even its pre-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 censors 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.
BRAZILIAN CINEMA I AND II
CINE-GT 2117, 2118
Stam. 4 units each semester.
This course is a graduate survey course in cinema studies (also open to advanced undergraduates in cinema studies or in other fields with some background in Brazilian on Latin American history and culture) devoted to the history of Brazilian Cinema from its beginnings up to the latest features. While focusing on the medium specificity in terms of film stylistics and film-as-film, the approach will also see film, in a “cultural studies” manner, as part of a discursive-mediated continuum that includes history, literature, music, and performance. The course will move through a more or less chronological sequence from the silent period, on to the musical comedies (chanchadas) and the studio films of Vera Cruz, through the various phases of Cinema Novo, on to the 1990s retomada and culminating with the variegated productions of a new generation of 21st century filmmakers. While the feature films will be screened in roughly chronological order, the classes themselves will be partially organized around themes that range across historical periods. Some of the themes will include: Brazil as shaped by the Black, Red, and White Atlantics; representations of and by the “Indian;” foundational romances between European and Indigene; Afro-Brazilian culture; race and representation; carnival and the carnivalesque; multicultural dissonance as artistic resource; anthropophagy; Tropicalism, aesthetics of hunger; aesthetics of garbage; trance-modernism; national and transnational allegory; dictatorship and resistance; film remediations of literature; the telenovela; musical audiotorias; the favela and the divided city; Brazilian counter-culture; intersectionalities of race, gender, and sexuality; indigenous media; and the emergence of new social actors.

ISSUES AND IMAGES IN BLACK CINEMA
CINE-GT 2706
Guerra. 4 units.
Explores varied images, representations, and films by and about African Americans in the narrative cinema. Studies cover a range of important issues and films, from the crude stereotyping in The Birth of a Nation (1915), to the studio-polished entertainments of Cabin in the Sky (1943), and on to such 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 over-determine the African American cinema image.

ADVANCED SEMINAR IN FILM HISTORY AND HISTORICAL METHODS
CINE-GT 3100, 3101, 3102, 3103; CINE-GT 3903
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
Simons. 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
Simons. 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 “dialogue.” The last third of the course focuses on Welles’s post-1940s films.

THE FILMS OF ALFRED HITCHCOCK
CINE-GT 1205
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/Sturges, Sirk/Ray, Mann/Fulker, Disney/Miyazaki.

THE HORROR FILM
CINE-GT 1301
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
Lantz. 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.

DOCUMENTARY TRADITIONS I AND II
CINE-GT 1400,1401
Baganall. 4 units each semester.
Examines documentary principles, methods, and styles. Both the function and significance of the documentary in the social setting and the ethics of the documentary are considered.

CULTURE AND MEDIA I AND II
CINE-GT 1402,1403
Identical with ANTH-GA 1215,1216. Prerequisite: CINE-GT 1402 is the prerequisite to CINE-GT 1403. 4 units each semester.
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 — the ethnography of media — has emerged as an exciting new arena of research. While claims about media in people’s 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 complicity 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
Stam. 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 intextuality? What kinds of stylistic equivalencies and transmutations are possible across the two media? Issues of multiculturalism both within and outside the Euro-American tradition are also examined.

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
Lec. 4 units.
This course applies forms of anthropological, historical, gender, and cultural studies theory to a range of genres: countercolonial, cinema verité, direct cinema, ethnographic, instructional, historical, and auteurist documentaries. It is designed for cinema studies graduate students interested in documentary film or working toward the Ph.D. exam in cultural theory and/or history of the documentary and for students in the Certificate Program in Culture and Media.

VIDEO ART
CINE-GT 1601
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.

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).

SEMILAR IN MEDIA STUDIES
CINE-GT 2600/CINE-GT 3600
4 units.
A survey of the past, present, and future prospects of broadcast institutions in North America, Western Europe, and Asia. Topics include broadcast regulations, emerging media technologies, shifting programming forms, and the relation of broadcasting to the international film industry. The course also explores the theoretical and policy debates over public service broadcasting and over cultural sovereignty within increasingly integrated media markets.

ADVANCED SEMINAR IN QUEER MEDIA/ THEORY
CINE-GT 3700
Straayer. 4 units.
This seminar focuses on the relationship between gay/lesbian/queer media and gay/lesbian/queer theory. In addition to film theory, scholarship from other disciplines is used to analyze both mainstream and independent film and video. Vitrally connected to other political and performative agendas, gay/lesbian/queer media discourse has social and material relevance. With an emphasis on cultural and aesthetic issues, the seminar revisits concepts such as authorship, representation, and subjectivity from a poststructuralist perspective.

FILM THEORY/PRACTICE COURSES

FILM CRITICISM
CINE-GT 1141
4 units.
This course will combine an in-depth examination of selected topics in the history of film criticism with an emphasis on assisting students to write their own reviews and critical essays. We will focus on distinctions between film criticism and theory, the relationship of cinephilia to the history of criticism, the importance of the essayistic tradition, the role of criticism in the age of the Internet, and the symbiosis between contemporary criticism and the festival circuit. Various modes of critical practice—authorist, 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, Durgaet, 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.

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 departmental permission and a lab/insurance fee.
The Clive Davis Institute of Recorded Music is the first and only program 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 & technology, 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 Professional Development 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 225.

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.

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: 2 units
d. Two additional Writing, History & Emergent Media courses of choice: 4-6 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 & Technology: 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: Creative Marketing Strategies: 2 units
d. The Business of Music: Incubation & Launch: 2 units
e. Conversations in the Global Music Business: From Cryptocurrency to Big Data to Surviving the Future: 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 Professional Development: 2 units

Group D—Musicianship & 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

Group E—Colloquium: one course for a minimum of 0 units
a. Creativity in Context: 0 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 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.
Policy

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 Stern 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 55 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 249.

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).
### Special and Part-Time Students

The department does not accept part-time or non-matriculating ("special") students.

## Faculty

A listing of full-time faculty for the Clive Davis Institute of Recorded Music is below. For biographies on full departmental faculty, visit www.tisch.nyu.edu.

**Jeff Rabhan**  
Chair  
Arts Professor, Business  

**Nicholas Sansano**  
Associate Chair  
Associate Arts Professor, Production  
Director of Production  
Co-Director of Musicianship & Performance  

**Jim Anderson**  
Professor, Production

**Dan Charnas**  
Associate Arts Professor, Writing, History & Emergent Media  

**Lauren Davis**  
Associate Arts Professor, Director of Business  

**Jason King**  
Associate Professor, Writing, History & Emergent Media  
Director of Writing, History & Emergent Media  
Director of Global Studies  

**Errol Kolosine**  
Associate Arts Professor, Business  
Internship Faculty Advisor  

**Matthew Morrison**  
Assistant Professor, Writing, History, & Emergent Media  

**Jeff Peretz**  
Assistant Arts Professor, Musicianship & Performance  
Co-Director of Musicianship & Performance  

**Marc Plotkin**  
Assistant Arts Professor, Business  

**Bob Power**  
Associate Arts Professor, Production

### 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>Course</th>
<th>Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colloquium</td>
<td>Fall</td>
</tr>
<tr>
<td>Creativity in Context</td>
<td>Fall</td>
</tr>
<tr>
<td>Production</td>
<td>Fall</td>
</tr>
<tr>
<td>Engineering the Record I</td>
<td>Fall</td>
</tr>
<tr>
<td>Fundamentals of Audio Workstations I</td>
<td>Fall</td>
</tr>
<tr>
<td>Engineering the Record II</td>
<td>Spring</td>
</tr>
<tr>
<td>Fundamentals of Audio Workstations II</td>
<td>Spring</td>
</tr>
<tr>
<td>Business &amp; Technology:</td>
<td>Fall</td>
</tr>
<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>
<tr>
<td>Writing, History &amp; Emergent Media:</td>
<td>Fall</td>
</tr>
<tr>
<td>Creative Music Entrepreneurship in Historical Context</td>
<td>Fall or Spring</td>
</tr>
<tr>
<td>Business &amp; Technology:</td>
<td>Fall</td>
</tr>
<tr>
<td>The Business of Music: Creative Marketing Strategies</td>
<td>Fall</td>
</tr>
<tr>
<td>The Business of Music: Incubation &amp; Launch</td>
<td>Spring</td>
</tr>
<tr>
<td>Musicianship &amp; Performance:</td>
<td>Fall</td>
</tr>
<tr>
<td>Music Theory &amp; Construction</td>
<td>Fall</td>
</tr>
<tr>
<td>Critical Listening for the Recording Studio</td>
<td>Spring</td>
</tr>
</tbody>
</table>

**General Education:**

- Expository Writing: Art and the World  
  Fall
- Expository Writing: The World Through Art  
  Spring
- General Education Course of Choice  
  Fall or Spring
- Elective: Elective 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>Course</th>
<th>Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production</td>
<td>Fall</td>
</tr>
<tr>
<td>Producing the Record: Side A</td>
<td>Fall</td>
</tr>
<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>
</tr>
<tr>
<td>Writing, History &amp; Emergent Media:</td>
<td>Fall</td>
</tr>
<tr>
<td>Artists &amp; Audiences in Historical Context</td>
<td>Fall or Spring</td>
</tr>
<tr>
<td>Business &amp; Technology:</td>
<td>Fall</td>
</tr>
<tr>
<td>The Business of Music: Creative Marketing Strategies</td>
<td>Fall</td>
</tr>
<tr>
<td>The Business of Music: Incubation &amp; Launch</td>
<td>Spring</td>
</tr>
<tr>
<td>Musicianship &amp; Performance:</td>
<td>Fall</td>
</tr>
<tr>
<td>Writing the Hit Song</td>
<td>Fall</td>
</tr>
</tbody>
</table>

**General Education:**

- General Education Course(s) of Choice  
  Fall and/or Spring
- Elective: Elective Course(s) of Choice  
  Fall and/or Spring

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester</th>
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</thead>
<tbody>
<tr>
<td>Study Abroad—Berlin</td>
<td>Fall or Spring</td>
</tr>
<tr>
<td>Production</td>
<td>Fall</td>
</tr>
<tr>
<td>Elective Course(s) of Choice</td>
<td>Fall and/or Spring</td>
</tr>
<tr>
<td>Writing, History &amp; Emergent Media:</td>
<td>Fall</td>
</tr>
<tr>
<td>Writing About Popular Music</td>
<td>Fall</td>
</tr>
<tr>
<td>Elective Course(s) of Choice</td>
<td>Fall and/or Spring</td>
</tr>
<tr>
<td>Business &amp; Technology:</td>
<td>Fall</td>
</tr>
<tr>
<td>Internship/Career Skills for the Music</td>
<td>Fall and/or Spring</td>
</tr>
<tr>
<td>Elective Course(s) of Choice</td>
<td>Fall and/or Spring</td>
</tr>
<tr>
<td>Musicianship &amp; Performance:</td>
<td>Fall</td>
</tr>
<tr>
<td>Elective Course(s) of Choice</td>
<td>Fall and/or Spring</td>
</tr>
</tbody>
</table>

**General Education or Elective:**

- General Education or Elective Course(s) of Choice  
  Fall and/or Spring
**Courses**

**WRITING, HISTORY & EMERGENT MEDIA**

**CREATIVE MUSIC ENTREPRENEURS IN HISTORICAL CONTEXT**
REM-U-UT 1201
4 units
This 14-week course 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 study how and why the empires that these impressive and sometimes controversial 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**
REM-U-UT 1203
4 units
This course 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.

**WRITING ABOUT POPULAR MUSIC**
REM-U-UT 1196
2 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.

**MUSIC RECOMMENDATION & DISCOVERY: HISTORY, CRITICISM, CULTURE**
REM-U-UT 1150
4 units
Because the storage capacity of the web has made a seemingly infinite amount of recorded music products 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 refers 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 course will focus 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. This course will explore the social theories of crowds and networking science as well as “old school” (or pre-digital) processes of discovery, and will through the lens of markers like class, race, gender, and age, to consider the taste-making function of well-connected and knowledgeable “influentials” like journalists, bloggers, and curators as well as the often surreal existences of enthusiastic music connoisseurs, vinyl record collectors, mixtape- and playlist-makers.

**RACE IN 20TH CENTURY AMERICAN POPULAR MUSIC**
REM-U-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 in and 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 but 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.

**POPULAR MUSIC & PROTEST IN THE 21ST CENTURY**

*REMU-UT 1157*

*4 units*

The aim of this course is to explore how popular music has been used as an instrument of protest, with a special focus on twenty-first century developments. Although the 1960s is often regarded as the “golden era” of protest music in the United States, many events that have occurred in and outside the nation since 9/11 have led contemporary pop musicians to accept the charge left by musicians and activist, Nina Simone: “An artist’s duty, as far as I’m concerned, is to reflect the times.” Thinking through significant American events—including, but not limited to, September 11th 2001 (“9/11”), the re-election of George W. Bush in 2004, Hurricane Katrina, the 2008 financial crisis, same-sex marriage debates, global warming debates, the Presidential election(s) of Barack Obama, the #BlackLivesMatter movement, the nomination of Donald Trump as the 2016 Republican Presidential candidate, and—this course will consider the following questions: What constitutes “protest music” in contemporary popular culture? How do artists create music that inspires others to resist, exist within, or even recognize structures and systems that limit the freedoms of individuals and communities throughout society? How are “isms” and “phobias,” such as racism, sexism, classism, homophobia, Islamophobia, etc., addressed in popular music, and what are the aesthetic, lyrical, and performative characteristics that contribute to the creation and reception of that music? How have technological developments (i.e., the Internet, social media, streaming music, etc.) impacted the way in which artists, producers, and consumers use music as a tool for social activism and protest? What are the possibilities and limitations of protest music within the global capitalist economy in which popular music circulates?

**RECYCLING POP MUSIC: INNOVATION, IMITATION, & ORIGINALITY**

*REMU-UT 1159*

*4 units*

In music, is anything really original? The cry of “All music sounds the same these days!” is not just a contemporary critique; it has been a perennial complaint throughout the history of pop music. This class—a collaboration between the History, Writing & Emergent Media and Performance & Songwriting areas of the Clive Davis Institute—will grapple with the vital role that recycling plays in the creation of music, and thus offer divergent and often counterintuitive perspectives on creativity and originality. Through the course of 14 weeks, we’ll look at the nature of creation and creativity, and also the way that ideas are reused and renewed: from classical interpolation of folk songs; to basic chord progressions; to cover songs; to the rise of remix; to the cultural thunderclap of digital sampling and its legal implications; to technological trends and fads. Each class will work through a pertinent cultural case study. Part history, part songwriting and production course, the work will be both mental and physical, philosophical and creative, as students will be asked to not only read, write and debate, but also complete several music and media composition and production exercises. By exploring the real nature of musical influence and innovation from historical example and through personal practice, students will discover liberating notions of authorship and artistry, enabling them to relinquish the quest for the new, and empowered with techniques to create the good and the vital.

**MUSIC, POLITICS, & CULTURE IN THE 1960s**

*REMU-UT 1199*

*4 units*

Fifty years after 1960s, the tumultuous events of that decade haunt our consciousness. Music is the most obvious example of how the “spirit of the 60s” still fascinates us. But no one can grasp the power of ’60s music without understanding its political and aesthetic context. The style and substance of rock are intimately related to broader social currents of the time. This course will help you to understand those connections, and the logic that informed the music. We will explore major movements associated with the ’60s, including the counterculture, the sexual revolution, the New Left, Black Power, Second-Wave Feminism, and Pop Art. We will consider the roots of ’60s sensibility, from the Beats, hipsters, and existentialists of the postwar era to the folk revival of the early part of that decade. We will examine the philosophical currents of the ’60s through some of its leading literary figures, including James Baldwin, Allen Ginsberg, Marshall McLuhan, Herbert Marcuse, Susan Sontag, Ellen Willis, and Tom Wolfe. In addition, we will discuss the aesthetic strategies of Andy Warhol, who influenced everything from rock music to cinema and art. We will discover how the rebellion against distinctions between “highbrow” and “lowbrow” culture produced a new aesthetic sensibility central to the rise of rock. These artifacts will be examined alongside music with a similar spirit, so that they can be experienced contrapuntally. Iconic songs will be presented against material from other media so that their congruencies are evident. I will use my own experiences as a prominent rock critic in the ’60s, and my personal interactions with important rock creators—such as the Beatles, Jimi Hendrix, Janis Joplin, and Jim Morrison—to bring the era alive, leaving you with a new perspective on how the music and the values of that generation were related to your life. And hopefully it will be groovy.

**CONVERSATIONS WITH TECHNOLOGY ENTREPRENEURS**

*REMU-UT 1152*

*2 units*

Terms like “techpreneur,” “technopreneur” and “e-preneur” all refer to the same subject: entrepreneurs who specialize in work in new or emergent media or entrepreneurs who have created pioneering ventures for mobile or the Internet or...
beyond. In this weekly discussion series, students will meet and hear from key entrepreneurial figures and innovators in music technology, with a focus on New York based tech figures who have launched recognized or profitable music-focused startups. The idea is for students, many of whom are aspiring entrepreneurs, to hear directly from, and ask questions directly to, established tech entrepreneurs, in moderated conversation. In anticipation for a guest class visit, students may be required to investigate websites, read biographical or contextual material, or attend events outside of class time. Students will be expected to ask informed questions of the guests and to develop responses throughout the course of the class.

**TOPICS IN RECORDED MUSIC: 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, Led Zeppelin, Fela Kuti, Aretha Franklin & Soul Music, Bob Marley & Postcolonial Music, Paul Simon & Graceland, Stevie Wonder, James Brown, The Motown Legacy, Nirvana, The Electronic Avant-Garde, Def Jam, Freddie Mercury, Funk, David Bowie, Prince, Talking Heads, J Dilla, Joni Mitchell, Dub Nation, the 1980s, among others.

**BUSINESS & TECHNOLOGY**

**THE BUSINESS OF MUSIC: INDUSTRY ESSENTIALS**

REM-U-UT 1215

* 2 units*

This course provides an introduction to business principles such as entrepreneurship, creativity, innovation, branding, marketing, 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**

REM-U-UT 1216

* 2 units*

The broad aims of this course 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, interactive class discussions, and self and peer assessments. Students engage with successful music entrepreneurs and gain valuable insights and inspiration to help them pursue their entrepreneurial ideas.

**THE BUSINESS OF MUSIC: CREATIVE MARKETING STRATEGIES**

REM-U-UT 1217

* 2 units*

This course introduces music marketing concepts, principles and approaches that musicians, songwriters, record producers, executives and music companies use to optimize their visibility, analyze, target and sell directly to customers and fans. Traditional and nontraditional marketing approaches for retail, distribution, radio, touring and publicity will be examined with an emphasis placed on online tools and strategies, including website and mobile optimization, smartphone and desktop apps, seo, crowdsourcing, live streaming and crowd funding, and their applications. Topics covered include customer behavior, segmentation, research design, market strategy, and branding. Through case studies, discussions, research, lectures, guest speakers and individual/group assignments, students develop industry-focused knowledge and skills that will assist them in formulating a winning go-to market plan for their entrepreneurial music venture of choice.

**THE BUSINESS OF MUSIC: INCUBATION & LAUNCH**

REM-U-UT 1218

* 2 units*

This course provides students with essential knowledge, a framework, the inspiration, and courage to translate their ideas involving music into new business opportunities and startup ventures. Through case studies, project work, reading, research, self-reflection, and interactions with guest speakers, students learn and experience entrepreneurship as a way of thinking and acting, and as a process that leads to new venture creation. The principal focus of this class is on the start-up process and the creation of new ventures that produce value. Students learn key factors associated with venture success and critically evaluate their own prospects for entrepreneurship. Emphasis is given to design thinking approaches, methodologies and tools that can be used to help accelerate ideas and opportunities that students are most passionate about.

The different elements of a business plan are learned in class and through skill-building exercises and writing assignments. Working alone and in collaboration with others, students take their ideas from concept to launch. By the end, students gain the skills and confidence to effectively communicate, present, and defend their ideas, and a solid methodology to put their ideas into action.

**INTERNSHIP/CAREER SKILLS FOR THE MUSIC ENTREPRENEUR**

REM-U-UT 1037

* 1-8 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.

**CAPSTONE PROFESSIONAL DEVELOPMENT**

REM-U-UT 1401

* 2 units*

The colloquium course, in conjunction with individualized recitation sections, is designed to help you complete your senior Capstone project and prepare for post-graduate life. The business plan, panel presentation, media deliverables, and any final per-
formances will be workshopped and completed as appropriate to each student’s goals. The small class sizes are designed to allow for highly focused meetings wherein mentoring and advising are enhanced through individualized group discussion and collaboration. Advisors will set agendas based upon your area of expertise and may focus on specific themes from week to week as appropriate and based upon assessment of your specific goals and needs. Those graduating seniors with the final tools to properly articulate and present their projects will do so to a panel of full-time faculty members and are invited to pitch their capstone project to industry professionals their final semester.

WOMEN AS ENTREPRENEURS IN POPULAR MUSIC
REMU-UT 1170
2 units
This course will examine women entrepreneurs in different music industry fields and the strategies they use to launch and grow entrepreneurial opportunities and business ventures. The overarching aim is to inspire students to think about entrepreneurial careers in music beyond traditional job pathways. As a class, students will explore the question of why women entrepreneurs in music are outnumbered by men and what can be done to change the current status quo. Through readings, class collaboration, discussion and conversations with leading women entrepreneurs in music, you will leave with an expanded awareness of entrepreneurial opportunities in music and concrete strategies they can apply to move closer towards their goals.

MUSIC CONTRACTS & DEALMAKING
REMU-UT 1223
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.

LEADERSHIP IN THE MUSIC INDUSTRY
REMU-UT 1225
2 units
The intention of this course is to expand students’ knowledge about leadership and their leadership skills in preparation for their assumption of music industry leadership roles. It is geared to all students who aspire to lead, whether as musician, performer, critic, fan, influencer, entrepreneur or within an organizational context. This course focuses on the skills and competencies necessary for effective leadership and how they can be developed and applied to the pursuit of students’ personal and professional goals in music. Students will meet successful leaders across the music industry, learn about the complex moral, ethical challenges they face, and distill important lessons that they can be apply to leadership challenges they may confront in the future. By the end, students are equipped with increased self-confidence, and an understanding of their leadership strengths that will better prepare them when presented with the first opportunity to lead.

FUNDING YOUR MUSIC VENTURE
REMU-UT 1226
2 units
This course targets all students who are serious about, and ready, to fund a project. Together, we will learn about different funding types and sources, as well as demystify how the funding process works. Through a blend of readings, class discussions, practical assignments, and guest speakers; you will have the knowledge, practical understanding, and an actionable plan to bring your project to life, now or in the future.

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. We will focus on entrepreneurship in digital music, paying special attention to business mavericks that have blazed trails at the crossroads of new media and recorded music. 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 FUTURE OF STREAMING
REMU-UT 1231
2 units
Streaming Economy represents a great paradigm shift in the music industry and its monetization. In 2013, digital streaming of music replaced the CD as the main source of music sales and has provided economic hope to a – commercially speaking - weakening industry. However, with artists such as Thom Yorke, The Black Keys, David Byrne and many others speaking out against the royalty of streaming services like Spotify, streaming, in its current structure, as a permanent replacement for CD and digital download sales remains a controversial subject. Through this course the student will be guided through the history of streaming, the controversies surrounding its business model, and the technology that made it possible. Students will be introduced to the new storefront of online music and be shown how the digital marketplace is changing music marketing and artist development. Streaming offers exciting new opportunities along with serious and complex challenges. This course will examine the pros and cons of the current streaming status quo. The student will practice techniques of releasing music online through a hands-on workshop, which will lead them through the beginning steps of registering, and releasing their own project via Phonofile and WiMIP on all major platforms and services.

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.

**MUSIC LICENSING LAB**
REMUT-UT 1241
2 units
Music supervision and music licensing are two of the hottest topics in the music business. This class will introduce you to the creative, financial, legal, and technical sides of music supervision as well as teach you the nuts and bolts of music clearance and licensing. We will look at the many different facets of a music supervisor’s job, and the services they provide for all types of media projects, including film, television, advertising, video games, online/apps, and more. If you aspire to have a career as a music supervisor, licensor, publisher, artist, songwriter, composer, producer, and/or creative entrepreneur, this course is for you. Some of the topics include: breaking into the field, opportunities for music placement, how to pitch and get your music placed, different parties involved in all sides of the licensing transaction. You will be exposed to complex business challenges that music supervisors face and learn the mindset and strategies needed to successfully overcome. Through readings, discussions, lab assignments, and case studies like Straight Outta Compton and Broad City, as well as interactions with special guests, you will gain a real-world understanding of the music supervision field as well as the many opportunities that music creators, and rights owners can leverage to take their career to the next level by understanding music licensing.

**BRANDING: SPONSORSHIPS, ENDORSEMENTS, CROSS-PROMOTION, & BEYOND**
REMUT-UT 1250
4 units
Brands generate loyalty, trust and familiarity with consumers. Those well versed in branding have the ability to successfully capture the attention of their customers or audiences and speak to them in clear and persuasive terms. Creative branding is the key to understanding what makes audiences/consumers tick and to increasing sales performance. Before a brand becomes a household name it is a tried a true product that has been through several critical steps of research and development, consumer segmentation, positioning and distribution. This hands-on course will introduce you to the world of brand development, cross-promotions, endorsements, sponsorships, and more as it relates to today’s ever-evolving music industry. You’ll do exercises in analyzing and developing brands, and you’ll study why some brands succeed where others fail by reading key books and articles, studying branding theory and talking to guest speakers. You’ll work to demonstrate your understanding of the course concepts through dialogue with brand professionals, class discussion assignments and a final project and presentation.

**ARTIST MANAGEMENT LAB**
REMUT-UT 1261
2 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.

**THE BASICS OF SOCIAL ENTREPRENEURSHIP**
REMUT-UT 1269
2 units
This introductory course is targeted to all students who have a strong sense of their individual purpose and are motivated to change the world through music. In this course, students learn about social entrepreneurs, how they think, the problems they address, the business tools they leverage and the strategies they employ to create social change. Through readings, participatory class discussions, class activities, self-reflection and occasional guest speakers, students examine current issues, opportunities and challenges that social entrepreneurs and their ventures face. In addition, they acquire skills, actionable tools, and practical approaches to help advance their social change agenda now and in the future. Ultimately, the aim is to inspire and empower students to put their ideas for social change into action and to start manifesting the change they wish to see in the world.

**PRODUCING LIVE MUSIC EVENTS**
REMUT-UT 1351
2 units
This course is geared to all students interested in live music event production and the technical and business aspects involved in planning, developing, and producing a live music event. Topics include talent and venue contracts and negotiations, primary and secondary revenue streams, budgeting, marketing, best practices for promotion, and more. Coursework includes lectures, interactive class discussion, peer and self-assessments, short answer analytical responses and hands-on collaboration on the production of one live music event. By the end, you will have the skills and a framework to book and oversee all aspects of a live music event — whether for yourself or for any artists with whom you work.

**ENGINEERING THE RECORD I & II**
REMUT-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
the 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

PRODUCING THE RECORD: SIDES A & B
REMU-UT 1003/1004
4 units each
This course provides students with the creative skills and theoretical information to work successfully with artists in the recording studio toward the conceptualization and completion of a short EP or full-length LP. By the end of the course, students have the necessary skills to communicate with and produce excellence from musical performers in the recording studio. To that end, this course instructs students in the selection of appropriate musical material, arrangement of the material, the construction of the sound in the studio, and the artistic ensemble of the recorded sound on the completed album. Working first in small groups and then individually, students gain practical experience by recording and mixing sound with professional artists in the studio, under careful supervision. In preparation for the third year, students are asked to consider possible distribution modes for the final product and a range of identifiable publics. This course also arms students with a working knowledge of the recording techniques of specific genres of popular music. We analyze the recorded repertoire of a diverse range of genres—such as rock, pop, R & B, hip-hop, jazz, blues, country, and 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
REMU-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.

CONTENT DEVELOPMENT FOR PERFORMERS, PRODUCERS, & SONGWRITERS
REMU-UT 1010
4 units
This course will provide artistic and technical guidance to students pursuing production-based Capstone projects. The course will assist you in creating a cohesive and comprehensive recording and production plan, and provide ongoing feedback regarding works in progress. Course instructors will advise and monitor your production progress and keep you focused on the task at hand: successful realization of your Capstone graduation requirement.

ADVANCED STUDIO PRODUCTION FOR SONGWRITERS
REMU-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.

ADVANCED ENGINEERING
REMU-UT 1013
4 units
This course 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.

THE VIRTUAL PRODUCER: BEATS & BEATMAKING  
REMU-UT 1016  
2 units  
This course will cover various professional music production techniques and strategies such as: sampling (and sample chopping), drum programming/drum design, synthesis and 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, you will learn how to create original music compositions and 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 and 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 vision, inventive mobility, and how to think/strategize like a music producer.

THE VIRTUAL PRODUCER: SOFTWARE, INSTRUMENTS, & FX  
REMU-UT 1023  
2 units  
This advanced-level production course is designed for students to take their digital production skills set to the next level. You will be given instructor driven guidance, directing workflow, software choices and setup, and artistic production techniques. If you are a pop music producer, EDM producer/artist, DJ, mixer, or self-produced artist looking for detail-oriented, pragmatic advanced in-the-box production instruction, this course is for you.

MIX INTENSIVE  
REMU-UT 1051  
2 units  
Mixing is one of the most difficult things to get right within the music production discipline, not to mention one of the most important. The final mix represents the finished record as the world will hear it. While every producer and engineer will approach a mix differently, attention to detail remains the constant. One needs to master the focus, technique, and discipline necessary to consistently create mixes that will satisfy the producer, artist, label - and most importantly - the general public. Without them, after all, there is no hit record. In addition to technique, the course will touch upon the “politics” and personal interactions that developing students may face on a day-to-day basis working as professional mixers or producers. Each week, students will be introduced to a new element taken from one of the instructor’s own mixes. and will be offered a comprehensive element-by-element explanation of how he arrived at the finished product. The students will then apply these same methods to their own projects under the mentorship and tutelage of the instructor.

MASTERING THE RECORD  
REMU-UT 1060  
2 units  
Mastering is the last creative step of production and the first technical step of manufacturing, broadcast, or distribution. Record labels demand proper mastering to insure that their product holds its own in the marketplace. Producers and artists insist that none but the most qualified ears master their music. Now, with the rise of music downloads, Internet radio, high-resolution discs, and many other forms of distribution, a solid understanding of mastering techniques and new media is vital to the music professional. The course will endeavor to illustrate the powers of mastering as well as its limitations. A wide range of processing techniques and advanced editing methods will be demonstrated and compared. Tools of the trade will be surveyed with emphasis on what distinguishes gear as truly “mastering grade.” Critical listening and the psychoacoustics of decision-making will be explored. Students will do their own mastering on material supplied by the instructor, as well for each other’s music, for critiques and comparisons. Attention will also be given to how to prepare for a professional mastering session and how to interact with the mastering engineer.

ARRANGING THE RECORD  
REMU-UT 1300  
4 units  
On the most fundamental level, arranging can be referred to as who plays what, and when they do it. The introduction of the modern recording process necessitates changes in the way we approach musical arrangement or orchestration. Often, what works well for a live performance doesn’t necessarily translate into a good recording, and 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.

MUSICIANSHIP & PERFORMANCE  
REMU-UT 1106  
2 units  
This course emphasizes a no-nonsense and demystifying presentation of the three elements of music — rhythm, melody, and harmony. You will review and analyze a variety of musical examples — written and recorded — to demonstrate these concepts with a focus on contemporary western music (everything from the Beatles and Stevie Wonder to Wilco, Radiohead, and Katy Perry). The second half of the course is a practical application of the tools. You will learn how to transcribe rhythms, hear chord progressions, and arrange and compose at a basic level. The goal of the course is to enable you to break down a song competently and have a fuller appreciation of what producers/arrangers/composers/songwriters do — skills you will undoubtedly need for a career in the music industry.

CRITICAL LISTENING FOR THE RECORDING STUDIO  
REMU-UT 1102  
2 units  
In order for aspiring music producers to realize their 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 — this course is designed to speed the process of creating a pair of “Golden Ears” and give you a head start in developing their listening.
writing the hit song
rem-u-ut 1105
4 units
Tens of thousands of songs are written every year, yet only a handful of them will live on in the minds of the general public. In three magical minutes, a song can touch millions of people, completely transform the life of the writer, and become the soundtrack of a generation. These are what we call hit songs. In this course, you will explore what differentiates these rare creatures of music from the rest, and most importantly, try to write them. You will creatively and critically discuss songwriting, arrangement, and the logistics of writing a song. This class will draw parallels of successful songs from every generation and genre by treating songwriting as a reliable, learnable craft that emphasizes musical and textual clarity, economy and depth. You will write, co-write, and analyze songs in order to establish and engage your own unique songwriting voice. Class activities include discussion, listening, analysis, creative exploration, collaboration, peer evaluation, arranging, and lots of practice.

advanced musicianship: private instrumental
rem-u-ut 1090
2 units
This course is the “hands on” continuation of musicianship: music theory & construction rem-u-ut 1106. It is designed to guide students through the process of applying all of the concepts taught in the classroom to their particular instrument. Students will work with the instructor to design a personal program that will focus on one or more of the following six areas of study; Performance Guitar Lessons, Advanced Guitar Lessons, Piano Lessons, Theory Application; Performance Focus, Theory Application; Songwriting & Composition Focus and Theory Application; Production Focus.

advanced musicianship: small group
rem-u-ut 1091
2 units
This course is the “hands on” continuation of musicianship: music theory & construction rem-u-ut 1106. It is designed to guide students through a sonic exploration of all of the concepts taught in the musicianship: theory and construction classroom. Students will work in a small group setting exploring the following two areas of study: Songwriting & Digital Production and Composition.

advanced songwriting workshop
rem-u-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.

studio performance workshop: songwriting, arranging, & performance
rem-u-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, memorized 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 pleasing 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.

creating a compelling live concert experience
rem-u-ut 1310
2 units
This course will provide students an all-encompassing look at what it means to both perform and create as a performer and catsers equally to vocalists, DJs, bands, and multi-media performance artists - anybody who performs on a stage in front of an audience or anybody who is listed as the chief artist or one of the chief artists on a distributed recording. Within pop music performance, the more you personalize and strategize the development of your holistic performance, the more opportunity you will have to build and maintain an upward artistic trajectory. The course will cover a combination of repertoire, vocal technique, theatrics, production, instrumentation, and staging of live performance, as well as (both in practice and via historic overview) choreography, narrative storyline, fashion, lighting, and set design, performance art, and most importantly, the intention of the artist. The goal of the course is to guide students towards a better understanding of who they are as stage performers, and assist in realizing their chosen aesthetic in the context of a live show. The course culminates in an open to the public live performance.

artist development, a&r, & personal branding
rem-u-ut 1312
2 units
A&R divisions at record labels were historically responsible for finding, signing, developing and cultivating performing talent (especially singers that did not write or produce for themselves) to become competitive in the music marketplace. The transformative rise of the Internet in the 1990s—as well as the rise of ‘social’ media in the ’00s, and the resulting changes in music distribution—has meant that artist development is increasingly left up to artists themselves (and sometimes their managers).

This class is a practical, “get on your feet and do it!” workshop designed to give aspiring performers and recording artists through a compressed development workshop. Students will be performing in and out of the class and brainstorming attention-grabbing musical and visual content as they develop customized and comprehensive ‘public identity’ workbooks. These workbooks are blueprints for how you will craft and construct a transcendent public identity or personal brand. We also take lessons from product
development and packaging in corporate branding, and apply them, where and when they fit, to artist development. The ultimate objective of the class is that each student performer fully conceptualizes and inhabits a powerfully compelling audio-visual public image that can command visibility in today’s bustling marketplace. Every student should be able to leave the final week of the course able to confidently answer the following two questions: “who am I?” (what is my dramatic storyline with which my fans/the public can connect) and “what do I have to say?” (how can I position my public image to emerge as different/unique/transcendent/impactful). Students will meet with/network with/ receive constructive criticism from successful A&R executives at top labels and management companies.

**PERFORMANCE ESSENTIALS: POP SINGING TECHNIQUES**
REM U-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.

**PERFORMANCE ESSENTIALS: INTRODUCTION TO STAGECRAFT**
REM U-UT 1327
2 units

This course introduces the essential skills required for a performing artist to take stage and be effective in a professional setting. For the first five weeks of the semester the instructor will teach rudimentary skills every two weeks to give the student ample opportunity practice and implement the material covered. Week six the class begins to build on the work covered introducing more complex skills and concepts. Each week, every student will be assigned to prepare a song for the following class, and the performances will be discussed as opportunities for learning.

**PRIVATE VOCAL COACHING**
REM U-UT 1330
2 units

Through one-on-one private vocal coaching, this course will emphasize technical approaches to the singing voice. Singing is a measured combination of body alignment, breath support, and muscular involvement that combines with emotion and intention to make an authentic “sound.” Voice is a movement form. It is not static or forced, but a mindful coordination that is practiced and implemented. Training of the voice is similar to the way an athlete trains by repeating sets of exercises that help to develop positive habits. The athlete (or the singer) can then play the game (the gig/session) with all of her/his assets marshaled. The class hour is divided between individualized attention to technique and song performance. Through technique the performer will discover new ways to approach songs and material through improving timbre and focus, as well as improving stamina by promoting vocal health. The goal is to develop a daily regimen, developing a daily practice is essential to being a professional performer.
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 the 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 gang darkrooms, three digital labs with a total of 34 work stations that feature a number of high end scanners and large format printers, two 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, mirrorless digital 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 courses in photography history, Social History of Photography or 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 are extensive internship opportunities that offer 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.

Photography & Imaging

721 BROADWAY, 8TH FLOOR, NEW YORK, NY 10003-6807; 212-998-1930; WEBSITE: WWW.TISCH.NYU.EDU/PHOTO; E-MAIL: TISCHPHOTO@NYU.EDU
projects in the spring. *The Business of Art* explores postgraduate options.

A minor in critical studies is available for Photography & Imaging majors interested in building skills in imaging, research, and writing to pursue photojournalistic, editorial, curatorial, or web-based work. Students who choose to embark on this program would declare their field of interest and proposed course of study in late sophomore or early junior year. The minor adds 16 units (four courses) of critical studies in addition to the required 24 units.

Special projects in the department include the Community Collaborations course in which Photography and Imaging majors teach high school students from neighboring New York City public high schools using the department’s facilities. Awards and Fellowships are awarded each year to students, such as: the Tobias Award, the Alumni Creative Assistance Fund, and the Tom Draysdale Fund. 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.

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**Admission**

For general University guidelines, refer to the Admission section beginning on page 225. Admission to the Tisch School of the Arts is highly selective. Admission is based on a careful evaluation of secondary school records; 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 the Common 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 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/photo/apply.

Prospective students are invited to visit the Department of Photography and Imaging where they have an opportunity to speak with our admissions coordinator and tour the facilities. To schedule an appointment, please contact the department at 212-998-1930 or tischphoto@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/photo/apply.

In addition to the application guidelines stipulated by New York University, applicants are required to submit examples of their creative work, short essay and the department questionnaire through tischphoto.sliderroom.com.

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**Portfolio Requirements for Fall 2017 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 3 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:** Five responses, 100 words or less per question, to the following:

1. Introduce yourself. Who are you? What interests you about our program? You may write something or include the link to a video introduction of 30 seconds or less.
2. Project Statement
   Write a brief statement about your submitted work. Discuss the ideas you are exploring in the single theme portion of your portfolio and include what motivated you to create the project. What role would you like to see your images play in the world at large?
3. photograph or Photographer
   Describe a photograph or photographer that you consistently return to view and explain how this photograph or image engages you. How do you see your role as a photographer changing or different from those photographers whom you have admired in the past?
4. Photo/Image-based art in the world today
   In your opinion, what does it mean to make photo/image-based art in the 21st Century? What platforms and modes of circulation for images do you find most interesting, problematic, or challenging?
5. What academic subject(s) interest you? Tell us more about yourself as a student.

III) **QUESTIONNAIRE:**

1. Current School
2. List the photography, digital imaging, art and art history courses, if any, that you have taken.
3. Briefly list your photography and imaging skills.
4. Do you have any other experience relating to your image-making work that you’d like to share?
5. If you have a website or blog you would like to share, please include the URL.
6. Outside of photography, what other academic subjects or activities are most important to you?
The Department of Photography and Imaging offers a program leading to the degree of Bachelor of Fine Arts.

**Units**

<table>
<thead>
<tr>
<th>Area</th>
<th>Description</th>
<th>Minimum Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Area I</td>
<td>Studio Courses</td>
<td>40</td>
</tr>
<tr>
<td>Area II</td>
<td>Critical Studies</td>
<td>24</td>
</tr>
<tr>
<td>Area III</td>
<td>Liberal Arts Courses</td>
<td>44</td>
</tr>
<tr>
<td>Area IV</td>
<td>Electives</td>
<td>20</td>
</tr>
<tr>
<td><strong>Total Units</strong></td>
<td></td>
<td><strong>128</strong></td>
</tr>
</tbody>
</table>

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.

**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 advisor 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, and web design.

**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 249.

**Laboratory Fees**

The department charges a laboratory fee each semester to all students enrolled in the department. The fee provides for shared materials and equipment servicing related to lab operations. The fee is subject to yearly increase. At the time of printing of this bulletin, the fee was $406 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 253.

**Entering Students**

All students entering the department must have a DSLR camera with fully adjustable apertures and shutter speeds. Continuing students are strongly encouraged to acquire additional personal equipment while they are enrolled, so that they have the necessary tools with which to work after graduation.
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 respective 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 232. Transfer students with limited experience in photography and imaging are encouraged to plan on five or even six semesters of study in order to complete the degree requirements. Students with studio experience are counseled on an individual basis by the faculty and may be exempted from elementary courses in photography and imaging. Depending on the nature of an incoming student’s experience, the department may suggest a six-week course in the school’s summer session to enable him or her to begin in September at the proper level. The submission of creative materials is required of all applicants.

Faculty

A listing of faculty for the department of the Department of Photography and Imaging is below. For full biographies on departmental faculty, visit www.tisch.nyu.edu/photo.faculty.

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

Wafaa Bilal
Associate Arts Professor of Photography & Imaging
B.F.A., New Mexico; M.F.A., School of the Art Institute of Chicago
www.wafababila.com

Isolde Brielmaier
Assistant Instructor in Photography & Imaging
Ph.D., Columbia University
www.isoldeh.com

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

Mark Jenkinson
Teacher of Photography & Imaging
B.F.A., Cooper Union
www.markjenkinsonphoto.com

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

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

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

Paul Owen
Associate Professor of Photography & Imaging
B.F.A., Minneapolis College of Art and Design; M.A., New York
grunt.space.swri.edu

Shelley Rice
Arts Professor of Photography & Imaging
B.A., SUNY (Stony Brook); M.A., New York University

Deborah Willis
Professor of Photography & Imaging;
University Professor; Chair, Department of Photography & Imaging
B.F.A., Philadelphia College of Art;
M.A. (art history, museum studies), CUNY, M.F.A., Pratt Institute; Ph.D., George Mason

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 image-makers, interesting thinkers and engaged human beings.

PHOTOGRAPHY AND IMAGING Multimedia: New Media
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: Video
PHTI-UT 3
Prerequisite: Photography and Imaging Analog and Digital. 4 units. Photography and Imaging III is the third course in the photography and imaging studio sequence. The course explores concepts of sequencing and editing multiple images as well as the relationships between word and image. Serial imagery and typography/book design are extensively explored. Adobe’s InDesign page layout software; advanced Photoshop and scanning techniques; and workshops in lighting, analog and digital printing, and alternative processing are taught. Students work on small project-based assignments for the first half of the semester. The second half is devoted to a project of their own design.

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

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

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 websites, 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.

LIGHTING FOR STILLS AND MOTION
PHTI-UT 1012.
Photography and Imaging Analog and Digital or permission of the department. 4 units. Summer.

This class teaches lighting as a series of the most common lighting problems encountered in professional photography and video/cinematography. Reflecting the evolving hybrid photography/video environment, the class concentrates on the basic problems that any emerging photographer is likely to encounter: Portraiture, video/audio interviews, fashion, still life, lighting for a moving camera, architecture/interiors, and photojournalism. The course philosophy is that the most complex and difficult lighting problems are really just combinations of simple, easily resolved, problems. Starting with classic three-point lighting for portraiture using simple continuous source lighting, the course will progress quickly to extremely complex set ups using electronic flash as well as lighting for the new generation of hybrid DLSR (video/still camera) as the camera moves through multiple environments. Subjects covered include: Mixing ambient and artificial lighting. Location scouting and planning according to location limitations. Color temperature and color control. Light shaping and control. Students will learn how to use: Digital SLR’s, medium format cameras, direct tethered capture using Adobe Lightroom, continuous lighting, electronic flash, color temperature meters and custom white balance profiles as well as the basics of video/sound capture. Lighting equipment is provided. This course requires a nonrefundable lab fee.
PHOTOGRAPHY AND IMAGING 162
Students work with digital cameras as this course is based on weekly 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.

EMERGING MEDIA STUDIOS
PHTI-UT 1018
Photography & Imaging: Analog and Digital, and Multimedia or permission by the Department. 4 units. Fall and Spring.
The Emerging Media Studio courses explore methods to creatively think through and hybridize artistic photographic practice with emerging media technologies from medicine, the military, archaeology, urban planning, environmental science and other industries. Projects may take open-ended forms such as video, virtual reality environments, site-based performance, spatial imaging, 3D fabrication and photographic documentation. Critical readings and ideas drawn from artists as well as professionals in other fields are discussed. Our practice is learning how to adapt to and position ourselves as artists making unique contributions to the social dynamics of culture and a constantly shifting universe of media.

ADVANCED LIGHTING AND PRODUCTION TECHNIQUES
PHTI-UT 1202
Prerequisite: Lighting or permission of the department. 4 units. Fall.
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, Egoïste, 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...
PHOTOGRAPHY AND IMAGING

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.

This course investigates a variety of photographic processes that evolved in the second half of the 19th century. Students explore the historical and chemical aspects of the following light sensitive silver, iron, and palladium salts: photogenic drawings; calotypes paper negatives; cyanotypes; albumen prints; Van Dyke Brown; and palladium and platinum. Each student has the opportunity to print his or her own images with a variety of these processes and to become familiar with the process of making enlarged negatives digitally or in the wet lab. Basic materials are supplied. Students wishing to do additional work with platinum or palladium must furnish their own metallic salts. Students are required to keep a journal, do a research presentation for the midterm, and complete a final creative portfolio by the end of the term.

COMMUNITY COLLABORATIONS

PHTI-UT 1120

Prerequisite: Junior Standing. Noonak. 2-4 units. Spring.

Community Collaborations is a Photography & Imaging course where the NYU students collaborate with high school photographers to create photo stories about their lives. Working in teams of two, the NYU students mentor teens from the Department’s Future Imagemakers programs or at community photography programs such as the Lower East Side Girls Club and the Bronx Documentary Center. Digital cameras will be provided for the teens 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 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/software are not taught.

INTERMEDIATE PHOTOSHOP

PHTI-UT 1260

Prerequisite: Photography and Imaging Multimedia or permission of the department. 4 units.

In this intermediate workshop students will build on their existing knowledge of Photoshop. Whether you want to work in print, on the web, or in video, Photoshop offers extraordinary creative freedom to manipulate existing images, create new artwork, and integrate basic graphic design elements. Emphasis in this class will be on using Photoshop for image manipulation as well as graphic design principles and non-destructive image editing techniques. You will learn to construct images from photographic source material, as well as starting from scratch using Photoshop’s design and media tools. While grounding in the basics of Photoshop and digital photography is assumed, early sessions will review basic tools to expand and better control these fundamental building blocks of digital imaging. Specifically we will explore creating and using layer masks and image effects, creating paths and shapes, custom fills and patterns. We will review working with layers, adjustment layers and text layers, as well as reviewing the details of resizing, sharpening, and image resolution for various output destinations. The course will be project-based with several short assignments and a final project of the students’ choosing. A lab fee is charged for this course.

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 non-linearity 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/software are not taught.

ADVANCED DOCUMENTARY STRATEGIES

PHTI-UT 1216

Prerequisite: Documentary Strategies, Photjournalism, 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 studios, major publications, and with artists. Faculty adviser Mark Jenkinson facilitates the internship placement with regard to the student’s interests as well as ensures the educational propriety of the work. Units vary according to the nature of the placement. A maximum of 6 units total in Internship is allowed during a student’s career.
Students must download the internship guide and forms on the department website.

ANATOMY OF THE BOOK
PHTI-UT 1400
Open only to seniors. 2-4 units.
In this course, students conceive and produce the senior catalog and final senior group show announcement. Students organize, design, and carry out all aspects of production for the annual catalog and announcement. Seniors wanting input on the catalog’s concept must be enrolled in the course. Skills employed and learning include the application of two-dimensional graphic design skills, investigation into the kinds and dimensions of materials, dealing with budgeting and production costs, selecting and working with printers, as well as engagement in the mailing and packaging process.

THE BUSINESS OF ART
PHTI-UT 1100
Open only to seniors. 2 units.
This course attempts to demystify the questions and decisions young artists face when choosing a profession in the arts. Central to the course is understanding that an artist’s creative growth and lifestyle choices are inextricably entwined with his or her financial security. Young creative professionals need to realistically assess their future goals and aspirations in order to find their niche in the worlds of both art and commerce, while supporting their larger creative vision. This course is largely a survey of the many career choices available to artists. Topics covered are graduate schools, careers in teaching, editorial, advertising, stock and corporate photography, art buying and photo editing, photo assisting, galleries, artist’s residences, grants and fund-raising sources, portfolio preparation, and marketing résumés. The course relies heavily on guest 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.

DIGITAL TOOLS (OPEN ARTS)
FOR NONMAJORS
OART-UT 823
There are no prerequisites for this course. This course is designed for nonmajors; please enroll directly via Albert. See Open Arts (www.tisch.nyu.edu) for more information about this and other nonmajor courses. 4 units.
This course explores the basic tools of digital imaging and the related network resources available to photo majors here on campus. The class explores Adobe Photoshop for image manipulation and InDesign, and Adobe Illustrator for design and layout purposes. Students learn to scan flat artwork as well as slides and negatives and capture images from video. Various output devices from laser and ink-jet printers to film recorders are covered, allowing for a maximum of media surfaces and printing techniques. Students work on several small assignments to introduce the hardware/software issues, but have the opportunity to complete a small project of their own for the end of the term. This course is not intended to completely cover the software packages listed, but to give students a fundamental understanding of the possibilities of the digital realm. A lab fee is assessed by the University bursar for this course. The department reserves the right to drop any student from a course who does not show up for the first meeting of the class.

PHOTOGRAPHY II (FOR NONMAJORS): ANALOG
PHTI-UT 1002
Prerequisites: 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
photography and imaging

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 photojournalism, and describes the medium’s relationship to Western social history during the modern era. Matthew Brady, Annie Leibowitz, Richard Avedon, Roger Fenton, Nadar, Edward 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, Lartigue, 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.

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, Mircea Eliade, Nietzsche, 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 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, Ajumhu, 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 using theory. 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, Rose Is a Rose Is a Rose: Gender Performance in Photography, and Picturing the Modern Amazon.

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 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 art-
work, and a curated “online exhibition” as final project.

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 documentation. 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 photographs by artists like Atget, 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 Styrsky, 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.

VISUAL CULTURE COLLOQUIUM
PHTI-UT 1650
Photographic, video and film-based media participates 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 imagemakers—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, Drexel Scott, Bruce Davidson, Shirin Neshat, Maggie Steber, Larry Sultan, Penelope Umbrico, Renee Cox, and Wendy Ewald.

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.

#ID: IDENTITIES & DIFFERENCE: VISUALIZING RACE, GENDER AND CLASS GLOBALLY ACROSS MEDIA
PHTI-UT 1120
This course explores the broad concept of “identity” as it manifests visually across different platforms including photography, video, new and trans media as well as throughout social media. It investigates both the live and virtual spaces in which varied concepts of “identity” are reinforced, appropriated, constructed, critiqued and dis-mantled. Exploring constructions of race, gender, sexual orientation, nationality, ethnicity, religion, and class, among others, #ID will draw on case studies and guest speakers to critically examine these aspects as they have persisted both past and present. The aim is to open up new avenues for visualizing the world and those who live within it.

ASIAN PHOTOGRAPHY
PHTI-UT 1120
In recent decades Asia has become one of the world’s most culturally dynamic regions, whose continuing social and economic transformation has been mirrored in the work of a host of strikingly original visual artists. This class will explore the ideas and visual idioms that inform the work of the leading contemporary photographers and video artists in China, Korea, Japan, Taiwan, and Hong Kong. The class will begin with a short historical survey of the develop-
ment of photography in East Asia since the mid-19th century, and will then concentrate on the period from the 1960s to the present. We will explore the work of such innovative Japanese artists and photographers as Daido Moriyama, Shomei Tomatsu, Miyako Ishiuchi, Nobuyoshi Araki, Mariko Mori, and Naoya Hatakeyema. Turning to China, we will examine the work of contemporary figures such as Zhang Huan, Cao Fei, Yang Fudong, Lin Tianmiao, Lu Yang, Wang Qingsong, and Xing Danwen. Korean artists to be covered include Kim Sooja, Jung Yeondoo, Lim Minouk, and Moon Kyungwon & Jeon Joonho. Since many of these artists work regularly in video and computer animation, there will be regular video screenings and discussion of the special issues surrounding moving-image art. In addition, the rich and still relatively unknown history of the photobook in Asia will receive regular attention throughout the class.

LATIN AMERICAN PHOTOGRAPHY
PHTI-UT 1120
This course examines the history of Latin American photography, from the early photographic productions of the nineteenth century to the contemporary conceptual tendencies. We begin with photographers’ representations of the local landscape and its inhabitants, we continue with the establishment of the first photographic studios, and we follow with the advent of modernist trends, such as surrealism and abstraction. We approach the strong documentary practice in the region that swings from registering the everyday life and autochthonous rituals, to chronicling political upheavals—as exemplified in the Mexican and Cuban revolutions—to cataloguing the “disappeared” under the military juntas of Argentina and Chile. We also explore the treatment of labor in 1970s Cuban and Brazilian photo essays, the incorporation of postmodern concepts by Latin American photographers in the 1990s, and the photographic representations of narco-culture in Colombia and Mexico. We discuss critical problems such as: realism, indigenism, social commentary, propaganda, nationalism, violence, and ethics. Some protagonists of this story: Martín Chambi, Manuel Alvarez Bravo, Graciela Iturbide, Sebastião Salgado, Alberto Korda, Mario Cravo Neto, Sara Facio, Luis González Pálma, Marta María Pérez, and Vik Muniz.
Interactive Telecommunications Program

721 BROADWAY, 4TH FLOOR, NEW YORK, NY 10003-6807; 212-998-1880; WEBSITE: WWW.TISCH.NYU.EDU

CHAIR
Dan O'Sullivan

ITP, The Interactive Telecommunications Program, was founded in 1979 as the first graduate education program in alternative media. It has grown into a living community of technologists, engineers, designers, and artists dedicated to pushing the boundaries of interactivity. A hands-on approach to experimentation, production, and risk taking makes ITP 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 media field. ITP students represent many different countries and backgrounds—all share a passion for 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 hands-on approach to learning relies on collaboration rather than competition, fostering a creative environment where exploration, analysis, 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.

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 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 develop enduring professional relationships. ITP graduates find jobs in industries in New York City and throughout the world. Examples of positions held by ITP graduates include: founder, FourSquare; interaction design director, ESI Design; user experience manager, YouTube; cofounder, Antenna Design; creative director, Frog Design; exhibits designer, 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; vice president/executive creative director, R/GA; artist, MacArthur Award Recipient; Corporate VP and Distinguished Engineer, 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
IMA BFA Undergraduate Program

ITP is launching an interdisciplinary undergraduate Bachelor of Fine Arts (BFA) degree in Interactive Media Arts (IMA) with the inaugural class starting in fall of 2018. The IMA program starts from the proposition that computation—the ability to code, learn new software, manipulate data, and create physical + digital interactions—is an essential creative capability, and that students who master those capabilities will invent the future.

The IMA program offers a rigorous and exploratory course of study that teaches students fluency in many forms of digital interactivity, alongside an education in both the arts and liberal arts. At the program’s core is the conviction that digital expression is an essential skill for all—artists, writers and designers as well as programmers and engineers.

Students learn to think about the relationship between digital tools, physical objects and environments, human interaction and technology’s impact on the world. Students also engage in traditional scholarship, with a rigorous study in the liberal arts. The IMA BFA will prepare students for a career in any creative field—developer, designer, artists, educator, entrepreneur and scholar.

http://itp.nyu.edu/ima/

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 Media Center, which was founded in 1971 by Red Burns. ITP and AMC have developed an international reputation for pioneering work in demonstration and research in the field of interactive media. The year 2009 marked the 30th anniversary of the Interactive Telecommunications Program.

ITP is a state-of-the-art multimedia production center located in New York University’s Tisch School of the Arts. It is housed in a 15,000-square-foot complex in which a turn-of-the-century industrial loft has been transformed into a striking high-technology studio.

Admission

For information on undergraduate admissions, please visit www.ima/apply or at 721 Broadway, 4th Floor, 212-998-1880.

ITP 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 Website: 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

For information on IMA program, please visit www.itp.nyu.edu/ima/curriculum/ima-program-structure. 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 249.

Faculty

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

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R. Luke DuBois
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Arlene Ducao
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B.S., B.F.A., Michigan

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

Robyn Overstreet  
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B.A., Antioch College; M.P.S., New York
<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Institution</th>
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<tbody>
<tr>
<td>Despina Papadopoulos</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>New York University, Massachusetts Institute of Technology, Ph.D. Harvard</td>
</tr>
<tr>
<td>Dimitris Papanikolaou</td>
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<tr>
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<tr>
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<tr>
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<td>Anita Perr</td>
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<tr>
<td>Marianne Petit</td>
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<tr>
<td>Benedetta Piantella</td>
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<tr>
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<tr>
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<tr>
<td>Britta Riley</td>
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<td>B.A., St. Johns College New Mexico; M.P.S., New York</td>
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<tr>
<td>David Rios</td>
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<tr>
<td>Eric Rosenthal</td>
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<td>A.A.S., Thomas Edison College</td>
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<tr>
<td>Mike Rosenthal</td>
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<tr>
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<tr>
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<tr>
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<td>Ziv Schneider</td>
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<tr>
<td>Roderick Schrock</td>
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<tr>
<td>Molly Schwartz</td>
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<tr>
<td>Greg Shakar</td>
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<td>B.A., M.P.S., New York</td>
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<tr>
<td>Daniel Shiffman</td>
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<tr>
<td>Clay Shirky</td>
<td>Associate Arts Professor of Communications</td>
<td>B.A., Yale</td>
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<tr>
<td>Andrew Sigler</td>
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<td>B.A., Hamilton College; M.P.S., New York</td>
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<tr>
<td>Howard Silverman</td>
<td>Adjunct Assistant Professor of Communications</td>
<td>B.S., Pennsylvania (Wharton)</td>
</tr>
</tbody>
</table>

**CONTACT**

**INTERACTIVE TELECOMMUNICATIONS**
**Curriculum**

**FOUNDATION COURSES—TIER ONE**

Unit Requirement: 16

Each foundation course is offered at least once a year. Generally, students complete these courses before moving to Tier Two or Tier Three. In particular cases, a different sequence may make more sense and may be permitted by an academic adviser. Students must complete 16 units in foundation courses in the degree program. Due to previous studies or work experience, some students may consider themselves already proficient in a field covered by a foundation course. In such cases, they may apply to the faculty for permission to waive it. In deciding whether to grant the application, the faculty may require that an oral or written examination be taken. Waiver of a foundation course does not in itself reduce the 60-unit requirement for graduation; rather, it means that a student will increase the number of elective studies, seminars, or fieldwork courses taken. The required foundation courses are as follows:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
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<tr>
<td>ITPG-GT 2000</td>
<td>Applications of Interactive Technologies</td>
</tr>
<tr>
<td>ITPG-GT 2001</td>
<td>Comm Lab: Video and Sound</td>
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<tr>
<td>ITPG-GT 2002</td>
<td>Comm Lab: Animation</td>
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<tr>
<td>ITPG-GT 2005</td>
<td>Comm Lab: Visual Language</td>
</tr>
<tr>
<td>ITPG-GT 2253</td>
<td>Introduction to Computational Media</td>
</tr>
<tr>
<td>ITPG-GT 2301</td>
<td>Introduction to Physical Computing</td>
</tr>
</tbody>
</table>

**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.

**Courses**

**TIER ONE COURSES**

**APPLICATIONS OF INTERACTIVE TECHNOLOGIES**

**ITPG-GT 2000**

Hachinger. 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, Protzel, 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, Wiradja.ja. 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 sing 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.
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
Ducuo, Feddersen, Fitzgerald, Igoe, 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 Hors.
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 programming (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.

DESIGN FOR CHANGE
ITPG-GT 2012
Dillon.
4 units.
This course examines the psychology of behavior and applies that insight as a framework to affect change. The first half of the semester will focus on researching and discussing human behavior and looking at case studies of how behavioral theories have been applied to motivate change. In the second half of the semester students, working in pairs, will identify a societal issue that they are passionate about and develop a project that attempts, at scale, to move the needle on the issue in a positive way. This class is for students with passion for an issue and enthusiasm to apply their creative and technical skills to solve real problems in meaningful ways. Students identify a social problem that they hope to influence on a larger scale. They then research and document the problem, develop a concept to influence the behavior associated with the issue, and prototype (or build) their solution.

ACTUAL FACT: VISUALIZING HIPHOP LYRICS AS CULTURAL INDICATOR
ITPG-GT 2017
Hemphill, Tahir.
2 units.
While the last decade can be characterized by collecting and publishing information, this decade has been focused on engaging with, editing and understanding the current torrent of available information. But in order to tell a story, data needs memory—allowing it to then be anchored with first hand experience. In this course students work collaboratively to create projects that pair data visualization with critical scholarship, investigating the relationships between Hip hop data and society. Visualizing Hip hop's data allows us to listen to Hip hop in a new way; through this new way of listen-
ing, students produce new ways of understanding Hip hop culture and in turn, new ways of understanding ourselves.

ALT DOCS: INVENTING NEW FORMATS FOR NON-FICTION STORYTELLING
Schneider, Irwin. 2 units.

How does the ability to capture and publish transmedia pieces lend itself to documentary storytelling and journalism? How are traditional genres enriched by the addition of new-media techniques, including 360 film, photogrammetry, depth sensing and spatialized audio? And how can the use of these techniques help to evolve the definition of nonfiction storytelling? This production course focuses on content-driven projects. The subject and the story drive the students’ choice in media formats used to present the material, and the interplay between different mediums should add to the experience of the story. A successful final project will be a piece in which the story is better told through the incorporation of the mediums chosen over a traditional cinematic documentary or journalistic piece.

EMOTIONS IN MOTION
ITPG-GT 2020
Chitayat. 2 units.

Motion design has become an incredibly important component in UX/UI design over the last few years. When used as more than just a subtle design detail, animation can provide cues, guide the eye, and soften the sometimes-hard edges of digital interactions. It can improve the user experience. Following Disney’s 12 Principles of Animation, motion has the power of adding surprise and delight to functional interactions. Google’s new “Material Design” language sets the ground for defining how to use motion as part of the design process. This course is focused on basic and advanced animation techniques and principles, to further add character and expression to digital and tangible interfaces. Students’ main tool for this course is Adobe After Effects.

IMMERSIVE LISTENING: DESIGNING SOUND FOR VR
ITPG-GT 2022
Broderick. 2 units.

Until recently 3D sound was a novelty reserved for special uses and reaching a limited audience, no medium in popular culture has been as inherently dependent upon spatial audio as virtual reality. The widespread and standardized implementation of surround sound in film brought cinema to a new level of immersion, but is limited to theatrical exhibition and home theater systems. Today a considerable amount of content is consumed on mobile devices and laptops, which excludes the cinematic experience of spatial sound. With the current rise of cinematic VR and the blurring line between gaming and experiential VR, spatial audio is no longer just an added bonus, but rather a necessity in designing immersive VR experiences. In this course students explore the emerging field of 3D sound design and for both 360 video and game engine-built VR using a digital audio workstation, Unity, and 3D audio plugins. Ultimately, students create a final project using the skills and showcases concepts covered in this course.

INTRO TO PCB FAB
ITPG-GT 2023
Sigler. 2 units.

This is a 7-week skill building course for students to learn how to grow from a breadboard to a custom surface mount board, without leaving the floor. Prototyping circuitry is getting easier and cheaper, and the tools and processes available at ITP allow students to cheaply make their circuits any shape and aesthetic they want, while increasing robustness and reproducibility. Students learn a new tool or process each week, and utilize these new skills to build a final project, including how to work with surface mount parts, etch a board design, read a schematic, design a circuit, and use a micro-milling machine.

SURVEILLANCE SOCIETY: MAKING SENSE OF THE DATA TRAILS WE LEAVE BEHIND
ITPG-GT 2024
Boyd, Lotan. 2 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. Even if well intended, the growing range of uses of systems that algorithmically ingest our data means there are a growing number of unintended consequences and inherent biases. In order to untangle some of these issues, this course explores the literature, running students’ own data analyses on captured surveillance data, from system logs, and NYPD datasets to mobile phone logs. This is an advanced technical class.

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
Duan. 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-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 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 2013 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.

**DESIGN FOR THE REAL WORLD: BEATROCKERS @ THE LAVELLE SCHOOL**

ITPG-GT 2105

Kearney-Volpe. 3 units.

In this multidisciplinary course, students work collaboratively to research, design, and develop a system of client-centered data-management, musical interfaces and interactive learning tools for the Beat Rocker beat boxing program at the Lavelle School for the Blind. The Beat Rocker Program incorporates a unique beat-boxing/speech therapy curriculum and children that are engaged in the program excel in both areas. Students in the class are expected to gain practical experience in user research/testing, human-centered design and the prototyping process.

**BUSINESS 101.1**

ITPG-GT 2108

van der Meer. 4 units.

This course is all about getting the levers of business to turn in your favor. This course is experiential - students work in teams to develop a concept from the generation of an idea to launch or market test. The course will facilitate and organize student teams of 3-4 to develop a concept from idea through market test over the course of the semester. The primary focus of the course is the work of developing your network capital - building connections with potential customers, partners, investors, and subject matter experts to help define opportunities that the concept is designed to solve, and early stage product development. A strong component of individual leadership development is built into the course for students to identify their core values and to work in teams to co-create a vision for their business concept.

**HACKING CONTEMPORARY POLITICAL RHETORIC**

ITPG-GT 2114

Moskowitz. 4 units.

We have come a long way from VHS tape decks. Today's media hackers have access to terabytes of captioned video, speech recognition, open data APIs, WebGL compositing, and HTML5 video in the browser—all hyper-linkable. In this class, set against the backdrop of Electron 2016, we will create new technologies and methods for remixing political video. In this course, students creatively engaged with the weirdest election in modern history, gained experience as media literacy educators, and developed historical and contemporary perspectives on how the media shapes elections. Students in the future will design new and better ways for people to understand and shape political discourse, building on and learning from tools developed by the ITP community—including Videogrep, Popcorn.js and Popcorn Maker, Hyperpad.io, and the Internet Archive’s TV News Archive.

**AVANT-GARDE PROcedural ART**

ITPG-GT 2118

Zerkou. 2 units.

This course is an introduction to using the strategies of Procedure and Instruction in visual, moving image, performance and sound art, existing as a mixture of making, reading, analysis and critique. Students look at the historical precedents to today’s practices that range from algorithmic art to socially engaged art, and their roots in the artistic revolts of avant-garde movements beginning in the early 20th century. These include Surrealism, Situationist International, Fluxus, Neo Dada, Conceptual Art, and Happenings. We examine the artistic motives and contexts for using these strategies, and students design and test their own new experiments using these techniques to create meaningful and responsive prototypes.

**DETOURING THE WEB**

ITPG-GT 2119

Lavigne. 2 units.

“Detourment” is the practice of “hijacking” cultural or artistic materials and reusing them to produce new works that both counter and explicate the original intent or ideology of the source material. In this course, students learn how to scrape massive quantities of material from the internet using Python, and then use that material to make satirical, critical and political projects. The class covers a variety of web scraping techniques, encouraging students to work with text, images and video. Students are expected to produce three projects using the Python programming language, and are assigned readings that cover the history of artistic “hijackings” as well as the history of satire. Each week we will cover a different web scraping technique, with production assignments relating to text, image and video.

**ELECTRONIC RITUALS, ORACLES AND FORTUNE-TELLING**

ITPG-GT 2120

Parrish. 2 units.

According to anthropologists Filip de Boeck and Rene Devisch, divination “constitutes a space in which cognitive structures are transformed and new relations are generated in and between the human body, the social body and the cosmos.” In this class, students learn the history of divination, engage in the practice of divination, and speculate on what forms divination might take in a world where the human body, the social body, and even the cosmos are digitally mediated. Starting with an understanding of ritual and folk culture, this course tracks the history of fortune-telling from the casting of lots to computer-generated randomness to the contemporary revival of Tarot; from reading entrails to astrology to data science; from glossolalia to surrealistic writing practices to the “ghost in the machine” of artificial intelligence.
tion space and asymmetries between physical and digital worlds, environmental semantics and multimodal and tangible interaction.

NATURE OF CODE (INTELLIGENCE AND LEARNING)
ITPG-GT 2123
Shiffman. 2 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 2 point course explores the latter half of The Nature of Code book in greater detail and with an eye towards expanding the content with recent developments in machine learning. The course begins by examining classic machine learning algorithms: genetic algorithms and classification techniques like nearest neighbor, bayesian classification, and decision trees. From there, students explore recent advances in deep learning neural networks in the context of creative projects at ITP. Processing and p5.js will be the starting point, but we’ll branch into other tools like python, node, web-inator and more when necessary.

NATURE OF CODE (ANIMATION AND PHYSICS)
ITPG-GT 2124
Shiffman. 2 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 class focuses on the programming strategies and techniques behind computer simulations of natural systems. Students explore topics ranging from basic mathematics and physics concepts to more advanced simulations of complex systems. Topics covered are the mathematics of vectors and trigonometry, how to build your own physics engine as well as use existing ones. The course ends with an exploration of autonomous agents and complex systems. Examples will be demonstrated in JavaScript using p5.js, but students are welcome to develop their work in the environment of their choice.

SOFT ROBOTS AND OTHER ENGINEERED SOFTNESS
ITPG-GT 2125
Law. 2 units.
Emergent technologies increasingly leverage the advantage of soft and flexible materials. Integrated soft systems, particularly soft actuators, apply to health and assistive tech, human-object integration, space and deep sea exploration, and more. This course covers concepts from soft innovation history, current state-of-the-art, sister disciplines of bio-inspired and hybrid (soft/hard) robotics paired with hands-on fabrication techniques (silicone casting in 3D printed molds, heat-sealed films, flexing). Students start with a short exploration of historical context and current state-of-the-art to prevent reinvention of the wheel. Additional domains will be introduced by pairing of high-level concepts to grow-on combined with achievable hands-on fabrication and evaluation techniques: Cable controlled force/Flex and bend cabled structures Pneumatics and inflatables/heat-sealed flat patterned prototypes, Embodied complexity/silicone casting in 3D printed molds, Hybrid robotics/Mini Tensegrity structures, Materials suitability/Swatching and collaborative or destructive testing. Final projects can be a soft/semi-flexible/hybrid design concept presented with context, materials swatches with justifications for choices, and physical or modeled proof-of-concept.

TANGIBLE INTERACTION WORKSHOP
ITPG-GT 2126
Igge. 2 units.
Tangible interfaces are interfaces that you touch. You control them with your hands, feet, and other body parts. Their shape, feel, and arrangement provide feedback. In this seven-week class, students build devices with tangible controls in order to better understand how we learn about and manipulate the world through our sense of touch. Discussion topics include physical interaction concepts such as expressive interfaces and utilitarian ones, real-time control vs. delayed control, and implicit vs. explicit interactions, programming and electronic techniques to sense state change, thresholds, peaks, and other signs of user action. The primary tools in this course are the microcontroller and common tangible controls: pushbuttons, switches, rotary encoders, rotary and slide potentiometers, force sensors, touch sensors and others. The class also covers on-device feedback through LEDs, speakers, and force-feedback actuators.

TWITTER BOT WORKSHOP
ITPG-GT 2127
Parish. 2 units.
Over the past decade, the “artbot” has emerged as an exciting new genre of artistic practice. Bots like @thinkpiecebot, @censusAmericans, and @tiny_star_field demonstrate that bots aren’t limited to being anodyne conversational agents—they can be incisive satisists, insightful reporters, even graffiti artists. This course guides students through the process (both conceptual and technical) of making bots—not just as interfaces, but as vehicles for rhetoric and expression in and of themselves. Diving deep into the affordances of Twitter as a software platform, students learn how to write computer programs that post tweets automatically, hold conversations, interact with other bots and make use of Twitter’s search functionality.

WHO OWNS DIGITAL SOCIAL MEMORY? WEB ARCHIVING AND ITS DISCONTENTS
ITPG-GT 2128
Course. 2 units.
This mixed studio/seminar focuses on ethics, aesthetics, and strategies for creating and re-performing narrative digital archives. In this mixed studio/seminar, students create and critique digital archives. While considering the role of web archives as a site for the elaboration of social memory and as a tool of state control, students explore case studies such as UbuWeb, Documenting the Now, Wikileaks, and the GeoCities archive, as well as projects by artists who compile, narrate, and/or interrogate the archive, including Guillermo Rosales, Dragan Espenschied and Olia Lialina, and Walid Raad.

XYZ
ITPG-GT 2129
Light. 2 units.
In this course students create robots that travel along the XYZ axes. These bots will draw, push, plant, and cut, and students gain an understanding of both the best practices of design and the anatomy of our machines by assembling existing CNC kits. The course will exploit robust off-the-shelf solutions for the X and Y, and re Invent the Z. There will be heavy focus on concept, mechatronics, and fabrication.

DESIGN FOR ACCESSIBILITY
ITPG-GT 2130
Kearney-Volpe. 3 units.
This course brings together students from NYU’s Interactive Telecommunications & Integrated Digital Media programs in
order to reimagine the exhibitions of the Cooper Hewitt, Smithsonian Design Museum for museum-goers with disabilities. Set in the Andrew Carnegie Mansion on the Upper East Side and part of the Smithsonian Institution, the Cooper Hewitt is the national museum of design for the United States, and has engaged with the NYU Ability Project on a research pilot to develop better strategies for accessibility. With multiple site visits, the Cooper Hewitt serves as both a client and playground for us to redesign without barriers to enjoying their collection. Students will learn and employ a human-centered approach to the development of an accessibility framework for the museum and reimagine their galleries, website, and API for a more inclusive museum-going experience.

BIODESIGNING THE FUTURE OF FOOD
ITPG-GT 2131
Bardin. 4 units.

Modern farming is built for monocultures with its large-scale machines dispersing synthetic fertilizers, pesticides and herbicides and the collateral destruction of biodiversity and seasonal harvesting. Permaculture is agricultural ecosystems intended to be sustainable and self-sufficient like the The Three Sisters Agriculture practice of Native Americans where three crops planted near each other are mutually beneficial by providing nitrogen or blocking sunlight or discouraging the growth of weeds. How can we design systems and hardware and software that addresses the individual needs of permaculture ecosystems at the scale of monocultures? How can we combine the ancient and analog practices of using biologicals (soil microbes, fungi, bio-pesticides) with sensor, light and robotic technologies to maximize our food yields without sacrificing taste and health benefits and not destroy our planet in the process? In this course, students look at speculative and ecosystem design, biotechnologies related to agriculture, top down and bottom up design and the scalability of these systems and practices. Students will work on small design-build projects that incorporate elements of contemporary technologies, current science and applicable methods of observation and analysis into centuries old practices of biodiversity and permaculture.

LIGHT AND INTERACTIVITY
ITPG-GT 2133
Igge. 4 units.

We use light in all aspects of our lives, yet we seldom notice it. Most of the time, that’s no accident. Lighting in everyday life, well-designed, doesn’t call attention to itself. Instead it draws focus to the subjects and activities which it supports. In this course, students learn how lighting design is used for utilitarian, expressive, and informational purposes. We’ll consider the intersection of lighting design and interaction design, paying attention to how people interact with light. Students then practice both analyzing lighting and describing its effects, in order to use it more effectively. On the technical side, the basics of the physics of light, its transmission and perception are covered. Class discussion is fixated upon sources of light, both current and historical. Students work with computerized control systems for lighting and modern light sources, and ultimately create a number of lighting designs for different purposes.

NETWORKED MEDIA
ITPG-GT 2134
Van Every. 4 units.

The network has become a fundamental medium for interactivity. It makes possible our interaction with machines, data, and, most importantly, other people. Though the base interaction it supports is simple, a client sends a request to a server, which replies; an incredible variety of systems can be and have been built on top of it. An equally impressive body of media theory has also arisen around its use. This hybrid theory and technology course is 50% project-driven technical work and 50% theory and discussion. The technical work utilizes JavaScript as both a client and server side programming language to build creative systems on the web. Technical topics will include server and client web frameworks, such as Express and Angular, HTML, CSS, templating, and databases. The theory portion of the course includes reading and discussion of past and current media theory texts that relate to the networks of today; included in this will be works by Marshal McLuhan, Wendy Chun, Lev Manovich, Philip Agre, Tiziana Terranova, and more. In short, this course is about developing full-stack web applications (such as anything from the beginnings of Google, YouTube, and Twitter to class registration systems and other purpose built system) as well as thinking, reading, and discussing the implications with a culture and media theory perspective.

RETHINKING PRODUCTION TOOLS
ITPG-GT 2135
Madien, Hebron. 4 units.

In recent years, we have seen a proliferation of new technologies and techniques in the media industry. This has had a profound impact on most content creators: Film directors are now challenged to think in more dimensions, sculptors need thorough knowledge about 3D scanning and printing, and designers are increasingly taking advantage of machine learning to design for complex systems. However, the tools we use to produce these new types of content are still modeled on manual processes that existed before the computer. This is a class dedicated to researching and developing new production tools for digital media. Over the semester, students work in groups to identify an aspect of this theme to work on, lay out a plan for execution, and follow this plan to success. Students are expected to create roles within their group, come up with user stories, develop feature sets, perform user testing to validate their assumptions, and create documentation that explains how to use their tools.

NEUROMACHINA
ITPG-GT 2136
Russonanno. 2 units.

This course is focused on the convergence of man and machine. Students analyze a variety of biosensing technologies, including but not limited to: brain sensors, muscle sensors, heart rate monitors, galvanic skin response devices, respiration sensors, neurostimulators, and eye trackers. The objective of this course is to explore what exists with regards to human-computer interface (HCI) devices, and to also push the field of HCI forward. The collision of design and technology integral to the progression of the relationship between humans and computing technologies. We cannot simply engineer solutions to humanity’s biggest challenges; we must also design intuitive, ergonomic, and socially responsible systems that improve the human experience. The human body is an ocean of electricity and data that we can both listen to and influence. This cybernetic dynamic—of input and output—will undoubtedly influence the evolution of our species.
This course is intended for anyone interested in using sensing technologies and movement to create interactive experiences. We are surrounded by interfaces where swipes and taps control elements on a screen. Less familiar are systems designed to compel us to move in new and unexpected ways. How do you make someone feel soft inside? How do you shake an entire room? How do you orchestrate duets between strangers? Every class, students move in order to push the boundaries of how they think they’re capable of moving while experimenting with computational methods for building interactions that excite our curiosity, engage our whole body and provide an outlet for expression through movement. We collectively evaluate the strengths and weaknesses of the various motion-tracking technologies, from “traditional computer vision” (blobs, contours, faces) to “new CV” (Kinect skeletons and 3D depth maps) to motion capture suits.

FAIRY TALES FOR THE 21ST CENTURY
ITPG-GT 2139
Petit. 2 units.
Throughout time, fairy tales, myths, and stories of magic have served as a way for both children and adults to make sense of the unpredictability of the world around them. How do these stories serve us today? How do new technologies allow us to present and reinterpret these tales so that they bring new meaning? Students work with stories of their choosing and are free to work with the medium of their choice, in addition to studying traditional book art structures and Virtual Reality.

TEACHING AS ART
ITPG-GT 2141
Choi. 2 units.
This course is for artists and creative practitioners who want to teach. Good teachers are also good students themselves. They transform their curiosity into knowledge and share their learning process with others. One can learn to become a better teacher by staying fearless about ‘not knowing’ something, embracing radically open ideas and connecting various expertise and knowledge. Teaching can be a form of artistic and creative practice in collaboration with a diverse community. Teachers can invent new forms of learning spaces such as Artist-run schools, Hackerspaces and Museums. In this class, students learn about applying artistic processes to teaching.

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.

VIDEO FOR NEW MEDIA
ITPG-GT 2256
Barcia-Colombo, Petit. 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 Usadora. 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!

THE WORLD, PIXEL BY PIXEL
ITPG-GT 2273
Rozin. 4 units.
This class focuses on the art of computer graphics and image processing. We explore the concepts of pixilation, image representation and granularity and the tension between reality and image. Students are introduced to the tools and techniques of creating dynamic and interactive computer images from scratch, manipulating and processing existing images and videos, compositing and transitioning multiple images, tracking and masking live video, compositing and manipulating live video as well as manipulating depth information from Kinect.

DESIGN EXPO
ITPG-GT 2274
Hechinger, Hodgson, Shirky. 4 units.
Students address a design challenge that is presented at the start of the term. Over the course of 1-4 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  
Dubuis. 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, Leace, Petit. 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 energy, 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  
Hachinger. 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 viewer 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 used to. How do people learn in public spaces? How do we know that they do? How can they make use of the new interactive technologies and not lose what’s special about them? The class is an exploration, observation and theory class with some design mixed in. Museum and exhibit visits are your primary assignments for the first half of the course—usually accompanied by a reading. You will also make some record of your visit (including a sketchbook, a diorama, reviews) There will be guest speakers from Museums and exhibit design firms, and several field trips. In
the second half of the course, you begin to imagine how you might reinvent a museum and develop a full-scale presentation of your own Cabinet of Wonders.

**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

Yedlin. 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.

**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 class 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

Hagen. 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, 3D and 3D CAD software, laser cutting, CNC routing, and 3D printing. No prior fabrication or design background is required for this course.

**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

Zarkov. 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 passersby 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 probe or even provoke the chosen fields of inquiry. The class is devoted to the question of how to initiate and investigate research and incorporate it intelligently and sensitively into your work. This class is about developing your own idiosyncratic and well-documented means of pulling threads, following leads, and becoming fearless about asking for help and others’ expertise. You become a temporary expert. Through hands-on practice, case studies, guest speakers from both art and science, and readings on ethnography, research, and
the idea of a public, we will explore method, documentation and presentation of your research, and the merits of both success and failure. Student work is divided into two 3-week research areas and one final 5-week research project. All topics will have historical, technological and social components to explore. Research includes ethnography, interviews, published papers, media, video, drawing, visiting archives, and at least three face-to-face meetings with strangers for each of the assignments. We will look at artist and designers whose work is based on research, and ones whose work IS the research (art in the form of lecture, field notes, tours, experiments, etc).

KINETIC DESIGN WORKSHOP-507 MOVEMENTS ITPG-GT 2549
Marcum. 1 unit.
145 years since the publication of one of the ultimate treatises about mechanical movements—Five Hundred and Seven Mechanical Movements by Henry T. Brown, we are going to revisit some of those 507 mechanical movements again, build physical motion models, and explore potential kinetic design implementations. This one point course will meet two times. 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 struggling to grasp technology, 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 many 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.

BRIDGING WORLDS: CONSTRUCTING THE IMMERSIVE SPACE ITPG-GT 2553
Jones. 4 units.
Architectural spaces shape our feelings of intimacy, security and privacy. They can be designed 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 backend, 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.
INTERACTIVE TELECOMMUNICATIONS 184

INTERACTIVE TELECOMMUNICATIONS 184

CODED FOR EMOTIONAL IMPACT
ITPG-GT 2559
Yin. 4 units.

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 on 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.

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 on 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 emerging 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
Igoe. 4 units.

The World Wide Web no longer stops at the edge of your screen. When it comes to products, if 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 takes 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
Kazmula, Van Every. 4 units.
New technologies such as Voice over IP, and open source telephony applications such as Asterisk, have opened the door for the development of interactive applications that use telephony for its traditional purpose — voice communications. This course explores the use of the telephone in interactive art, performance, social networking, and multimedia applications. Asterisk and low cost VoIP service are used to develop applications that can work over both telephone networks and the internet. Topics include: 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
Forsyth. 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 tightly 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, financial activity, and investing platforms. We will consider the future of work, financial activism, and 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

Mokowitz. 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 visceration 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 indelibly 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

Nasser. 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

Knoules, 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 implemeny 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
Rafter. 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.

READYMADES
ITPG-GT 2597
Barcia-Colomb. 4 units.
This course is about taking old things and making them new. Loosely based on the tradition of Marcel Duchamp’s “Ready-mades,” students will re-imagine old technological devices and antiques as new media installations or art objects in the form of scientific, ethnographic, artistic and historic relics. By embedding new technology (sensors, micro-controllers and small projectors) into found objects, students will explore a combination of anthropology and new-media storytelling. Can we create interactive art devices that tell a human story? How do we maintain artistic control while building artwork that requires human interaction? How can we re-appropriate found objects in a meaningful way to create new-media installations? This is a production heavy four-credit course taught in Max/Msp/Jitter and focused on making museum ready interactive durable installations. Possible projects include: time traveling typewriters, boomboxes from mars, ghost phones and musical bicycles. Pre-requisites include a flair for the absurd...and soldering.

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 crowdsourcing 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 Crowdsourcing 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 CUSP 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 behavior or even unwittingly capture 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**

ITP-GT 2605  
Wirijadjaja. 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 uncushioned 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**

ITP-GT 2607  
Zarkou. 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, Dale 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**

ITP-GT 2611  
Protzel. 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, PaperJs, 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**

ITP-GT 2163  
Huehninger. 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**

ITP-GT 2165  
Huehninger. 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**

ITP-GT 2617  
Johnson, Piantella, Reed-Sanchez. 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**

ITP-GT 2619  
Wirijadjaja. 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**

ITP-GT 2621  
Papanikolas. 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 get 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 front-end 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
Maenchen. 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 microclimate 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, pollinatated 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 terroir 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
ITP-GT 2632
Shirky. 4 units.
Although a lot has been written about user-generated content in the last few years, it often has that “I know it when I see it” quality, rather than being crisply defined. When we ask “What is user-generated content?”, one of the surprising answers is that the literal definition of the term is useless. If you open a copy of Word and create a file, it isn’t “user-generated content.” If Stephen King opens Word and writes a book, that isn’t it either. Somehow your local file doesn’t count, while it isn’t a surprise that Mr. King’s novel finds readers. When we talk about user-generated content, and indeed user-generated anything, we are actually talking about a theory of social relations—user-generated content can’t be done by professionals and must have an audience. This course looks at both examples and theories of user-generated content, including blogging, wikis, online photos and video, and even user-generated editorial judgment and categorization systems.

HAUNTED HOUSE
ITP-GT 2635
Barcia-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, microcontroller 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
ITP-GT 2637
Licht. 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
ITP-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 mapmaking, 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 dialog. 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
ITP-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
ITP-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 theories including incentive–based design, gamification and social influence. We will review case studies on how these techniques have been used to effectively affect behavior. After researching theories on behavior motivation each student will identify a problem or issue that they hope to influence. Students will document the problem, develop a concept to influence the behavior associated with that problem and prototype (or build) their solution. They will test their solution and draw conclusions from the experiment. Projects can attempt to influence social change at a large, social scale or at a personal level. The unifying theme behind the projects will be that they intend to inspire positive change. The goal of the course is to provide students with a sold understanding of the potential technology provides to motivate and affect change in behavior. Students will develop projects that aim to influence behavior.

SOCIAL DATA ANALYSIS
ITP-GT 2649
Lotan. 4 units.
Data are created and collected all around us, trails left from our interactions in social networks, accessible through streams, feeds, APIs and data-stores. A useful way to make sense of these tangle of connections, posts and interactions is by looking at it through the lens of network graphs. Network graphs are mathematical structures used to model relations between objects, and are incredibly help-
ful when working with social data. In this class we will get familiar with tools, methods and data-streams that come in handy when analyzing information from social networks. We will be using python scripts to access data from APIs of services such as Twitter and Instagram, learn about various types of data-bases which we will come in handy when aggregating our data, and finally work on ways to make sense of it. We will touch on topics such as natural language processing, classification, authority ranking and clustering, and will use a number of open source tools, including Gephi. Throughout the semester there will be a mix of individual and group projects. We will predomi-
nantly be using the Python programming language to access, index and manipulate data. A number of Code Academy Python tutorials will be assigned as a pre-requisite for those with little to no Python experience.

THE CODE OF MUSIC
ITPG-GT 2653
Pereira Hors. 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 interest to artists and scientists. Writers such as Marcel Proust and Walter Benjamin explored memory mechanism through narrative and metaphor. Freud, originally trained as a neurologist, developed foundation for modern psychoanalysis. Neuropsychology means brain’s ability to change and adapt as a result of experience. Plasticity in synapses is the core mechanism that enable 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 simultane-
ously. Recognition of Cybernetics and Artificial Intelligence, and sometimes its misunderstanding, continues 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 explo-
ation 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 presenta-
tion. 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 tech-
ology. We will investigate ways that technology can be used to augment, sub-
vert, 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, perfor-
man ce art, psychology and pop culture. Technologies explored will include computer vision (face/body/eye tracking with openFrameworks), data representa-
tion 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 tech-
nologies, and possibilities for richer interactions. Different tactics for inter-
v ention 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 proce-
dural analysis and generation of text-based data. We’ll explore topics ranging from evaluating text according to its sta-
tistical 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 inter-
acted with online. There will be weekly homework assignments as well as a final project.

FLYING ROBOTIC JOURNALISM
ITPG-GT 2667
Moskovitz. 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 lev-
eling of the playing field. Yet even the cheapest quadcopter can threaten evis-
ceration or fatality, and unmanned flight is a legal minefield. With all this uncer-
tainty, what are the prospects for drone journalism in the US and globally? In this class, learn about the law, technol-
ogy, and practice of drone journalism. You’ll meet pioneers of the field, develop conceptual understanding by program-
ming toy drones, and finally conceive & pilot a modest drone journalism mission.

SOLVING PUBLIC PROBLEMS WITH TECHNOLOGY
ITPG-GT 2669
Novick. 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
ITP-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
ITP-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
ITP-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, and query. 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
ITP-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
ITP-GT 2683
Behn. 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?
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 cohabitation 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 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 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 how they directly impact living things including ourselves and especially our food.

**MECHANISMS: IF IT MOVES IT BREAKS**
ITPG-GT 2687
Beeman, von 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

**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.

**NETWORKED SENSORS FOR DEVELOPMENT**
ITPG-GT 2691
Plantella. 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. Pcamp and basic programming skills are required.

**NOTHING: CREATING ILLUSIONS**
ITPG-GT 2693
Lazarou. 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
Follow 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 generation (morkov 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
Trefry. 4 units.
Making games for kids ain’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.

**COLLECTIVE NARRATIVE**  
**ITP-GT 2706**  
*Petit. 2 units.*  
This two-point workshop is centered on the examination and creation of collective storytelling environments. Students examine a wide-range of storytelling spaces including participatory and user-generated environments, site-specific works, community based arts practices, and transmedia storytelling. Weekly assignments, field trips, and student presentations.

**DIGITAL FABRICATION FOR ARCADE CABINET DESIGN**  
**ITP-GT 2707**  
*Kleback. 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 all showcasing 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**  
**ITP-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 perform-

ance 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**  
**ITP-GT 2713**  
*Manu. 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 softwares 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 include 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 compositions, interactive performances, collaborative jamming platforms, and interactive music boxes. The format of the course will balance discussion, instruction and jamming. Topics will include exploring the spectrum of interactive music from playback to full-fledged instruments as well as relevant artistic questions such as “how much control should composers give to their players/listeners”. Students will be exposed to prior-art interactivities in contemporary music, game pieces, and video game music. The technical part of the course will focus on Javascript, Web Audio (an HTML5 specification for audio synthesis, processing and playback) and Tone.js. Javascript is well suited for the course both for its ease-of-use and its ability to create multiplayer, mobile, location-based and click-based applications, among many other possibilities. Additionally, the browser provides a built-in means of distributing musical works.
MAKING SENSE OF WEARABLES  
ITPG-GT 2715  
_Papadopoulos_. 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 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  
_Zurkow_. 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
Ducato. 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
Chasen. 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 message 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 tool-making 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, multiparadigm 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.

TESTING TOMORROW: 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-conceptualization of the ideas generated. The class will research new tools and methods for generating speculative concepts with the intention to suggest development 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 guideposts, shape design discussions and ultimately evaluate those developments and influence our collective futures.

PROJECT DEVELOPMENT STUDIO (INSTALLATION ART)
ITPG-GT 2742
Zarkow. 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.

DESIGNING FOR SENIORS IN THE INFORMATION AGE
ITPG-GT 2743
Boxenbaum. 2 units.

Design is a field which occupies itself with the hypothetical questions of ‘what if?’ and ‘what could be?’. In any design process we are presented with dozens or hundreds of questions along the way. Like in a geometric proof, each decision we make will have an effect on subsequent questions and answers. How and why we make these decisions will determine whether a design will succeed or fail. This course teaches research, analytical, and design techniques which help designers identify critical opportunities and make informed and defensible design decisions which will stand up to the scrutiny of clients and resonate with end users. Students focus on identifying opportunities to create physical and technological design solutions which will help seniors and Baby Boomers remain relevant and integrated in mainstream society and extend the quality of their lives.

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, hinting 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, 5 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 gam-
ified? 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 experience 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
Zurbow. 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 (chimeras) created and what do they mean? How do we understand our places as subjects in a landscape or a datascape? How can anthropomorphized 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 introduction texts on character development, and generally an emphasis on literary, philosophical, and natural history texts, including Jorge Luis Borges, John Berger, Giorgio Agamben, Donna Haraway, Rebecca Solnit, Steve Baker, Deleuze, and Guattari. Assignments include studio work and readings. There is more emphasis on the development and analysis of ideas, and less emphasis on particular media or forms. Students make several short projects, backed up by readings and research into precedent art works. There is a final project. Class is a combination of studio critique, responses to art works, readings, 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
Kraley. 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 500? 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/imagined 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 keyboards 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.

HARDWIRED FOR STORIES OUT LOUD: WHY STORIES MATTER
ITPG-GT 2755
Udoji. 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
Renfer, 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.)

DOING GOOD IS GOOD BUSINESS
ITPG-GT 2758
Shirky, Piantella. 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 Mepempepe.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, toward 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

Semester: 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 3 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

Semester: 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, Elijah 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 Alys, 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, Oddbille, Loca: Set to Discoverable, Following the Man in the Crowd, Mobile Feelings, and others.

DESIGNING PARTICIPATION IN THE NETWORKED ECONOMY

ITPG-GT 2763

Semester: 4 units.

Barry, Wetzal. 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 how 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 techniques 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 at recent VR projects. The class will cover 3 broad conceptual themes, which will give focus to the projects. The themes are recontextualization, symbolism, and mythology. Some techniques that we will explore are 2D media in a 3D space, 3D world building, VR GUI, and external networked interfaces. Our primary tool will be Unity3D. Unity allows us to combine a variety of media—images, audio, 3D models, and programming—into a single real-time VR experience. Although VR creation has never been easier, there will be a learning curve...
for most students. Be prepared to spend time outside of class learning new skills. Because of the diversity of skills required, students are encouraged to collaborate. Success in the class is based on weekly assignments, a midterm project, and a final project. Class participation and discussion are also required. No previous knowledge of Unity3D is necessary, but students should be motivated to explore and learn on their own. Ideally, students will have completed either one animation class, or one post-ICM programming class.

HEMOMADE HARDWARE
ITPG-GT 2767
Sigler. 4 units.
Hardware is not hard, and rapidly prototyping circuit boards is easier than ever with new tools at ITP. This class is about artists and designers taking control of their hardware, and exploring the potential of embedding their projects into the world around them. We will begin with a study of popular microcontrollers, how they work, how they’re made, and how we program them. We will then dive into how printed circuit boards (PCBs) are made at ITP, through hands-on experience with each machine and process on the floor. Some tools include micro-milling machines, surface mount parts (SMD), and Eagle CAD. We will then touch upon some new problems and opportunities that arise when making and designing embedded things. These include designing and ordering parts, low-power and energy harvesting, and incorporating sensors and radios in a design. The first half of the course will include small weekly projects to help teach the process. Classes will be split equally between lecture and workshop, either in the classroom or with the equipment. Students will finish a midterm project around Spring break, and a final project of their choosing at the end of the semester. Introduction to Physical Computing is a prerequisite.

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 in 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, Latain. 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.

BODIES IN MOTION
ITPG-GT 2773
Bryant, Molina. 4 units
This course provides an introduction to the concepts of motion capture and the motion capture production pipeline to perform and record 3D animations for film and video games as well as stream for live performances. Students will learn all of the tools for tracking props and performers using MAGNET’s cutting edge motion capture studio. Students will also develop concepts around the technology and integrate their data into 3D computer graphics along with keyframe and procedural animation and custom 3D assets to build final projects using the Unreal game engine.

PRODUCT AUTOPTSY
ITPG-GT 2775
Bonanni. 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.

READING AND WRITING ELECTRONIC TEXT
ITPG-GT 2778
Parrish. 4 units
This course introduces the Python programming language as a tool for reading and writing digital text. This course is specifically geared to serve as a general-purpose introduction to programming in Python, but will be of special interest to students interested in poetics, language, creative writing and text analysis. Weekly programming exercises work
toward a midterm project and culminate in a final project. Poetics topics covered include: character encodings (and other technical issues); cut-up and re-mixed texts; the algorithmic nature of poetic form (proposing poetic forms, generating text that conforms to poetic forms); transcoding/transcription (from/to text); generative algorithms: n-gram analysis, context-free grammars; performing digital writing. Programming topics covered include: object-oriented programming; functional programming (list comprehensions, recursion); getting data from the web; displaying data on the web; parsing data formats (e.g., markup languages); and text visualization with Processing. Prerequisites: Introduction to Computational Media or equivalent programming experience.

THE STRATOSPHERE OF SURVEILLANCE
ITPG-GT 2779
Harvey. 4 units
Mass surveillance is a vast yet largely invisible infrastructure that enmeshes our cities, workplaces, homes, borders, and even our social interactions. From the databases that store our most personal media to the satellites that peer down from space, this class explores the stratosphere of surveillance technologies that are reshaping the world order. This class begins by inverting Bentham’s architecture of the Panopticon and placing the individual at the center. From here we will look outward at the myriad ways of being seen, analyzed, and tracked through real world examples and demonstrations of both lo-fi and advanced surveillance techniques. Technologies covered include biometrics (face, iris, fingerprint, and gait); online tracking (cookies, browser fingerprinting, network analysis, and packet sniffing); 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
BRANDED 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.

ART STRATEGIES
ITPG-GT 2785
Zurkowski. 4 units.
This class is an introduction to the diverse practices gathered under the category “Visual Art.” This world of visual art includes sound installation and performance, and happens not only in galleries and museums, but also on streets, parks, rivers, in nail salons and rowboats. “Art Strategies” connects your studio practice with a survey class. In the spirit of “borrowing” or trying on, you may find newly resonant connections between your desire for expression, and an introduction to the practices and theoretical contexts of established artists. This 12-week course covers 6 art strategies, combining research with bi-weekly assignments. This class is rich in individualized resources and critique, and provides a topical survey of artists working in diverse ways. Students are conscious of the ways in which these practices integrate and challenge the uses of technology, and also briefly address funding models, presentation, and contexts.

MEDIATED INTIMACY:
CLOSENESS AND DISTANCE
ITPG-GT 2799
Stark. 4 units
The experience of intimacy across distances is at least as old as the technology of the letter. Since then, every new technology of connection produces new ways of initiating, enriching and sustaining intimacy. These new developments are often perceived simultaneously as creating distance and bridging distance. Because the invention of technologies of intimacy is a perennial pursuit at ITP, the goal of the class is to enrich students’ ability to create meaningful and successful projects related to intimacy. Students gain a studied and nuanced understanding of the idea of intimacy and the physical and emotional experiences associated with it— as well as examining how existing and cutting-edge technologies work to connect intimates across the physical and metaphorical distances they routinely experience in everyday life. The first section of the course is devoted to studying intimacy, bonding, attachment, longing and desire from a variety of perspectives. These include psychology and psychoanalysis—e.g.: Freud, Erich Fromm, Lacan, Kristeva, John Bowlby on attachment, Jessica Benjamin on bonding, Donald Winnicott on intersubjectivity; recent neuroscience, neurochemistry, and evolutionary biology related to intimacy and bonding; and recent psychological work specifically regarding intimacy and the internet. The second section of the course focuses on current art and technology projects—along with commercial ventures—that explore mediated intimacy across distances (the examples are legion). We scrutinize these projects to understand what they do right and what they do wrong. And we investigate the language and syntax of mediated intimacy, including attempts to incorporate each of (or combinations of) the human senses into devices of connectedness. In seeking to articulate what makes a meaningful mediated experience of intimacy, the course also looks at a group of edge cases—for example, personal performances in public (from web-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-point 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 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.

BLUETOOTH LE
ITPG-GT 2789
Coleman. 2 units.
Bluetooth is a short range wireless technology for connecting devices. Applications on phones, tablets, or laptops can discover and connect to these Bluetooth devices without any configuration. The goal of this course is for students to understand Bluetooth concepts, learn to create Bluetooth peripherals, and build Bluetooth applications. The class will introduce the low energy features of Bluetooth, explain the Bluetooth attribute protocol, and teach the design of Bluetooth services. Students learn to build Bluetooth peripherals using Arduino, and build iOS or Android applications to connect to these peripherals.

100 DAYS OF MAKING
ITPG-GT 2793
Dillon. 2 units.
Iteration and its impact on your creative process is the theme of this class. The format of the course turns its head on the traditional class structure and instead of focusing on syllabus that builds to a final project, the course is focused on a daily, iterative practice. Students identify a theme, idea or topic they would like to explore over the course of 100 days and must commit to making or producing a variation on that idea every day for 100 days. Students who enroll must commit to producing and documenting physical evidence of their efforts. Projects can focus on building, writing, drawing, programming, photographing, designing, composing or any creative expression. In parallel to the making, in-class lectures examine the work of artists who’s work has been defined by iteration and discuss the role of discipline and routine in the creative process.

EVERYTHING IS SPATIAL: DATA AND DIGITAL MAPPING
ITPG-GT 2801
Onuoha. 2 units.
Digital technologies have created new opportunities and resources for mapping, cartography, and geolocation-based visual investigation. It has also brought the need to consider issues concerning power, representation, and space. In this seven-week course, students are introduced to GIS (geographical information system) basics and learn the practical realities of working with spatial data using digital mapping tools and technologies like mapshader, Leaflet.js, TileMill, MapBox, and d3.js. Special attention is paid to working with different types of data (specifically geodata) formats.

UNDERSTANDING NETWORKS
ITPG-GT 2808
Igoe. 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/RESTian model exercise

DEVELOPMENT IN THE PUBLIC INTEREST
ITPG-GT 2809
Holmes. 2 units.
This course will be production-heavy, and incorporate two fundamental principles: human-centered, collaborative design focus, and development in the open. Over the course of the semester, students team up with people who work in high-octane environments (journalists, human rights defenders, help watch-ers, whistleblowers, and documentary filmmakers) to build technical solutions for the public interest. Students are presented with a unique set of design challenges directly from domain experts, and respond with hardware and software solutions specially-honed to meet the client’s need. This requires a lot of listening on the student’s part: learning to understand the adversaries, threat models, and operational challenges frontline workers face daily.
HACKING THE BROWSER
ITPG-GT 2811
Forsyth. 2 units.
Web browsers were originally only used for displaying web pages, but over the years they have become supercharged all-powerful web execution machines. In this course, students explore using experimental new browser capabilities and HTML5 APIs to build small web projects that augment and subvert the traditional browsing experience. We'll cover the mechanics of bookmarklets and Chrome extensions. Each week students study a different browser API or Chrome extension capability. APIs that will be covered may include: Battery Status, Geolocation, full-screen-mode, notifications, accelerometer usage, video camera access, speech recognition and text-to-speech. Class workshops include projects such as building one's own ad blocker, programmatically replacing text and images on a website, and making sites that respond to external events.

STORYTELLING WITH NON-LINEAR VIDEO
ITPG-GT 2815
Benari. 2 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 fully adapted to the medium. So - how is non-linear video shaping the future of digital storytelling? This 6-week workshop combines filmmaking and classic storytelling with gaming mechanics and interface design. The class introduces the depths of non-linear video and allows students to create their own interactive experience. The focus is on what makes a good story in an interactive narrative environment. During the course of the semester, students work in teams to produce a short interactive video experience. Weekly lessons will mimic their project creation process - providing tools and knowledge for creative ideation, scripting, film production, and product integration.

WILDLIFE OBSERVATION TOOLS: INTERACTION IN THE WILD
ITPG-GT 2824
Igoe. 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.

DIRECTING VIRTUAL REALITY
ITPG-GT 2831
Rothberg, Dysinger. 4 units.
When the Steadicam was invented, it was revolutionary technology, because it was a way to move a camera without laying track. But when Kubrick and the cinematographer who invented it, Garret Brown, got together on The Shining, it began to have a language and a meaning all its own. In this class, Grad Film directing and cinematography students and ITP students will look at Virtual Reality and experiment with VR storytelling techniques with the goal of a final collaborative project using a methodology of the teams choice or invention.

LIVE EXPERIMENTAL INTERACTIVE TELEVISION
ITPG-GT 2840
Van Every. 4 units
What happens when interactive technology is used live by hundreds or even thousands of individuals simultaneously? How do you create engaging and interactive content through television which is traditionally a passive, lean back medium? Through this class, we explore those questions by developing live television shows. In the first part of the semester we do a series of experiments using emerging technology for audience interaction with live broadcast content: sms, chat, phone calls, video conferencing, networked objects and the like. Particular attention is paid to how these technologies may be used in the context of a live show with a large audience. The second portion of the semester is centered around the development of a live program from concept to broadcast and beyond. Students work in small groups to develop and produce a live broadcast television show.

PROGRAMMING DESIGN SYSTEMS
ITPG-GT 2843
Maiden. 4 units.
Until recently, the term Graphic Designer was used to describe artists firmly rooted in the fine arts. However, as design products are becoming increasingly dynamic, the field of design is changing too. In this course, students explore the field of graphic design through code. Class time is divided between exploring design topics like colors, grids and typefaces, and applying these towards computational topics like randomization, repetition and generative form. A significant part of the class will be devoted to understanding systems as an important part of our design history.

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, per-
INTERACTIVE TELECOMMUNICATIONS 206

bers? How can you interact with stories trailers, tents and an army of crew over several city blocks with trucks and Have you ever seen a movie set take O’Sullivan. 2 units.

OPEN SOURCE CINEMA ITPG-GT 2865 O’Sullivan. 2 units

 Have you ever seen a movie set take over several city blocks with trucks and trailers, tents and an army of crew members? How can you interact with stories made that way? Stories told with motion pictures are the strongest tool for change in our culture and need to be in the hands of more people. Tools like panoramic video might save the need to shoot on location by allowing directors to later change their shot angles. In this course, students study how depth cameras like the Kinect can separate foreground elements like people and props from a scene so they can be rearranged or substituted. New scanning technology has made it easier creating 3D models instead of more immutable images and new abilities to real-time render those models is finding its way into small inexpensive devices. Students look at how story plots and sequences might be templated into reusable formulas for no experts to find dramatic arcs. Most importantly, students learn how these new elements are usefully addressable to be shared and compared in a way that pixels are not.

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 constrains 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 Petit, Isa. 2 units

This two-unit workshop covers the basics of paper engineering techniques (including folds (symmetrical, asymmet-
not strictly necessary. However, students without prior C++ experience should expect to spend some extra time acclimating to the environment.

**PUPPETS AND PERFORMING OBJECTS**

**ITP-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**

**ITP-GT 2922**

*Knupoff. 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**

**ITP-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 ITP-GT 2002 Comm Lab: Animation or equivalent knowledge in basic animation and video production.

**COMICS**

**ITP-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**

**ITP-GT 2933**

*Cheung, Leinweber. 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 ashtray 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**

**ITP-GT 2940**

*Hayo. 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 manipulate ingredients, 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**

**ITP-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
RENATURED
ITPG-GT 2974
Zarkow. 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 consciousness, 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
Barcza-Columbo. 2 units
In New York City, every storefront window has the possibility to tell a story, spark a conversation or inspire an interaction. This 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 2938
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 course, we will examine the current state-of-the art in mobile technology and smart devices. We will 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 world-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
Working in small groups, you will select exhibition design through practice. You will explore the craft of interactive and economic characteristics of digital data and networks. 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 unifying old and new industries—newspapers, music publishing, moviemaking—faster than new systems can be put in place. The result is chaos and experimentation as new ways of participating in the previously sparse media landscape are appearing everywhere. This course covers the history and economics of the previous media landscape, the design of digital networks that upend those historical systems, and new modes of participation from weblogs and wikis and Twitter to fan fiction and lolcats. The course centers on readings and field observation, with three papers due during the course of the term.

**INTERNSHIP**

ITPG-GT 2100, 2101
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, Greer, Hechinger, Papadopoulos, Riley, Schrock, 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, 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, AI, 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.
B.F.A. DEGREE IN GAME DESIGN

The BFA in Game Design is a well-rounded, interdisciplinary degree that includes coursework in game studies, game design and game development, as well as the option to specialize in game programming, visual or audio design, and the business of games and rounded out with a strong liberal arts foundation. Students begin their freshman year with hands-on introductory courses in the core areas. During the sophomore and junior years students have the opportunity to advance their coursework or to specialize in a production area. During the final year, in addition to other advanced-level courses, each student will complete a senior capstone project. A Game Design BFA Capstone can take a variety of forms, from an individual or group game to a game-related research paper or exhibition.

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 tabletop 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

Admission to both the BFA and MFA programs is based on potential creative ability as evidenced through a creative portfolio. The portfolio does not require game-related projects, but must demonstrate talent and experience in one or more disciplines relevant to games. Applicants may submit visual samples, audio, creative writing, film, photography, digital or non-digital games, and more. The standard for admission is competitive; the strongest portfolios will demonstrate a passion and talent for creating interesting, expressive, and personal work.

BFA applicants will submit one creative project and answer five short-answer questions related to their interest in the field. BFA applicants must also meet NYU’s Admission standards which may be found beginning on page 225. MFA applicants will submit two creative projects, a critical game analysis and a detailed personal statement. For a description of the creative portfolio requirements please visit our website at www.gamcenter.nyu.edu.

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 247 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 249.

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

Matthew Boch
Associate Arts Professor
B.A., Harvard University

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

Robert Yang
Assistant Arts Professor
M.F.A., Parsons School of Design

Eric Zimmerman
Arts Professor
M.F.A., Ohio State University

P A R T- T I M E F A C U L T Y
Kaho Abe
Owen Bell
Mattie Brice
Stephen Clark

Christen Clifford
Brian Crecente
Gabe Cuzzillo
Josh Debonis
Geoff Engelstein
Misha Favorov
Simon Ferrari
Aaron Freedman
Jesse Fuchs
Diego Garcia
Chris Makris
Dylan McKenzie
Toni Pizza
Christopher Plante
Karina Popp
Mattia Romeo
Winnie Song
Alec Thomson
Matthew Weisse

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.

AMERICAN COMPUTER GAMES OF THE 1980S
GAMES-UT 104
4 units
This survey course covers a selection of the computer games that were produced and played in the United States in the 1980s. While developers often started out in their bedrooms mailing out individual disks in ziplock bags, development and publishing companies sprang up from their early success; when the console game industry of the early 80s crashed in 1983, the relatively high-end computer game market continued to innovate and sometimes even greatly prosper, albeit with a more narrowly targeted idea of its customers. The most popular games of the era retailed for an average of $30-$40 (around $70-$90 in today’s money), often with stylish, lush presentation (thick manuals, cloth maps, scenesetting “feelies”) that often doubled as a physical form of copy protection. Cultivating an aura of expense and quality allowed American game designers to project pop personas, explore new ways of creating meaning via play, and add genuine depth to game worlds.

The political, cultural, and technological context of the United States in the 1980s provides a lens to analyze a corpus of games that, while often forgotten in contemporary American games culture, has imposed a powerful influence over our practices, and remains a rich ore of quirky ideas and neverexplored byways to mine. The course encourages students to play games critically, to understand different game design strategies as well as the technological constraints that often led to them, and to develop an understanding of the ways in which
European, Japanese and American games diverged through the 1980s. While the primary focus of the course is computer—as opposed to console or arcade—games, the latter will also be discussed to a extent; partly because they provide an effective counterpoint to what was going on in home computers, but also because there are more than enough interesting obscurities and touchstones for any game designer to at least be passingly aware of.

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.

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.

INTERMEDIATE GAME STUDIES
GAMES-UT 111
4 units
Intermediate Game Studies provides students with an overview of the different methodological approaches used in game studies, in order to lay the foundations for advanced work in games research. Given the interdisciplinarity of the field, each section of the class will deal with the main areas of research that are included in games, from the humanities, to social sciences and computer science. Each section will analyze the approach of pre-existing research, alongside readings that will allow students to understand and critique how they followed specific methods.

TACKLING REPRESENTATION IN GAMES
GAMES-UT 112
4 units
Identity and representation are two of the most pressing and complex issues for contemporary video games, that without recognizing them an artist or critic would be missing a large part of how games are important in culture. With growing art and activist communities, video games are diversifying and grappling with a wide range of topics rarely seen before in the genre, and with it a greater need for informed perspectives on the topic of how marginalized people are depicted in media. This course discusses foundational theories of identity and encourages students to contribute their own ideas towards the design and interpretation of representation in games.

ADVANCED TOPICS IN GAME STUDIES
GAMES-UT 115
4 units
Advanced Topics in Game Studies is a research-focused course that examines methodological and foundational issues in the study of video games and explores issues relevant to current topics in video game culture, design, or theory. The class is structured as a seminar, with an emphasis on discussion and debate. Students are expected 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.

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. Over 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.

INTERMEDIATE GAME DEVELOPMENT
GAMES-UT 121
This course reflects the various skills and disciplines that are brought together in modern game development: game design, programming, asset creation, and critical analysis. Classroom lectures and lab time will allow students to bring these different educational vectors together into a coherent whole; the workshop will be organized around a single, long-term, hands-on, game creation project. At the completion of this course, the student will be able to:
1) Describe typical work practice in game development.
2) Demonstrate competency through actual implementation of code and assets.
3) Work with a game engine, and understand the basics of how to build a game in the engine.

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.

GAME DEVELOPMENT: SOLO STUDIO
GAMES-UT 123
4 units
Game Development: Solo Studio focuses on the development of a single digital game. Students will work alone over the course of the semester to brainstorm, prototype, and develop a single digital game for web browsers. The philosophy of the class is learning through doing, and students will spend the bulk of their time through the semester working on the design, code, art and sound of their game, guided by feedback from instructors and students. At the end of the semester, each student will have produced a finished, releasable digital game.

The course meets twice per week. The lecture meeting will be used for training in the game engine, discussion and critique, along with some structured exercises and visits from external critics.

The lab focuses on solo work time, including some one-on-one meetings with the TA and the instructor. Students should expect to put in 10 hours of work per week outside of these meetings.

BROWSER GAME STUDIO
GAMES-UT 125
4 units
Recent developments in web standards technology have begun a second wave of innovation in the space of browser games. The open web is the most accessible publishing platform in history, and browser games inherently focus on free-access business models, which makes
browser games the most accessible, democratized form of game development. This class is about learning to understand harness that creative form, developing games for the broadest possible audience, that can disseminate themselves in the most rapid, viral of ways. Students will learn technical aspects of developing games for the web, but also focus on gaining a deep understanding of what kind of games are made possible by the platform.

Unlike most of the studio classes in the Game Center, this class culminates in the publication of student projects to the open web, either on department servers or on the students’ own servers. Like nearly all of the most popular browser games in the history of the medium, the games will be developed by one person working alone, producing systems, code, visual and sound design for the game.

The course meets twice per week. The lecture meeting will be used for training in the game engine, discussion and critique, along with some structured exercises and facilitated interviews with successful developers of browser games. The lab focuses on solo work time, including some one-on-one meetings with the TA and the instructor. Students should expect to put in 10 hours of work per week outside of these meetings.

**PROCEDURAL GENERATION FOR GAMES**

**GAMES-UT 126**

*4 units*

“Procedural generation” describes the broad category of techniques by which elements of digital games that have traditionally been designed by hand (e.g. levels, characters, puzzles, and narrative) can be designed by automated processes. In recent years, these techniques have been a major topic of interest for computer science research as well as a core design component of many commercially successful games. The course will teach students to understand and implement these techniques, and explore how to best combine procedural generation techniques with good design practice to produce interesting and novel experiences (rather than just using procedural generation techniques for technical curiosity). Emphasis is also placed on how procedural generation can uniquely harness the affordances of computers for designing games. The course is fundamentally practical. While students will study existing games and techniques, they will also produce games of their own across the three assignments.

**ACTION GAME STUDIO**

**GAMES-UT 127**

*4 units*

The goal of this class to develop an understanding of the unique design considerations that apply to action games and action systems, and to cultivate an appreciation and understanding of the minutiae that differentiate and characterize action mechanics in a wide variety of games. To accomplish this the class starts with alternating weeks of detailed critical play and the production of prototypes built in response to these games. In the final six weeks of the semester, students move on to the production of a more substantial action game, culminating in a final game which should demonstrate intentional use of the concepts and techniques discussed in class.

There are a large number of games to play in this class, but we will not be aiming to play them to completion; rather, we will focus in detail on the action mechanics, playing and replaying short segments of the games to understand how they are constructed.

**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 elementals 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.

**ADVANCED GAME DESIGN**

**GAMES-UT 152**

*4 units*

Advanced Game Design is a one-semester course that builds directly on the class Intermediate Game Design. Like the intermediate course, the focus in the class is the actual creation of several non-digital games. However, Advanced Game Design 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-digital design, the course will address the application of ideas and procedures to digital games.

**INTRO TO NARRATIVE DESIGN**

**GAMES-UT 161**

*4 units*

Narrative Design is an advanced game design course where students learn a variety of strategies to bring together game design and storytelling, both in table-top and digital games. Every assignment covers a different challenge when it comes to integrating systems design with storytelling. Students will also learn some of the basics of storytelling, such as character development, dramatic action, generating conflict, and world-building.

**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.
INTERMEDIATE PROGRAMMING FOR GAMES
GAMES-UT 181
4 units
Intermediate Programming for Games is an undergraduate level course aimed at taking students further with their knowledge of creative coding. This builds upon existing skills developed during Introduction to Programming for Games.

Students’ skills within the Unity3D Game Engine with C# will be furthered, as well as their general procedural problem-solving skills and abstract programming knowledge. Throughout the semester, students will be assigned weekly homework, as well as in-class practical work, or ‘game jams’. While students will be creating small games in class weekly, there will also be two larger game creation assignments – one midterm, as well as one final game. Most importantly, this course takes the approach that building up a student’s repertoire of advanced techniques in computer programming will expand their ability to express their artistic vision within their games.

In addition, those students with a particular aptitude and interest for programming may also use this class to stepping stone towards a double major with computer science/game engineering. This class has Introduction to Programming for Games as a pre-requisite, and Introduction to Game Development as a pre-requisite.

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.

2D ART & ANIMATION
GAMES-UT 204
4 units
2D Art and Animation for Games is a 1-semester, 4-credit class that builds fundamental skills around the design and production of art assets for games. Through a series of individual design assignments, critiques, and exercises, students will explore concepts like art direction, color theory, animation principles, and UI design while building a working knowledge of prominent industry tools.

AUDIO FOR DIGITAL GAMES
GAMES-UT 212
4 units
This course investigates aesthetic and technical aspects of sound for video games and interactive 3-D environments. Artistic implications of the technology are also explored from the perspective of the electronic composer and performer. Students will work with a game engine to create an immersive interactive environment. Additional topics include: Sound, Java and other relevant technologies. Completion of a final project, class presentation, as well as several weekly assignments is required.

UI/UX FOR GAMES
GAMES-UT 241
4 units
This course explores the intersection of UI UX thinking and game experience/interface design. Students will be introduced to UI UX concepts and methods, and then supported in adapting them for game specific contexts. Game design—in fact all interactive design—is a conversational undertaking. Students will become better conversationalists both by adding to their store of experience design knowledge and by learning to focus on, empathize with, and draw out their conversation partners—the players.

BIZ LAB
GAMES-UT 261
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.

GAMES & PLAYERS
GAMES-UT 312
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.

BOARD GAME DESIGN
GAMES-UT 352
4 units
Board game design is a one-semester course for students who want to dig deeper into tabletop 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.

vlaada Chvatil AND THE MODERN STRATEGIC BOARDGAME
GAMES-UT 401
2 units
Vlaada Chvátil 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. Chvátil’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 Gutchera,) is a landmark work in formal game analysis. We will use Garfield’s conceptual frameworks and formal vocabulary to illuminate the important qualities of Chvátil’s work.

This course uses close analysis,
in real-time, the very skills that make for understanding complex systems and data universally valuable skills of critical industry of e-sports and the design of high-level multiplayer games. Finally, we will touch on the development of the strategies, and real-time strategic mastering tactical maneuvers and decision making. At the same time it is time strategy game, Starcraft of a high level understanding of the real

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-UT 404
2 units
Modern Tabletop Games are undergoing a renaissance, with designers building upon each other's innovations at a bewildering rate. The cornucopia of concepts in modern boardgaming can be daunting to a newcomer, yet any digital game designer is well advised to familiarize themselves with this parallel world, both to expand their “bag of tricks” and their notion of what a game can be.

This class aims to familiarize students with a wide variety of “gateway games”: relatively straightforward exemplars that will give the student a solid foothold when further exploring their respective genre in our extensive library of boardgames. While doing so, we will be discussing related short readings in Characteristics of Games, in order to give the design strategies being engaged a broader context.

THE EVOLUTION OF NARRATIVE IMMERSIVE SIMS: LOOKING GLASS
GAMES-UT 405
2 units
This course covers the works and legacy of Looking Glass Studios, one of the most influential video game studios of the 1990s. Through a series of seminal works including Ultima Underworld (1992), System Shock (1994), and Thief (1998), they defined and pushed the limits of first-person 3D gaming. In contrast to first-person shooters, Looking Glass’ first-person games were experiments in simulation, storytelling, and interface that were years ahead of their time, and formed a vocabulary still used today for building stories in real-time virtual worlds.

This is a history class with a forensic structure. Students will play through, discuss, read and write about Looking Glass’ games, with emphasis put on their core “immersive design trilogy” of Ultima Underworld, System Shock, and Thief and how all these works influenced and revised each other. Students will also play other games of the era for context, read articles about and interviews with the developers, and complete a series of assignments to structure their understanding.

The immediate goal is to foster a deep understanding of the work and influence of a seminal game company, the way one would for any other important group of artists in an art history context. The larger goal is to foster a set of skills for historical and critical analysis that is culturally situated and which complicates the notion of sole authorship.

THEATER GAMES FOR GAME DESIGNERS
GAMES-UT 406
2 units
Theatre Games for Game Designers delves into physical space and improvisational games. Using human bodies in space rather than pixels, this course is designed to give students a bit of history of theatre and performance art and the experience of playing theatre games and making performance. I hope to trip students into using their senses of intuition and imagination in order to bring emotion and storytelling to their game designs. Classes start with a brief physical warm up and proceed into theatre games, discussion of readings, and student presentations. Students will use intellectual, physical and intuitive ways of being. No performance experience is required. Wear comfortable clothes you can move in.

TRADITIONAL CARD GAME LITERACY AND DESIGN
GAMES-UT 407
2 units
The traditional deck of cards is a device of unparalleled convenience, accessibility, and flexibility. As pocketable as a harmonica yet possessing the spectrum of a piano, this humblest of gaming platforms supports an amazing variety of games: historical classics, 20th century classics, and games by modern game designers, ranging from children’s games to the most intense mental contests, along with everything in between. Every game designer should be conversant with the basic history of playing cards, possessed of a wide selection of games that can be played with a standard deck, and comfortable with using it as a design tool that often cuts straight to the heart of a game mechanic.

PRINCIPLES OF GAME FEEL
GAMES-UT 501
2 units
Game feel is a crucial aspect of modern videogame design, but it’s not as widely understood as other parts of the discipline. In short, game feel is the tactile experience of interacting with a game; the sensation of motion created by a game’s responses to input. This course will introduce students to the theory behind game feel, as well as the basic mathematical and physical principles that will allow them to implement these ideas in their own work.
Throughout the course, students will examine existing games for their varied approaches to game feel, and will create simple prototypes to explore concepts like acceleration, rhythm, and camera behavior. At the end of the course, students will use their accumulated knowledge to polish the game feel of one of their existing games, or optionally to create a small game that uses game feel as its primary means of expression. Students will then present their work during the final session.

GAME PRODUCTION PRACTICUM
GAMES-UT 504
2 units
The Game Production Practicum is a 1-semester course that focuses on the skills for managing the production of games. The course is designed specifically for students concurrently working on a large game project, such as an MFA thesis project, a BFA capstone project, or the MFA Studio 2 semester-long project. Using this larger project as a case study, the Game Production Practicum will offer techniques for efficiently and effectively managing the realization of a creative vision as a completed game; including articulating goals, estimating time and resources, efficient documentation, and working with project ‘stakeholders’.

As a 2 credit course, the Game Production Practicum plays the role of a "support class" in which students interested in focusing on their meta-development skills can use a larger project as the occasion to refine their project and product management skills.

CAPSTONE
GAMES-UT 1000
4 units
A capstone project is the culminating work of an undergraduate’s time at the NYU Game Center. In this class students will be guided through a flexible but structured process in which they bring their vision for their final projects from prototype to finished state. Each project will be held to a series of milestones that will lay out a roadmap for its development as well as provide students with junctures at which they can reflect and course correct. Students will plan and document their development process from beginning to end, setting expectations for each milestone and laying out possible directions for art, audio, and public relations. Finally, projects will be refined with constant feedback and playtesting throughout the semester from colleagues, instructors, and outside guest critics. A capstone project is a student’s first step in their career beyond college, and this class is designed to help them make an impressive and exciting first impression on the world.

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, discussions, 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 our practices, and remains a rich ore of quirky ideas and neverexplored byways to mine. The course encourages students to play games critically, to understand different game design strategies as well as the technological constraints that often led to them, and to develop an understanding of the ways in which European, Japanese and American games diverged through the 1980s. While the primary focus of the course is computer—as opposed to console or arcade—games, the latter will also be discussed to a extent; partly because they provide an effective counterpoint to what was going on in home computers, but also because there are more than enough interesting obscurities and touchstones for any game designer to at least be passingly aware of.

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.

AMERICAN COMPUTER GAMES OF THE 1980S
GAMES-GT 104
4 units
This survey course covers a selection of the computer games that were produced and played in the United States in the 1980s. While developers often started out in their bedrooms mailing out individual disks in ziplock bags, development and publishing companies sprung up from their early success; when the console game industry of the early 80s crashed in 1983, the relatively high-end computer game market continued to innovate and sometimes even greatly prosper, albeit with a more narrowly targeted idea of its customers. The most popular games of the era retailed for an average of $30-$40 (around $70-$90 in today’s money), often with stylish, lush presentation (thick manuals, cloth maps, scenesetting “feelies”) that often doubled as a physical form of copy protection.

Cultivating an aura of expense and quality allowed American game designers to project pop personas, explore new ways of creating meaning via play, and add genuine depth to game worlds.

The political, cultural, and technological context of the United States in the 1980s provides a lens to analyze a corpus of games that, while often forgotten in contemporary American culture, has imposed a powerful influence over our practices, and remains a rich ore of quirky ideas and neverexplored byways to mine. The course encourages students to play games critically, to understand different game design strategies as well as the technological constraints that often led to them, and to develop an understanding of the ways in which European, Japanese and American games diverged through the 1980s. While the primary focus of the course is computer—as opposed to console or arcade—games, the latter will also be discussed to a extent; partly because they provide an effective counterpoint to what was going on in home computers, but also because there are more than enough interesting obscurities and touchstones for any game designer to at least be passingly aware of.

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 acquaintanceship 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 another 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 repertoire 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.

VR STUDIO
GAMES-GT 124
4 units
This course is a critical exploration of “virtual reality” (VR) as a passing fad, dystopian nightmare, and new mode of technological consciousness. How do we reconcile the VR industry’s promise of “presence” with existing discourse about immersion and realism in games? Classroom lectures and lab time will focus on prototyping experiences for VR, and critiquing VR as a media culture.

NARRATIVE IN AR STUDIO
GAMES-GT 125
4 Units
Augmented reality (AR) is changing the way we understand the world by overlaying physical reality with real-time, interactive virtual content. We can now translate words in a foreign language through our phone screens, or play Pokemon by navigating the real world; our mobile devices become a lens through which we can see the world. This class hopes to educate students who will create next generation user experience, a 3D virtual overlay of the real world.

The contents of this course are framed within the context of the Living Stories Through Technology research project, which investigates the use of augmented reality for storytelling. Students will work in the context of interactive narrative and game design, both at a theoretical and practical level. This course looks at what is possible today with mobile AR; students will work with the latest development tools. Students will work with GPS based AR, marker tracking, markerless tracking, depth map tracking, and point cloud tracking, as well as experimenting with connecting mobile devices to elements of physical computing through Arduino.

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 stu-
GAMe DesiGn 2
GAME-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-digital design, the course will address the application of ideas and procedures to digital games.

BoArD GAME DesiGn
GAME-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.

WoRD Game WoRKShoP
GAME-GT 153
4 units
What do word games like Scrabble, Apples to Apples, and Once Upon a Time tell us about how language works? This course presupposes that word game design is a kind of creative writing—designers of these games are, after all, creating a context in which meaningful engagement with language takes place. Over the course of the semester, students will play, discuss and critique a number of classic and contemporary word games, and then are challenged to design games of their own. Though digital games are included in class discussions, all student projects will be physical/analog only.

VISUAL DesiGn FOR GAMEs
GAME-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 game design elements move and behave in meaningful ways.

VISUAL SYSTEMS: ADvanced VISUAL DesiGn FOR VIDEO GAMEs
GAME-GT 202
4 units
Visual systems are forms of graphic presentation governed by rules. All mediums (forms and materials) have inherent qualities that we endeavor to explore and ultimately seek to exploit. The computer, as a visual medium and tool, offers the unique ability to impose ultra fast order and structure to a dynamic presentation process. From elegant and simple to tediously complex, systematic processes lay at the very heart of computer graphics and interactive art. This course will examine both the technical and aesthetic qualities, affordances and limitations of several low and high end visual systems. Students will be encouraged to explore new tools, and even consider developing their own, as they engage with class assignments. Two weeks will be given for each assignment, followed by a presentation of the work and a constructive group critique. Additionally, this course will provide a time and place for students to bring forward specific visual design problems from their thesis projects for critique and discussion.

2D art & animation
GAME-GT 204
4 units
2D Art and Animation for Games is a 1-semester, 4-credit class that builds fundamental skills around the design and production of art assets for games. Through a series of individual design assignments, critiques, and exercises, students will explore concepts like art direction, color theory, animation principles, and UI design while building a working knowledge of prominent industry tools.

Audio for digital GameS
GAME-GT 212
4 units
This course investigates aesthetic and technical aspects of sound for video games and interactive 3-D environments. Artistic implications of the technology are also explored from the perspective of the electronic composer and performer. Students will work with a game engine to create an immersive interactive environment. Additional topics include: Sound, Java and other relevant technologies. Completion of a final project, class presentation, as well as several weekly assignments is required.

Intro to Games Journalism
GAME-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.

Costumes as Game Controllers
GAME-GT 231
3 units
Costumes as Game Controllers is a multidisciplinary course that explores basic Physical Computing, Interaction
Design and Prototype Fabrication when combining Wearable Technology with Game Design. Through building simple prototypes, students will learn how to use a variety of switches/sensors, how to build circuits for them, and various ways costumes can be embedded with them. Students will also study and discuss examples of existing interfaces and also brainstorm various scenarios the technology can be useful in. In addition, numerous tools, techniques and materials for rapid prototyping will be explored.

TOY DESIGN
GAMES-GT 232
4 units

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 playful 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.

BEYOND THE JOYSTICK
GAMES-GT 234
3 units

Beyond the Joystick is an introduction to Physical Computing for students interested in exploring and building alternative game controllers. Through hands-on building out of simple prototypes, students will learn how to use a variety of switches and sensors, how to build circuits for them, and various ways Arduino and Processing can be used together. We will study and discuss examples of existing interfaces and also brainstorm various scenarios the technology can be used in.

BIG GAMES
GAMES-GT 234
4 units

This class focuses on the particular design problems of large-scale games and playful systems. In this class students develop a foundation in game design fundamentals from which to approach the specific issues particular to big games. We will analyze existing digital and non-digital large-scale games and playful experiences, taking them apart to understand how they work. We will also work on a series of design exercises that explore the social, technological, and creative possibilities of large-scale games and play.

GAMING PROGRAMMING PATTERNS
GAMES-GT 251
4 units

Gameplay programming is a mess. Once you’ve factored out engine level systems like graphics and physics, what remains is a complex tangle of concepts and relationships often unique to your game that can be difficult to express clearly in code. The goal of this class is to provide students with a set of techniques applicable across different languages, genres and game engines that can help tame that complexity.

To achieve that goal student will develop a game in Unity over the course of the semester. Most weeks we will introduce a new technique and add a feature to the game that highlights the utility of the technique. Along with developing new features students will also be responsible for reviewing each other’s code, as well as maintaining and revising their codebase. There will also be guest lectures by experienced developers who will discuss common issues they face during development and the techniques they use to resolve those issues.

CODE LAB 0
GAMES-GT 300
2 units

Understanding how to script your own functions, behaviors, and interactions is an important skill for game designers. This course will focus on developing fundamental programming skills using two popular Game Engines: Phaser and Unity. While these tools provide many useful structures for creating video games, game designers must understand how to write their own scripts to combine these structures and create their own algorithms in order to execute their visions. This course will emphasize increasing the student’s comfort with coding, as well as their general understanding of programming, rather than specifics of either of the engines used.

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 course 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 OS X, 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 these 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.

DESIGNING FOR THE MUSEUM
GAMES-GT 310
4 units
The American Museum of Natural History (AMNH) is one of the world’s largest museums and a preeminent scientific and cultural institution. In this class, student groups work with several departments at AMNH to create prototypes (either digital or analog) that serve the museum’s primary goal: “To discover, interpret, and disseminate—through scientific research and education—knowledge about human cultures, the natural world, and the universe.”

With the Digital Learning Department acting as the primary point of contact, students first learn how to communicate with clients, market themselves, and gather requirements for a project. Experienced designers guest lecture on best practices for producing meaningful creative projects by collaborating with clients.

Students then develop several concepts to present to the museum, pitch them to AMNH staff, and iterate on the concept based on feedback. Finally, students develop a prototype to present to the client and demonstrate at a public exhibit, where they will convey their concept to a broad audience.

VLAAD CHVÁTL AND THE MODERN STRATEGIC BOARDGAME
GAMES-GT 401
2 units
Vláda Chvátil is one of the world’s most renowned and influential boardgame designers. He has designed everything from the colorful map-traversal game Travel Bug to the epic civilization simulation Through The Ages, yet running through all of his games is a signature style: cerebral, funny, and exuberantly maximalistic. Chvátil’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 Gutscher,) is a landmark work in formal game analysis. We will use Garfield’s conceptual frameworks and formal vocabulary to illuminate the important qualities of Chvátil’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 table top roleplaying 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 gamer, 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.

THE EVOLUTION OF NARRATIVE IMMERSIVE SIMS: LOOKING GLASS
GAMES-GT 405
2 Units
This course covers the works and legacy of Looking Glass Studios, one of the most influential video game studios of the 1990s. Through a series of seminal works including Ultima Underworld (1992), System Shock (1994), and Thief (1998), they defined and pushed the limits of first-person 3D gaming. In contrast to first-person shooters, Looking
Glasg’s first-person games were experiments in simulation, storytelling, and interface that were years ahead of their time, and formed a vocabulary still used today for building stories in real-time virtual worlds.

This is a history class with a forensic structure. Students will play through, discuss, read and write about Looking Glass’ games, with emphasis put on their core “immersive design trilogy” of Ultima Underworld, System Shock, and Thief and how all these works influenced and revised each other. Students will also play other games of the era for context, read articles about and interviews with the developers, and complete a series of assignments to structure their understanding.

The immediate goal is to foster a deep understanding of the work and influence of a seminal game company, the way one would for any other important group of artists in an art history context. The larger goal is to foster a set of skills for historical and critical analysis that is culturally situated and which complicates the notion of sole authorship.

THEATER GAMES FOR GAME DESIGNERS
GAMES-GT 406
2 Units
Theatre Games for Game Designers delves into physical space and improvisational games. Using human bodies in space rather than pixels, this course is designed to give students a bit of history of theatre and performance art and the experience of playing theatre games and making performance. I hope to trip students into using their senses of intuition and imagination in order to bring emotion and storytelling to their game designs. Classes start with a brief physical warm up and proceed into theatre games, discussion of readings, and student presentations. Students will use intellectual, physical and intuitive ways of being. No performance experience is required. Wear comfortable clothes you can move in.

TRADITIONAL CARD GAME LITERACY AND DESIGN
GAMES-GT 407
2 units
The traditional deck of cards is a device of unparalleled convenience, accessibility, and flexibility. As pocketable as a harmonica yet possessing the spectrum of a piano, this humblest of gaming platforms supports an amazing variety of games: historical classics, 20th century classics, and games by modern game designers, ranging from children’s games to the most intense mental contests, along with everything in between. Every game designer should be conversant with the basic history of playing cards, possessed of a wide selection of games that can be played with a standard deck, and comfortable with using it as a design tool that often cuts straight to the heart of a game mechanic.

GAME PRODUCTION PRACTICUM
GAMES-GT 504
2 units
The Game Production Practicum is a 1-semester course that focuses on the skills for managing the production of games. The course is designed specifically for students concurrently working on a larger game project, such as an MFA thesis project, a BFA capstone project, or the MFA Studio 2 semester-long project. Using this larger project as a case study, the Game Production Practicum will offer techniques for efficiently and effectively managing the realization of a creative vision as a completed game; including articulating goals, estimating time and resources, efficient documentation, and working with project ‘stakeholders’.

As a 2 credit course, the Game Production Practicum plays the role of a “support class” in which students interested in focusing on their meta-development skills can use a larger project as the occasion to refine their project and product management skills.

THESIS 1
GAMES-GT 1001
4 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, or 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. The thesis process begins during the second semester of the MFA students’ first year, as they generate thesis concepts and form into teams. These project concepts and teams must be approved during the spring semester of the students’ first year by a Game Center faculty. Students will begin the Thesis 1 course with approved project concepts and teams.

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.
Undergraduate Admissions Processing Center
New York University
383 Lafayette Street
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 portfolio. Evidence of character and maturity are regarded as essential in potential students who hope to benefit fully from the unique offerings of the University and its urban environment. Participation in meaningful school and community activities is also an important factor. A student applying to the Tisch School of the Arts must indicate the particular department that he or she wishes to enter and may only apply to one program. Prospective students wanting more information about undergraduate admission should visit the admissions Website 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 230.

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.

THE UNDERGRADUATE ADMISSION PROCESS

All candidates for undergraduate admission to the University should apply online send the following to the Undergraduate Admissions Processing Center, New York University, 383 Lafayette Street, 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 ($80.00).

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. Applicants to programs requiring an audition or portfolio are not required to submit standardized testing for consideration and doing so is entirely optional.

7. All undergraduate departments at the Tisch School of the Arts except IMA 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.


An artistic review is required. It is the student’s responsibility to make an appointment for the required artistic review via the department’s Website (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.

Directing: one two-minute contemporary monologue and a portfolio of directing work from a production you have directed or one you would like to direct.

Production and Design: a written statement of purpose and portfolio of work (designs, drawings, photographs, or stage manager's prompt book)

All monologues and songs must be from published plays and musicals. Each applicant must provide a résumé and photograph. Please do not bring or send supplementary materials such as CDs, DVDs, programs, or plays to the department. Additional material will not be reviewed or considered in the admissions process. For comprehensive information regarding the artistic review process, please visit drama.tisch.nyu.edu.

The artistic review telephone number is 212-998-1870. Visit our Website at drama.tisch.nyu.edu.

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

Applications must be received by January 1. If you would like to audition in Chicago, Miami, or Los Angeles, we strongly suggest your application be submitted by December 15. Transfer applicants are encouraged to apply by February 15.

The Department of Dance will contact you with information about reserving an audition time after the Undergraduate Admissions Processing Center has processed your application. The audition consists of a 90-minute combination ballet and modern dance technique class. Those who pass this first part of the audition will be asked to perform a short (two- to three-minute) solo dance in any style. You may choreograph the solo or have someone else choreograph it for you. A personal interview will follow the solo performance.

1. Applicants are required to bring the following items to the audition:
   2. An 8” x 10”, full-body photograph in dancewear, no specific pose
   3. Ballet shoes and form-fitting dancewear
   4. Pointe shoes if you plan to do your solo on pointe
   5. CD with music for your solo
   6. A detailed résumé listing your prior dance experience, including types of training, names of teachers and schools, years studied, and the number of lessons per week.

DVD Auditions. Please note that, with the exception of international students, DVD auditions will not be accepted. DVD audition requirements will be sent to applicants after their application has been processed by the Office of Admissions.


You must prepare a four-part creative portfolio and submit via the Department online application system, Slideroom. Please note that, upon submitting your creative portfolio, Slideroom does charge a $12 fee for applicants to use this service (you may pay this fee with credit or debit card). Your creative portfolio must be uploaded to Slideroom on or before the application deadline.

Part 1. A one-page resume that highlights creative work accomplished activities and relevant employment. Your resume must also include: Your full name, home address, date of birth, the name of your high school and any extra curricular activities or work in your community. You should also include your NYU ID number (the letter "N" plus 8 numbers). Save as a PDF to upload on to Slideroom.

Part 2. 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 on 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. 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 passionate and committed to the study and production of images, curious about the world, and have a desire to push personal and social boundaries.

All applicants must complete the Common Application and provide the required academic documentation and supporting credentials. The application may be obtained from the NYU undergraduate admissions Website.

All applicants must submit a creative portfolio according to the undergraduate application deadlines: November 1 for early decision I applicants; January 1 for regular decision and early decision II applicants; March 1 for internal (NYU) transfer applicants; and April 1 for non-NYU transfer applicants.

Applicants must submit their portfolio to us online at tischphoto.slideroom.com. The artistic review includes a portfolio of 10 to 15 images and short essays. Up to five of those images can be non-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 portfolio, Slideroom does charge a $12.00 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 5 items:

1. Cover Sheet
   - Name (Last, First, MI)
   - Date of Birth
   - Deadline (EDI or EDI 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 3-5 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, arranger, programmer, location of recording, date of recording, full list of performers, and software used (100 words or less; .pdf format; proper title: lastnamefirstname_detailedstatement.pdf).

In all cases, the material submitted must show evidence of your original work and you must be the primary contributor to or creator of the work. Work that involves sampling or previously copyrighted material may be submitted ONLY if your creativity is displayed through the use of the sampled material.  

4. ARTISTIC RESUME. Please list your previous musical, artistic, and entrepreneurial experience. Experience may include promotional activities, 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: lastnamefirstname_resume.pdf).

5. CURRENT PERSONAL PHOTOGRAPH. Please include one current personal photograph that you believe represents your aesthetic as your selected type of entrepreneur, or best represents who you are (.jpg, .png, .gif format; proper title: lastnamefirstname_photo.jpg).

6. CRITICAL ESSAY. If you were stranded on a desert island for the rest of your life, choose the ten (10) songs you would want to have on your iPod. Organize those songs into a hypothetical customized iPod playlist. Tell us the titles of the ten songs in sequence (in addition to sharing the titles with us, you can also include hyperlinks to those songs but do not upload songs that you do not own) and then write about any one (1) of those songs or artists. Explain why you’ve chosen that one song or artist and specifically address aspects of the recording that strike you in terms of production, artistry/performance, marketing, or promotion (500-750 words; double-spaced; your ten-song playlist should not be a part of the 500-750 words; .pdf format; proper title: lastnamefirstname_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 Website 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.

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

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 Website 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.

TYPES OF ADMISSION

Regular Admission

The Tisch School of the Arts admits students to full-time degree programs of study. Most undergraduate students enter the University after completion of the traditional four years of high school study. There are, however, a number of special undergraduate programs of admission, as described below.

Early Decision Plan for High School Seniors

Under the Early Decision Plan, students should submit their application, supporting credentials, and standardized test scores no later than November 1 for Early Decision I and January 1 for Early Decision II. Applicants will also be required to submit creative materials or to audition for the performance areas.

In addition, each applicant must complete on the application a signed statement agreeing that he or she will withdraw any applications submitted to other colleges if accepted by New York University. Another form must be signed by the student, parent, and counselor agreeing to the early decision commitment to enroll if admitted to NYU. Action on these applications will be taken by the Office of Undergraduate Admissions beginning in mid-December.

Early decision candidates who are also applicants for financial aid must submit the NYU Early Decision Financial Aid Application by November 1 for Early Decision I and by January 1 for Early Decision II, so that the University will be able to provide a financial aid estimate by the early decision notification date. Information about this application can be found online at http://www.nyu.edu/admissions.html. Early decision applicants must also file the College Scholarship and Service profile (CSS) and the Free Application for 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 Website 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 225).

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 admission.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 Website at admission.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 Website 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 Website 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 documents 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/ais/academic-offerings/academic-english.html

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 admission.nyu.edu.

The American Language Institute

The American Language Institute of the School of Professional Studies at New York University offers The Academic English Program. Designed for students who are enrolled in undergraduate and graduate degree programs at New York University and other universities. It emphasizes critical thinking, persuasive writing, public presentation, and class participation – skills essential for success at an U.S. university. Some students study full-time in preparation for degree studies; others, who are already enrolled in degree programs, study on a part-time basis. Courses are offered at each ALI English proficiency level. Please contact the ALI office for information at 212-998-7040. Website: http://www.aln.yu.edu/academic/departments/ali/academic-offerings/academic-english.html

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
Students who obtain a score of 5 and who major or minor in art history are exempt from the introductory course, but AP credit does not reduce the total number of courses required for the major or the minor.

Students wishing to enroll in Calculus II (MATH-UA 122) or Calculus III (MATH-UA 123) must meet one or more of the prerequisites detailed in course description. Please visit www.nyu.edu/registrar and see course search in College of Arts and Science, Mathematics (MATH-UA122/123).

In order to receive credit for a score of 4 or 5 on Chinese Language and Culture and/or Japanese Language and Culture, students must successfully place above Intermediate II on language placement exams administered by the East Asian Studies department. Units awarded in this manner count as elective credit and cannot be applied to the East Asian Studies major or minor.

Credit received for the Environmental Science exam does not count toward the major or minor in environmental studies.

Credit received for the German Language exam does not reduce the number of courses required for the German major.

Students wishing to go on in Latin must consult the Classics department for proper placement. AP credit will not reduce the number of courses required for the major or minor.

Students who major or minor in economics in the policy concentration are exempt from the introductory principles courses as listed above, but AP credit does not reduce the total number of courses required for the major or minor. AP credit does not apply to ECON-UA 5.

Students who obtain a score of 4 on the Spanish Language Literature exam receive 4 units for SPAN-UA 100. If they wish to continue taking Spanish classes, they must take a language placement exam and consult with the Director of the Spanish Language Program.

Students who obtain a score of 5 on the Spanish Literature exam receive 4 units for SPAN-UA 100. They must consult with the Director of the Spanish Language Program if they wish to continue taking Spanish classes, or if they wish to receive credit for SPAN-UA 200, instead of for SPAN-UA 100.

Satisfies the first semester of the psychology major's statistics requirement and counts toward the major.

Credit can count as an elective toward the history major but not toward the history minor.

### ADVANCED PLACEMENT EQUIVALENCIES

<table>
<thead>
<tr>
<th>Exam Title</th>
<th>Grade</th>
<th>Units</th>
<th>NYU Course Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>AP Examination</td>
<td></td>
<td></td>
<td></td>
</tr>
<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 11,12/13,14</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>Chinese Language and Culture</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>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 and Culture</td>
<td>4, 5</td>
<td>4</td>
<td>ITAL-UA 12</td>
</tr>
<tr>
<td>Japanese Language and Culture</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>
</tr>
<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>
</tr>
<tr>
<td>Microeconomics</td>
<td>4, 5</td>
<td>4</td>
<td>ECON-UA 2</td>
</tr>
<tr>
<td>Music Theory</td>
<td></td>
<td></td>
<td>No course equivalent</td>
</tr>
<tr>
<td>Physics B</td>
<td>5</td>
<td>10</td>
<td>PHYS-UA 11,12</td>
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<tr>
<td>Physics B</td>
<td>4</td>
<td>5</td>
<td>No course equivalent</td>
</tr>
<tr>
<td>Physics C—Mech</td>
<td>4, 5</td>
<td>5 or 3</td>
<td>PHYS-UA 11,81, or 91</td>
</tr>
<tr>
<td>Physics C—E&amp;M</td>
<td>4, 5</td>
<td>5 or 3</td>
<td>PHYS-UA 12,81,82, or 93</td>
</tr>
<tr>
<td>Politics (U.S. Gov’t)</td>
<td>4, 5</td>
<td>4</td>
<td>No course equivalent</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>
</tr>
<tr>
<td>Spanish Literature</td>
<td>4, 5</td>
<td>4</td>
<td>SPAN-UA 100</td>
</tr>
<tr>
<td>Spanish Language</td>
<td>5</td>
<td>4</td>
<td>SPAN-UA 100 or SPAN-UA 200</td>
</tr>
<tr>
<td>Statistics</td>
<td>4, 5</td>
<td>4</td>
<td>PSYCH-UA 10</td>
</tr>
<tr>
<td>Studio Art</td>
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<td></td>
<td>No course equivalent</td>
</tr>
<tr>
<td>U.S. History</td>
<td>4, 5</td>
<td>5</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>

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PLACEMENT EXAMINATIONS

Foreign Language: a student who wishes to continue in a language previously studied in high school or in college must take a language placement test or submit the scores from a College Entrance Examination Board SAT Subject Test or receive a recommendation for placement from the appropriate language department. A schedule of placement exams can be found online at www.nyu.edu/cas/placementexam.

THE ENROLLMENT PROCESS

To be enrolled, an admitted undergraduate candidate must do the following:

1. Accept the University’s offer of admission and pay the required 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, 383 Lafayette Street, 2nd Floor, New York, NY 10012-2339; admissions.nyu.edu.

INTERNATIONAL BACCALAUREATE EQUIVALENCIES

Up to 8 credits of credit is awarded for scores of 6, or 7 on relevant higher level exams with NYU course equivalencies.

NATIONAL EXAMINATIONS

Official Certificate of Examinations must be submitted to the Undergraduate Admissions Processing Center. These documents will be added to the student record, but advanced standing credit for all examinations other than the AP and IB will be reviewed for credit by the Director of Academic Services, Tisch Office of Student Affairs, 726 Broadway 2nd Floor, 212-998-1900.

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
212-998-1918
E-mail: tisch.gradadmissions@nyu.edu
Website: 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 234.

The graduate departments of the Tisch School of the Arts offer advanced course work to qualified students 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 through 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 Website for further information.

The following materials are required:

1. Current online graduate application for admission.
2. Nonreturnable application fee.

Applicants are advised to plan the
application well in advance of the filing deadline by contacting potential recommenders and gathering all required post-secondary academic transcripts.

Supporting credentials including transcripts, the personal statement, the 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 required interviews for the Department of Design for Stage and Film, the Goldberg Department of Dramatic Writing, and the Kanbar Institute of Film and Television are initiated directly by the department or program after the application has been received by the Office of Graduate Admissions. Interviews are granted at the discretion of the Department and abide by specific timetables.

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 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 Bachelor’s degree (and, if necessary, the Master’s degree) awarded, are received.

Some departments will consider applications past the deadline, but this is the exception rather than the rule.

**TYPES OF ADMISSION**

Graduate students enter the University having received an undergraduate degree from an accredited College or University.

The Tisch School of the Arts admits students to full-time M.A., M.F.A., and M.P.S. programs of study for the fall semester only.

**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 any 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, 9635. 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 Website at www.ielts.org.

3. 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 course work until language proficiency is reached. International applicants should bear in mind that this will entail additional expense and extend the time normally required to complete the degree.

Financial documentation is not required when filing an application although students should provide a reasonable estimate as to the expected sources of funding including personal savings, assistance from family, home government, home country lenders, and transnational agencies, foundations and organizations that provide this type of assistance. International students are not excluded from consideration for scholarships awarded directly by the Department they are applying to but they should take into consideration that financial aid is limited for the most part. If the applicant is accepted, instructions for completing request for the I-20/DS-2019 will be included in the acceptance letter.

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/ogs. 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 256.

**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; 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 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 247 for specific information on time limits for completion of a degree.

ADMISSION APPLICATION FILING DEADLINES

Applications with all supporting credentials are due as follows*: Admission is for the fall semester only except as noted:

<table>
<thead>
<tr>
<th>Department</th>
<th>Deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Acting</td>
<td>January 15</td>
</tr>
<tr>
<td>Arts Politics</td>
<td>January 1</td>
</tr>
<tr>
<td>Graduate Cinema Studies</td>
<td>December 1</td>
</tr>
<tr>
<td>Graduate Dance</td>
<td>January 1</td>
</tr>
<tr>
<td>Design for Stage and Film</td>
<td>January 1</td>
</tr>
<tr>
<td>Graduate Dramatic Writing</td>
<td>January 1</td>
</tr>
<tr>
<td>Dual M.B.A./M.F.A. degree Program in Film Producing</td>
<td>December 1</td>
</tr>
</tbody>
</table>

FINANCIAL AID APPLICATION

Prospective applicants interested in receiving financial aid should consult the financial aid section beginning on page 243.

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.ed.gov.

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 252.

*Subject to change. Consult current application.
In general, notification of the admission decision is made some time after February 1 and usually no later than April 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—January 15
- 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 programs 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.

Two 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 (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.gradadmisions@ 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 made 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 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 247 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 243.

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. Likewise, applicants can access the FAFSA directly at fafsa.org.

APPLICANTS WITH INTERNATIONAL CREDENTIALS (M.A., PH.D.)

Please refer to page 233.

Following is the schedule of fees established by the Board of Trustees of New York University for the year 2017-2018. The Board of Trustees reserves the right to alter this schedule without notice.

Note that the registration and services fee covers membership, dues, etc., to the student’s class organization and entitles the student to memberships in such University activities as are supported by this allocation and to receive regularly those University and college publications that are supported in whole, or in part, by the student activities fund. It also includes the University’s health services, emergency and accident coverage, and technology fee.

All fees are payable by the payment deadline date found at www.nyu.edu/bursar/paymentdeadlines. Information from the Office of the Bursar is available online at www.nyu.edu/bursar. Checks and drafts are to be drawn to the order of New York University for 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 Tuition Assistance Program Awards will be allowed credit toward their tuition fees in the amount of their entitlement, provided they are New York State residents, enrolled on a full-time basis, and present with their schedule/bill the Award Certificate for the applicable term. Students who receive awards after registration will receive a check from the University after the New York State payment has been received by the Office of the Bursar and the Office of the University Registrar has confirmed eligibility.

The following is an explanatory schedule of fees for 2017-2018.

B.A., B.F.A.

Tuition for Full-Time Study 2017-2018

Tuition, 12 to 18 credits, per term $1,261.00

Nonreturnable registration and services fee, per term $1,261.00

Additional tuition per credit, per term $1,261.00

Nonreturnable registration and services fee, per credit $1,261.00

Part-Time Study, 2017-2018

Tuition, per credit, per term $1,261.00

Nonreturnable registration and services fee, per credit $1,261.00

Tuition, Full-Term Study

B.A., B.F.A.

Tuition, per credit, per term $1,655.00

Nonreturnable registration and services fee, first credit $1,655.00

Additional tuition per credit, per term $1,655.00

M.F.A., M.P.S., AND M.A.

Tuition for Full-Time Study, 2017-2018

Tuition, 12 to 18 credits, per term $28,227.00

Nonreturnable registration and services fee, per term $1,286.00

Additional tuition per credit, per term $1,655.00

Part-Time Study, 2017-2018

Tuition, per credit, per term $1,286.00

Nonreturnable registration and services fee, per credit $1,286.00

Tuition, 12 to 18 credits, per term $28,227.00

Nonreturnable registration and services fee, per term $1,286.00

Tuition, 12 to 18 credits, per term $28,227.00

Nonreturnable registration and services fee, per term $1,286.00

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.

The following is an explanatory schedule of fees for 2017-2018.

B.A., B.F.A.

Tuition for Full-Time Study 2017-2018

Tuition, 12 to 18 credits, per term $26,451.00

Nonreturnable registration and services fee, per term $1,655.00

Additional tuition per credit, per term $1,261.00

Nonreturnable registration and services fee, per credit $1,261.00

Part-Time Study, 2017-2018

Tuition, per credit, per term $1,261.00

Nonreturnable registration and services fee, per credit $1,261.00

Tuition, 12 to 18 credits, per term $28,227.00

Nonreturnable registration and services fee, per term $1,286.00

Tuition, Full-Term Study

B.A., B.F.A.

Tuition, per credit, per term $1,655.00

Nonreturnable registration and services fee, first credit $1,655.00

Additional tuition per credit, per term $1,655.00

M.F.A., M.P.S., AND M.A.

Tuition for Full-Time Study, 2017-2018

Tuition, 12 to 18 credits, per term $28,227.00

Nonreturnable registration and services fee, per term $1,286.00

Additional tuition per credit, per term $1,655.00

Part-Time Study, 2017-2018

Tuition, per credit, per term $1,286.00

Nonreturnable registration and services fee, per credit $1,286.00

Tuition, 12 to 18 credits, per term $28,227.00

Nonreturnable registration and services fee, per term $1,286.00

Tuition, Full-Term Study

B.A., B.F.A.

Tuition, per credit, per term $1,655.00

Nonreturnable registration and services fee, first credit $1,655.00

Additional tuition per credit, per term $1,655.00

M.F.A., M.P.S., AND M.A.

Tuition for Full-Time Study, 2017-2018

Tuition, 12 to 18 credits, per term $28,227.00

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Tuition, per credit, per term $1,286.00

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Nonreturnable registration and services fee, per term $1,286.00

Tuition, Full-Term Study

B.A., B.F.A.

Tuition, per credit, per term $1,655.00

Nonreturnable registration and services fee, first credit $1,655.00

Additional tuition per credit, per term $1,655.00

M.F.A., M.P.S., AND M.A.

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Tuition, Full-Term Study

B.A., B.F.A.

Tuition, per credit, per term $1,655.00

Nonreturnable registration and services fee, first credit $1,655.00

Additional tuition per credit, per term $1,655.00

M.F.A., M.P.S., AND M.A.
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 ..................$1,723.00

Fall term 2017: Nonreturnable registration and services fee, first credit ..........$489.00

Nonreturnable registration and services fee, per credit, for registration after first credit .......................$69.00

Spring term 2018: Nonreturnable registration and services fee, first credit ..........$489.00

Nonreturnable registration and services fee, per credit, for registration after first credit .......................$69.00

Maintenance of matriculation, per term (Cinema Studies and Performance Studies only) ..........$489

Nonreturnable registration and services fee: ..........................$30

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 Plan 1, 2, 3 (full-time undergraduate students registering for 9 credits or more per term or graduate students enrolling for 6 credits or more per term are automatically enrolled; all others can select):

Annual ..........................$2,754.00

Fall term ..........................$1,065.00

Spring term (coverage for the spring and summer terms) ........$1,689.00

Summer term (only for students who did not register in the preceding spring term) .........$747.00

Comprehensive Health Insurance Benefit Plan 1, 2, 3 (international students are automatically enrolled; all others can select):

Annual ..........................$4,255.00

Fall term ..........................$1,643.00

Spring term (coverage for the spring and summer terms) ..........$2,612.00

Summer term (only for students who did not register in the preceding spring term) .........$1,153.00

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 ..........$20.00

Late registration fee commencing with the second week of classes (if permitted to register)

Undergraduate ...............$50.00

Graduate ...............$25.00

Late registration fee commencing with the fifth week of classes

Undergraduate ...............$100.00

Graduate ...............$50.00

Makeup examination, per examination ..........................$20.00

SPECIAL FEES AND EXPENSES APPLICABLE TO Tisch Students

Additional fees and expenses that may be applicable to undergraduate students in Tisch School of the Arts. Note, fees may increase without notice.

Department of Drama, Undergraduate

Possible travel expenses to studios per week ..........................$25.00 (depends on studio assignment)

Undergraduate Division, Kanbar Institute of Film and Television

1. Each full-time undergraduate student must pay a nonreturnable production fee per semester ..........$416.00

2. Each student must pay nonreturnable equipment insurance fees for designated courses per semester ........$99.00

3. Each student must pay nonreturnable liability insurance fees per semester .......................$52.00

4. Media fee .............................$19 per credit

The above fees are estimated for the 2017-2018 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 accessories, 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, waive the plan entirely (and show proof of other acceptable health insurance).

3 Visit www.nyu.edu/shc for more information.
Department of Photography and Imaging

1. Freshmen will need a 35 mm camera with a built-in or hand-held light meter. 
2. All photography and imaging majors are assessed a lab fee each semester of enrollment. For the 2017-2018 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 2017-2018

<table>
<thead>
<tr>
<th></th>
<th>Those Living in a Residence Hall¹</th>
<th>Those Living at Home</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition and mandatory fees (annual)</td>
<td>$55,424.00</td>
<td>$55,424.00</td>
</tr>
<tr>
<td>School based fees</td>
<td>500.00</td>
<td>500.00</td>
</tr>
<tr>
<td>Housing and dining⁰</td>
<td>16,750.00</td>
<td>varies</td>
</tr>
<tr>
<td>Books, supplies, etc. (average)</td>
<td>1,400.00</td>
<td>1,400.00</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>Total</td>
<td>$76,074.00</td>
<td>$59,324.00</td>
</tr>
</tbody>
</table>

¹Based on double occupancy and 19 meal-per-week dining plan per year.


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<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition (includes a nonreturnable registration and services fee of $1,286.00 p/sem.)</td>
<td>$59,026.00</td>
</tr>
<tr>
<td>Campus Housing¹</td>
<td>$21,484.00</td>
</tr>
<tr>
<td>Total</td>
<td>$80,510.00</td>
</tr>
</tbody>
</table>

¹Based on Single Room (private room in suite) for the 2017-2018 academic year. Please consider dining, books and supplies, clothing, laundry, transportation, and other incidentals when computing your additional expenses.
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 Website: www.nyu.edu/bursar/paymentplan or contact (212) 998-2806.

**MAINTENANCE OF MATRICULATION FOR M.F.A., M.P.S., AND M.A. (MOVING IMAGE ARCHIVING AND PRESERVATION) STUDENTS**

Please note: Students enrolled for the M.A. or Ph.D. degree through the cinema studies and performance studies departments should consult the GSAS Bulletin concerning maintenance of matriculation and equivalency policies and fees, which differ from those listed below.

Graduate students who have completed all course work, but have yet to complete final thesis requirements, must maintain matriculation each fall and spring semester until all degree requirements are fulfilled. To maintain matriculation, students complete a registration form in their department using the appropriate course number. In addition to the maintenance of matriculation fee, students are charged a registration and services fee by the University. Student health insurance fees are charged for those who opt to enroll in one of the available plans.

Special Note on Graduate Film and Interactive Telecommunications: Because students are eligible to use equipment while maintaining matriculation to complete the thesis, students are assessed mandatory lab and equipment insurance fees in addition to those listed above.

**Equivalency**

Certification of full-time or half-time equivalency status can be important for one or more of the following reasons: (1) eligibility for financial aid; (2) renewal or fulfillment of the terms of a student visa; (3) deferral of student loan repayments; and (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 Website 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 website at www.nyu.edu/registrar.

**University Refund Policy**

**REFUND RESULTING FROM A COURSE WITHDRAWAL**

If you withdraw from a course or withdraw completely, your registration is subject to the university Refund Schedule policy.

**REFUND RESULTING FROM TITLE IV AID**

If the receipt of your TITLE IV aid (Stafford, PLUS, PELL, SEOG, etc.) results in a credit balance, a refund check in your name will automatically be mailed to you. If your account is paid partly by a Parent Plus Loan and results in a credit balance, the check is drawn to the borrower to the extent of the PLUS loan proceeds.

Note: TITLE IV aid can only be credited towards institutional charges. Non-institutional charges such as finance charges, late payment fees, etc. cannot be paid from your TITLE IV aid. This may result in a refund being generated leaving an outstanding balance on your account for which you are responsible.

Students receiving TITLE IV aid who withdraw completely may be billed for remaining NYU account balances resulting from the mandatory return of funds to the U.S. government.

**REFUND RESULTING FROM STUDENT AID OR OVERPAYMENT**

If your tuition account has a credit balance because of excess aid or overpayment, you must complete the Refund Application.

**FASTEST WAY TO RECEIVE YOUR REFUND**

Direct Deposit is the fastest and most secure way to receive your refund. By electing this option, a student’s refund will be directly deposited into their checking account, at the financial institution of choice, which will ultimately be faster than waiting for the check to arrive in the mail.

**Fall and Spring Undergraduate Refund Schedule**

The 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

**FALL 2017**

**First Day of Class: September 5, 2017**

During the first two weeks of classes ..............100% tuition and fees (Prior to 9/19/2017)

After the first two weeks of the semester ..............NO REFUND (September 19 forward)

**SPRING 2018**

**First Day of Class: January 22, 2018**

During the first two weeks of classes ..............100% tuition and fees (Prior to February 5)

After the first two weeks of the semester ..............NO REFUND (February 5 forward)

### Refund Schedule for Fall and Spring—Undergraduate Making a Complete Semester Withdrawal

**FALL 2017**

**First Day of Classes: September 5, 2017**

Prior to 9/6/2017 ..........100% of Tuition & Fees

9/6/2017 to 9/11/2017 ..........100% tuition only

9/12/17 to 9/18/2017 ..............70% tuition only

9/19/2017 to 9/25/2017 ..............55% tuition only

9/26/2017 to 10/2/2017 ..............25% tuition only

10/3/2017—forward ..............NO REFUND (October 3 forward)

**SPRING 2018**

**First Day of Classes: January 22, 2018**

Prior to 1/23/2018 ..........100% of Tuition & Fees

1/23/2018 to 1/28/2018 ..............100% tuition only

1/29/18 to 2/4/2018 ..............70% tuition only

2/5/2018 to 2/11/2018 ..............55% tuition only

2/12/2018 to 2/18/2018 ..............25% tuition only

2/19/2018—forward ..............NO REFUND (February 19 forward)
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:

<table>
<thead>
<tr>
<th>CSS Profile</th>
<th>Noncustodial Profile (or NCP Waiver Request)</th>
<th>FAFSA</th>
</tr>
</thead>
<tbody>
<tr>
<td>All applicants</td>
<td>All applicants whose parents have separated, divorced, or are unmarried and do not live together</td>
<td>All domestic and eligible non-citizens</td>
</tr>
<tr>
<td>Early Decision I (ED1)</td>
<td>November 15</td>
<td>February 15</td>
</tr>
<tr>
<td>Early Decision II (EDII)</td>
<td>January 15</td>
<td>February 15</td>
</tr>
<tr>
<td>Regular Decision</td>
<td>February 15</td>
<td>February 15</td>
</tr>
</tbody>
</table>

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.

University-Sponsored and University-Administered Programs
Through the generosity of its alumni and other concerned citizens, as well as from funds supplied by the federal government, the University is able to provide an extensive financial aid program for its students. Awards are competitive and are based on a combination of academic achievement, applicable test scores, and, in most cases, financial need. No separate application is necessary.

Federal Scholarships and Grants
Eligibility 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.nyservices.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 to request information about your state scholarship program or to receive funds for incoming freshman from your state program. You may receive federal aid, state aid, your demonstrated financial need, and grants made through the state. 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/financialaid. Students must notify the Office of Financial Aid if they receive funds from any of these sources.

Tisch School of the Arts Scholarships
In addition to the scholarship and grant awards made through the Office of Financial Aid (described above), a number of Tisch School of the Arts scholarships are given each year to students who are deemed exceptionally talented by the faculty and who have demonstrated need. The scholarships normally are awarded to returning students upon faculty recommendation. These scholarships are made possible by the generosity of private donors. Awards include the following:

UNDERGRADUATE
Alec Baldwin Drama Scholarship
Robert Colesberry Scholarship
Chris Columbus Family Scholarship
William Grant Crosby Memorial Scholarship
Dario 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 Shadid Scholarship
Irvin Shapiro Scholarship
Peter Stark Memorial Scholarship
Jean Stein Scholarship
Lee Stevens Scholarship
Lee Strasberg Centennial 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 Fellowship
Dario Family Foundation Scholarship
Olympia Dukakis Scholarship
Erringer Scholarship
Betty Green Fischoff Troupers 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

F I N A N C I A L  A I D     2 4 4
Ang Lee Scholarship
Walter Manley Scholarship
Felicia Monteleone Scholarship
Eric and Mark Myers Scholarship
Leigh Rand Scholarship
Steven J. Ross Scholarship
Manus Salzman Scholarship
May and Samuel Rudin Scholarship
J. S. Seidman Scholarship
Mel Silverman Scholarship
Oliver Smith Scholarship
Jean Stein Scholarship
Lee Stevens Scholarship
Tisch Achievement Scholarship
Ron Van Lieu Scholarship
Paul Walker Scholarship
Lew and Edie Wasserman Scholarship
Alexis Ficks Welsh Scholarship
Ora Laas Witte Scholarship

TISCH SCHOOL OF THE ARTS PRODUCTION AWARDS
A number of production awards are granted annually to students in the Kanbar Institute of Film and Television. The following production awards are made possible by the generosity of private donors and are generally awarded to returning juniors and seniors or graduate students working on film projects of exceptional merit as determined by the faculty.

UNDERGRADUATE
Clive Davis Award for Excellence in Music in Film
Thomas William Gidro-Frank Film Production Award
George A. Heinemann Film Production Award
Haig Manoogian Memorial Film Production Award
Richard Protovin Animation Scholarship
Malcolm Ross Film Production Award
Richard Vague Film Production Award
Warner Bros. Film Award

GRADUATE
Clive Davis Award for Excellence in Music in Film
Sara Driver Post-Production Award
Spike Lee Fellowships
Haig Manoogian Memorial Film Production Award
Riese Award
Martin E. Segal Prize
Richard Vague Film Production Award

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.

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. 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 semesters. This program is available only to degree-seeking undergraduate students who are not receiving any form of financial aid, loans, or scholarships. This plan does not cover summer or winter semesters.

NEW YORK UNIVERSITY TUITION STABILIZATION PLAN
This plan, like the Fixed Payment Plan, allows you, in effect, to eliminate future tuition increases by adding a stabilization charge of $1,000 per semester to current tuition and fees. This rate would then be your guaranteed rate of tuition through all four undergraduate years. Tuition payments under this plan are due on the normal billing dates, and you may deduct approved financial aid amounts from your payments. This plan does not cover summer or winter semesters.

STUDENT RESPONSIBILITIES
To be considered for most financial aid at NYU, be sure to complete the CSS Profile required for all new freshman and the Free Application for Federal Student Aid (FAFSA) by the deadline applicable to you. Note, there are three deadline dates referring to the three application due dates to Admissions; Early Decision I, Early Decision II, and Regular Decision. The dates are: Early Decision I: November 15, Early Decision II: January 15, and Regular Decision: February 15 respectively. The best way to file is online at www.fafsa.gov.

• Once complete, be sure to review the results (known as the Student Aid Report, or SAR), and make changes or corrections if necessary.
• Use NYU Albert at albert.nyu.edu to accept your financial aid awards.
• If you submit documents to the Office of Financial Aid, please put your University I.D. number on each page and keep a copy for yourself. Do not submit originals.

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 TUNION 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.

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• Once complete, be sure to review the results (known as the Student Aid Report, or SAR), and make changes or corrections if necessary.
• Use NYU Albert at albert.nyu.edu to accept your financial aid awards.
• If you submit documents to the Office of Financial Aid, please put your University I.D. number on each page and keep a copy for yourself. Do not submit originals.
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), M.P.S. STUDENTS, AND PH.D.**

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 or Ph.D. 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, the Department of Cinema Studies, and Performance Studies. 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 CAMPUSS**

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 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, 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/student-affairs/academic-services/forms, 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**

The Dean’s List is compiled at the end of each academic year. The list comprises matriculated students who have achieved a grade point average of 3.65 or higher for the academic year (September to May) in at least 28 graded points. To be listed, a student must not have any grade of Incomplete at the time the list is compiled. Students receive a letter from the Dean and a notation is made on the student’s transcript.

**Tisch 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.

**Latin Honors**

To be graduated with Latin honors (summa cum laude, magna cum laude, cum laude), a student must have earned at least 64 points at NYU. All graded NYU courses taken while enrolled either in Tisch or in another school of NYU will be used in computing the grade point average on which Latin honors are based.

The GPA cutoffs for each category are determined by the combined GPA distribution from the preceding academic year, all graduation moments included.

- **Summa cum laude:** the GPA included within the top 5 percent of the previous year’s graduating class.
- **Magna cum laude:** the GPA included within the next 10 percent of the previous year’s class.
- **Cum Laude:** the GPA included within the next 15 percent of the previous year’s class.

For example, the necessary GPA level for summa cum laude for students graduating in September 2017 to May 2018 will be based on the GPA cutoff for the top 5 percent of the combined graduates from September 2016, January 2017, and May 2017.

**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/ish/about/health-requirements.html](http://www.nyu.edu/ish/about/health-requirements.html).

**Tisch School of the Arts Ownership Policy**

The creative works produced by students at the Tisch School of the Arts in fulfillment of class assignments, or as individual study projects, whether made on Tisch School of the Arts premises or elsewhere, with or without Tisch School of the Arts equipment, and with or without
extra funds (hereafter called “Student Works”), have a dual nature. First and foremost, the production of Student Works is intended as an educational experience. However, the product of that educational experience is an item of property that may have a market value for its creator(s).

The interest of the Tisch School of the Arts in any Student Work extends only through the completion of the educational experience associated with such Work—until its utility as an educational device or matrix has been exhausted. This is not necessarily the completion of the Work; many Student Works that are technically incomplete have nonetheless satisfied the educational purposes for which the creation of such Works was intended.

But, if certain students were to market, distribute, or work for private profit on a Student Work prior to the termination of that Work’s usefulness as an educational device, it could deprive other students of the opportunity to work in or with such Work and hinder the exercise of proper faculty supervision of such Work, thereby obstructing the educational purpose that the production of such Work is intended to serve.

Student Works are prepared for educational purposes, not as products for market, and the financial value of Student Works, if any, is at most a secondary benefit of their creation. Therefore, it is in the interest of the students at the Tisch School of the Arts and of the Tisch School of the Arts as a whole that each Student Work remains subject to certain restrictions until the educational experience associated with such Work has been completed. Following the completion of such experience, the Tisch School of the Arts has no interest in the marketing of any Student Work or any income derived therefrom. Therefore, all Student Works are subject to the following ownership policy:

1. All Student Works are owned by the student(s) who create them.
2. Any income from distribution of any Student Work shall be the property of the student(s) who create such work.
3. All students who create or participate in the creation of a Student Work are jointly and severally responsible for such Student Work, including without being limited to, for determining and ensuring that such Student Work does not violate or infringe on any copyright, any right of privacy, or any other right of any person, and that such Student Work is not libelous, obscene, or otherwise contrary to law. Such students shall also be jointly and severally responsible for obtaining any necessary permissions for the use of any copyrighted materials included in such Student Work.
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 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 StudentLink Center-Registrar, 383 Lafayette 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 StudentLink Center-Registrar, 383 Lafayette 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.

The 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.

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 dependant 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 Website.

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.
Open Arts/Summer Programs/Study Abroad

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, Los Angeles, or study abroad. Noncredit certificates in film producing, 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, dance, dramatic writing, filmmaking, game design, musical theatre, photography and imaging, production and design, or recorded music. Tisch Summer High School program courses are eligible for credit toward the NYU Tisch School of the Arts undergraduate degree.

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 Website at http://tisch.nyu.edu/special-programs.

Study Abroad

The Office of Special Programs offers a range of study abroad programs specially designed to draw on the strengths of major peer institutions and incorporate the rich artistic and cultural offerings of each country. The courses provide students the opportunity to train with master teachers who are industry professionals 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 Website at http://tisch.nyu.edu/special-programs 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.

The Clive Davis Institute of Recorded Music has created a unique and groundbreaking study abroad program that focuses on pop music experimentalism and the avant-garde. Students learn about the future of music making in Germany and Europe at large, and will practice their craft and learn about the arts and emergent media scene while meeting and working with influential Berlin-based industry professionals.

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, directing the actor, 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

Florence
• Writing in Florence
• Commedia dell’Arte: The Actor as Creator, Clown, and Poet

Havana
• Photography

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 Website at http://tisch.nyu.edu/special-programs.

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.

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 to18 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. Courses are offered in New York City, Los Angeles, and Washington DC. There are also study abroad January Term offerings.
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 page 255 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
Website: www.nyu.edu/students/
undergraduate/academic-services/
undergraduate-advisement/
academic-resource-center.html.

Center for Student Life
NYU Kimmel Center
60 Washington Square South, 7th Floor
Telephone: 212-998-4411
E-mail: student-life@nyu.edu
Website: www.nyu.edu/students.html

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.fs@nyu.edu

Ticket Central Box Office
Kimmel Center for University Life
60 Washington Square South, Suite 206
Telephone: 212-998-4949
Website: 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
Website: alumni.nyu.edu

Athletics
Department of Athletics, Intramurals, and Recreation
404 Fitness
404 Lafayette Street
Telephone: 212-998-2021
Website: www.nyu.edu/athletics

Palladium Athletic Facility
140 East 14th Street
Telephone: 212-992-8500
Website: www.nyu.edu/
palladiumathleticfacility

NYU Bookstore
726 Broadway
Telephone: 212-998-4678
Website: www.bookstores.nyu.edu

Career Services
Wasserman Center for Career Development
133 East 13th Street, 2nd Floor
Telephone: 212-998-4730
Fax: 212-995-3827
Website: 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
Website: www.nyu.edu/its

**Counseling and Wellness Services**

Counseling and Wellness Services
726 Broadway, Suite 417
Telephone: 212-998-4780
E-mail: wellness.exchange@nyu.edu
Website: www.nyu.edu/counseling

**Dining**

NYU Campus Dining Services
Telephone: 212-995-3030
Website: www.nydining.com

**Disabilities, Services for Students with Disabilities**

Henry and Lucy Moses Center for Students with Disabilities
719 Broadway, 2nd Floor
Telephone: 212-998-4980 (voice and TTY)
Website: www.nyu.edu/csd

**Health**

Wellness Exchange
726 Broadway, Suite 402
Telephone: 212-443-9999
E-mail: wellness.exchange@nyu.edu
Website: www.nyu.edu/health

**Student Health Center (SHC)**

726 Broadway, 3rd and 4th Floors
Telephone: 212-443-1000
Website: 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
Website: www.nyu.edu/shc/about/insurance.html

**Pharmacy Services**
Telephone: 212-443-1050
Website: www.nyu.edu/shc/medservices/pharmacy.html

**Residential Life and Housing Services**
726 Broadway, 7th Floor
Telephone: 212-998-4600
Fax: 212-995-4099
E-mail: housing@nyu.edu
Website: www.nyu.edu/housing

**Office of Global Services (OGS)**
International Students and Scholars
383 Lafayette Street
Telephone: 212-998-4720
E-mail: ogs@nyu.edu
Website: www.nyu.edu/ogs

**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: light.office@nyu.edu
Website: www.nyu.edu/light

**Multicultural Education and Programs**
Center for Multicultural Education and Programs (CMEP)
Kimmel Center for University Life
60 Washington Square South, Suite 806
Telephone: 212-998-4343
Email: cmep@nyu.edu
Website: www.cmep.nyu.edu

**Religious and Spiritual Resources**
Catholic Center
238 Thompson Street, 1st Floor
Telephone: 212-674-7236 or 212-998-1065
Website: washingtonsquarecatholic.org

Edgar M. Bronfman Center for Jewish Student Life–Hillel at NYU
7 East 10th Street
Telephone: 212-998-4114
Website: www.nyu.edu/bronfman

Protestant Campus Ministries
194 Mercer Street, Room 409
Telephone: 212-998-4711
Website: www.protestantministrynyu.com

Hindu Students Council
Website: www.nyu.edu/clubs/hsc

**The Islamic Center**
Kimmel Center for University Life
60 Washington Square South, Room 207
New York, NY 10014
Website: www.icnyu.org

**Spiritual Diversity Network**
Telephone: 212-998-4956
E-mail: spiritual.diversity@nyu

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
Website: 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, the Freshman and Transfer Registration Handbooks (available online at http://tisch.nyu.edu/student-affairs/advancement-academic-services), and the Guide to Scholarships, Fellowships, and Grants for Students in the Arts (available online at http://tisch.nyu.edu/admissions/financial-aid/tisch-scholarship-guide).

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 work-
shops on financial aid at select times during the year and is a clearinghouse for information about various forms of assistance, including scholarship assistance from Tisch. While the primary responsibility for financing one’s education falls on the individual and family resources, this responsibility is also shared by New York University and, to a lesser extent, by local, state, and federal governments. Scholarships are awarded on a competitive basis and may reflect academic merit as well as demonstrated financial need. No student or prospective student who feels he or she may need financial aid should be reluctant to apply for assistance. Financial aid applicants are automatically considered for all University assistance. For more information on applying for financial aid, please visit our Website, 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.

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 135 East 13th Street, before interviewing. Further job listings, both on- and off-campus, are available to students who may not be eligible for the Federal Work-Study Program. For more information, students should visit the Wasserman Center, or call 212-998-4730.

TISCH STUDENT GOVERNMENT
The student voice at Tisch is represented by the Tisch Undergraduate Student Council (TUSC) and the Tisch Graduate Organization (GSO). These two councils are the representative student government at Tisch School of the Arts and serve as liaisons to the faculty and administration within the school. The councils provide a wide range of services and activities, both academic and extracurricular. The councils also authorize funding to student organizations whose memberships are exclusively from Tisch.

TUSC, in conjunction with individual departments, sponsors a number of schoolwide activities and events for undergraduates and oversees all clubs. The GSO focuses on sponsoring and producing interdisciplinary events for graduate students. For more information on GSO or TUSC, please call 212-998-1900.

STUDENT CLUBS AND ORGANIZATIONS
Clubs play an important role at Tisch. They embody the spirit and diversity of the students through the many programs and activities they offer. Tisch clubs bring together students from different departments and unite those from the same department. They provide opportunities for exposure, leadership, collaboration, networking, and new experiences.

Whether planning major 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 www.tisch.nyu.edu/student-affairs. 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/1068/2ol.aspx?tid=1068&gid=16&pgid=106&eid=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 Website: http://alumni.tisch.nyu.edu
Tisch Alumni Relations E-mail: tsra.alumni@nyu.edu
Tisch Career Development
www.tisch.nyu.edu/student-affairs/career-development

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 Websites, 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. Participation in this program is limited to one time per person.

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/student-affairs/career-development

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.
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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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