



New York University Bulletin 2021
2023

Tisch School of the Arts

NEW YORK UNIVERSITY BULLETIN

2021 - 2023



Tisch School of the Arts

ANNOUNCEMENT FOR
THE 56TH AND 57TH SESSIONS

721 BROADWAY
NEW YORK, NEW YORK 10003-6807

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

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





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Chief of Staff
212-998-1491

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INSTITUTE OF PERFORMING ARTS
Graduate Acting Program
721 Broadway, 5th Floor
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715 Broadway, 12th Floor
212-992-8200

Department of Collaborative Arts/Open Arts
719 Broadway, 12th Floor
212-998-1517

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
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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
370 Jay Street, 6th Floor, Brooklyn, NY
212-992-8400

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

Interactive Telecommunications Program and Interactive Media Arts
370 Jay Street, 4th Floor, Brooklyn, NY
212-998-1880

NYU Game Center
370 Jay Street, 6th Floor, Brooklyn, NY
646-997-0708

Services

Admissions, Undergraduate
383 Lafayette Street
212-998-4500

Admissions, Graduate
726 Broadway, 2nd Floor
212-998-1918

StudentLink Center - Bursar
383 Lafayette Street
212-998-2800

StudentLink Center - Financial Aid
383 Lafayette Street
212-998-4444

Residential Life and Housing Services
726 Broadway, 7th Floor
On Campus - 212-998-4600
Off Campus - 212-998-4411

Office of Global Services
383 Lafayette Street
212-998-4720

Tisch Office of Career Development
726 Broadway, 2nd Floor
212-998-1916

Wasserman Center for Career
Development - Student Employment
133 East 13th Street
212-998-4730

StudentLink Center - Registrar
383 Lafayette Street
212-998-4800

StudentLink Center (Brooklyn)
5 MetroTech Center, Suite 201
646-846-4698



Calendar

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 2021

Fall Classes Begin	Thursday, September 2
Fall Recess	Thursday, October 14
Thanksgiving Recess	Thursday, November 25 – Friday, November 26
Last Day of Classes	Tuesday, December 14
Fall Semester Exams	Thursday, December 16 – Wednesday, December 22
Winter Recess	Thursday, December 23 – Sunday, January 2

Winter 2022

Winter Session Classes Begin	Monday, January 3
Holiday: Martin Luther King Day	Monday, January 17
Last Day of Winter Session Classes	Friday, January 21

Spring 2022

Spring Classes Begin	Monday, January 24
Holiday: Presidents' Day	Monday, February 21
Spring Recess	Monday, March 14 – Sunday, March 20
Last Day of Classes	Monday, May 9
Reading Day	Tuesday, May 10
Spring Semester Exams	Wednesday, May 11 – Tuesday, May 17
Commencement	Wednesday, May 18

Summer 2022

Twelve Week	Summer Session (2 Six Week Sessions)
Session I	Monday, May 23 – Tuesday, July 5
Holiday: Memorial Day	Monday, May 30
Session II	Wednesday, July 6 – Wednesday, August 17
Holiday: Independence Day	Monday, July 4

<i>Fall 2022</i>	Fall Classes Begin	Thursday, September 1
	Labor Day Holiday	Monday, September 5
	Fall Recess	Monday, October 10
	Thanksgiving Recess	Wednesday, November 23 – Friday, November 25
	Last Day of Classes	Wednesday, December 14

<i>Winter 2023</i>	First Day of Classes	Monday, January 2
	Holiday: Martin Luther King Day	Monday, January, 16
	Last day of classes	Friday, January 20

<i>Spring 2023</i>	Spring Classes Begin	Monday, January 23
	Holiday: Presidents' Day	Monday, February 20
	Spring Recess	Monday, March 13 – Sunday, March 19
	Last Day of Classes	Monday, May 8
	Reading day	Tuesday, May 9
	Spring Semester Exams	Wednesday, May 10 – Tuesday, May 16
	Commencement	Wednesday, May 17

<i>Summer 2023</i>	Twelve Week	Summer Session (2 Six Week Sessions)
	Session I	Tuesday, May 23 – Wednesday, July 5
	Holiday: Memorial Day	Monday, May 29
	Holiday: Independence Day	Tuesday, July 4
	Session II	Thursday, July 6 – Wednesday, August 16



New York University

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)

1832	College of Arts and Science <i>cas.nyu.edu</i>	1890	Steinhardt School of Culture, Education, and Human Development <i>steinhardt.nyu.edu</i>	1960	Silver School of Social Work <i>nyu.edu/socialwork</i>
1835	School of Law <i>law.nyu.edu</i>			1965	Tisch School of the Arts <i>tisch.nyu.edu</i>
1841	School of Medicine <i>school.med.nyu.edu</i>	1900	Leonard N. Stern School of Business <i>stern.nyu.edu</i>	1972	Gallatin School of Individualized Study <i>nyu.edu/gallatin</i>
1854	Polytechnic School of Engineering (January 2014) <i>poly.edu</i>	1922	Institute of Fine Arts <i>nyu.edu/gsas/dept/fineart</i>	1972	Liberal Studies <i>liberalstudies.nyu.edu</i>
1865	College of Dentistry <i>nyu.edu/dental</i> (including the College of Nursing [1947], <i>nyu.edu/nursing</i>)	1934	School of Professional Studies <i>scps.nyu.edu</i>	2006	Institute for the Study of the Ancient World <i>nyu.edu/isaw</i>
1886	Graduate School of Arts and Science <i>gsas.nyu.edu</i>	1934	Courant Institute of Mathematical Sciences <i>cims.nyu.edu</i>	2010	NYU Abu Dhabi <i>nyuad.nyu.edu</i>
		1938	Robert F. Wagner Graduate School of Public Service <i>wagner.nyu.edu</i>	2013	NYU Shanghai <i>shanghai.nyu.edu</i>

*New York
University and
New York*

**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 Brause 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 33 subject specialists who select materials and work with faculty

and graduate students in every field of study at NYU. The staff also includes specialists in undergraduate outreach, instructional services, preservation, geo-spatial information, digital information, and more.

THE LARGER CAMPUS

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

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

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

Students in science work with their professors on such problems of immediate importance for urban society as the pollution of waterways and the congestion of city streets. Business majors attend seminars in corporation board-

rooms and intern as executive assistants in business and financial houses. The schools, courts, hospitals, settlement houses, theatres, playgrounds, and prisons of the greatest city in the world form a regular part of the educational scene for students of medicine, dentistry, education, social work, law, business and public administration, and the creative and performing arts.

The chief center for undergraduate and graduate study is at Washington Square in Greenwich Village, long famous for its contributions to the fine arts, literature, and drama and its personalized, smaller-scale, European style of living. NYU itself makes a significant contribution to the creative activity of the Village through the high concentration of faculty and students who reside within a few blocks of the University. NYU's Polytechnic School of Engineering, located in Downtown Brooklyn, connects academics with creative research and technology in the burgeoning Tech Triangle and is just a short subway ride away from Washington Square.

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

A PRIVATE UNIVERSITY

Since its founding, New York University has been a private university. It operates under a board of trustees and derives its income from tuition, endowment, grants from private foundations and govern-

ment, 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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Health*
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Lynne Kiorpes

Dean, Graduate School of Arts & Science
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Jelena Kovačević

Dean, Tandon School of Engineering
MS, PhD

Jeffrey Lehman

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Antonio Merlo

*Anne and Joel Ehrenkranz Dean, Faculty of
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Laurea, PhD; hon.: MA

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BA, JD, MSW, PhD

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Dean, School of Law
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Tisch School of the Arts

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.

School Administration

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Associate Dean for Student Affairs

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Co-Associate Dean of Faculty, Faculty Services

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Chair, Art and Public Policy

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Chair, Clive Davis Institute of Recorded Music

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Chair, Graduate Acting Program

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Chair, Department of Dance

Susan Hilferty, B.F.A., M.F.A.
Chair, Department of Design for Stage and Film

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Chair, Department of Drama, Undergraduate

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Chair, Maurice Kanbar Institute of Film and Television, Undergraduate Division

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Chair, Maurice Kanbar Institute of Film and Television, Graduate Division

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Chair, Department of Photography & Imaging

Joe Vinciguerra, B.A., M.F.A.
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

Naomi Clark, B.A.
Chair, NYU Game Center

Ithai Benjamin, B.F.A., M.P.S.
Chair, Collaborative Arts

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*Chief Creative Officer
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Barry Diller
*Chairman & CEO
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Fletcher Asset Management, Inc.*

Mitchell Glatt '78/'80
*President & CEO
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Brian Grazer
Imagine Entertainment

Elizabeth Hemmerdinger '03
Playwright

Maurice Kanbar
Inventor

Brian Kessler
*Inventor, President
SBL Venture Capital*

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Writer/Screenwriter/Director

Ang Lee '84/Hon. '01
Director

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

Amanda Lipitz '02
Producer

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*Producer, CEO
Moldex*

Stefania Magidson
*Founder, President
Blue Heron Foundation*

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*

Dennis Riese '73
*Chairman and CEO
The Riese Organization*

Jane Rosenthal '77
*Chairman and Partner
Tribeca Productions*

Henry S. Schleiff
*President and General Manager
Investigation Discovery*

Martin Scorsese '64/'68/Hon. '92
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Oliver Stone '71/Hon. '13
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Ram Sundaram
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Ann Rubenstein Tisch
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Loews Hotels*

Steve Tisch
Escape Artists Co.

Richard Vague

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*Chairman & CEO
Wasserman Media Group
NYU Trustee*

George C. Wolfe '84
*Producer
Color Mad Productions*

*Professor
Emeriti*

Yvette Biro

Professor Emerita of Film and Television

Mary Schmidt Campbell

Professor Emerita of Art and Public Policy

Barbara Kirshenblatt-Gimblett

Professor Emerita of Performance Studies

Elaine Mayes

*Professor Emerita of Photography and
Imaging*

Richard Schechner

Professor Emeritus of Performance Studies

Steven Wangh

Professor Emeritus of Drama



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Tisch School of the Arts

*Institute of
Performing Arts*

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Graduate Acting Program

721-725 BROADWAY, 5TH FLOOR, NEW YORK, NY 10003-6807; 212-998-1960;
WEBSITE: [HTTP://TISCH.NYU.EDU/GRAD-ACTING](http://tisch.nyu.edu/grad-acting)

CHAIR
Carl Cofield

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.

Program Standards and Regulations

Students in the training program must be in full-time attendance. The evaluation of student's development is the result of extended conversations, meetings, and reviews by the faculty.

Continuance in the program is dependent on the faculty's assessment of the individual's demonstrated skills and ability to follow the protocols of the program, but the intention is that all

students who are accepted will graduate. All students participate in production and crew work.

Training Program

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

Work proceeds organically through related "studio" courses that concentrate on developing performance skills and

through careful casting of increasing complexity in workshops, projects, and productions. Our essential belief is that depth and range of imaginative performance ability are learned both through production and through continuing and challenging class work.

In the first year, what we are

primarily concerned with is an invigorating mix of large playful release and minutely and rigorously observed behaviors. Students spend time getting to know how their bodies, utilizing voice, imagination, and feelings are released through the elimination of tension/muscular holding. Shakespeare

is also introduced right from the start, culminating in two “bare-bones” showings at the end of the year. Scene study begins in the second semester of your first year. Acting teacher Richard Feldman defines the challenge:

“There are no ready formulas for acting; it is an art, not a science. The actors’ talent and creativity and how and when it blossoms and flourishes is ultimately mysterious. Acting, however, is a craft as well as an art. The actor can acquire tools and practice techniques that can strengthen or deepen their instincts, imagination and creativity; technique serves the imagination.”

The second year of training represents the transition from technique to application. Hopefully, we will have (sensitively) stripped away the habits brought into school as First Year students, and now the cohort can work together as an ensemble with a shared vocabulary. Skills and applications are brought to a new level: “beats” in Scene Study will take a leap into the craft and objectives of an entire scene; the further

techniques of speaking Shakespeare and verse will be developed; students will move from hand-to-hand combat to armed combat and so forth.

This is a busy and intense year, but full of opportunity and experience, much of it fully integrated with production and project work. Two months of the second year of training will be given over to exclusive intensive film work, where all classes will focus on the complementary aspects of acting for film, a practical understanding of film and television, both behind and in front of the camera, from documentary to drama. This thorough immersion into the world of film production and acting is unique to any MFA conservatory program in America.

In the final year of training, we work to tie together all the strands of your training to prepare our students to enter the professional world. To this end, there’s an increased emphasis on individual tutorial work, specialized dialect work, and coaching in connection with productions. Important classes include working with some of the

best advisors in New York to help impending graduates begin taking charge of business affairs and learning how to audition, as well as their many options in the world of theatre, film and television. There are additional workshops to broaden a sense of collaboration, including a unique and essential class with the Public Theater, taught in tandem by Oskar Eustis and Suzan-Lori Parks. Students also have the opportunity to work on-camera with experienced professionals as well as students from the NYU Graduate Film Department. In addition, there is on-going selection and preparation for the final scenes for the valedictory showcase presentations in New York and Los Angeles (where half of the showcase is on film).

Taken as a whole, the program is designed for students who are willing to commit themselves to three intensive years of training to meet the serious working standards of the profession.

Productions

The arc of production at the Grad 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 English or translated tales 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 the 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 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. Then an outside movie director comes in and directs on camera a segment of the Chekhov started in the first year. Finally, the company splits into two separate productions that focus on language, class, society, and structure. 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 253 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 265 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 Grad 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 Grad 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 be able to speak English fluently and comprehend it thoroughly.

SCHEDULE OF ADMISSIONS, INFORMATION, AND AUDITIONS

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

Please note that this schedule (including deadlines) may be changed according to each school year's calendar. One or two candidates may be placed on an alternate acceptance list for admission. Those whose admission decisions may be delayed will be notified of the date when they may expect those decisions to be made. For further information, write or telephone the office well before your audition date; telephone 212-998-1960.

The goal of the Grad 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 Grad Acting Program. The requirements for the M.F.A. degree in acting take three years to complete. The degree will be awarded when the candidate has fulfilled all training requirements, which total 108 units of graduate work.

Faculty

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

FULL-TIME FACULTY

Carl Cofield

Chair, Associate Arts Professor
M.F.A. Columbia University

Laurence Maslon

Associate Chair; Arts Professor
M.A. Stanford's Ph.D. Program in Directing and Dramatic Criticism

Scott Illingworth

Associate Arts Professor
M.F.A. DePaul University

James Calder

Head of Movement; Associate Arts Professor
M.F.A. École Jacques Lecoq

Deborah Lapidus

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

Brandon Dirden

Associate Arts Professor
MFA in Acting, University of Illinois at Urbana-Champaign

Jane Guyer Fujita

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

Scott Miller

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

Fay Simpson

Movement; Associate Arts Professor
M.A. NYU Gallatin

Mark Wing-Davey

Acting, Arts Professor
M.A. Cambridge

Shane-Ann Younts

Voice & Speech, Associate Arts Professor
B.F.A. Southern Methodist University

Janet Zarish

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

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)

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

Joanna Merlin
Career Class and Acting Workshop
UCLA

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
Bachelor's in Music & Vocal
Performance, University of North
Carolina School of the Arts

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

Michele Shay
Adjunct Professor
Carnegie Mellon

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

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

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

Courses

YEAR ONE

ACTING
ACTOR'S WORLD
AGRARIAN PROJECT
ALEXANDER TECHNIQUE
APPROACHING THE PLAY
CHEKHOV PROJECT
COMBAT
GAMES PROJECT
DANCE
MOVEMENT/MASK
THE NOW OF THEN
PHYSICAL ACTIONING
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



DEPARTMENT OF

Art and Public Policy

715 BROADWAY, 12TH FLOOR, NEW YORK, NY 10012-2231; 212-992-8200
WEBSITE: [HTTP://TISCH.NYU.EDU/ART-PUBLIC-POLICY](http://tisch.nyu.edu/art-public-policy)

CHAIR
Pato Hebert

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.

Master of Arts in Arts Politics

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

Arts politics attends to both formal and informal political processes that bear on the production, dissemination, and reception of the arts. It integrates approaches from the humanities, social sciences, and the arts themselves. It studies governmental and policy processes, the institutional ecology, and political economy of the arts. It employs perspectives that understand how to

decode cultural meanings, how social movements are formed, and how to read the esthetic dimension of contemporary politics. Through official patronage and censorship, celebration and loathing, and affirmation and critique of prevailing values, art has long been imbricated and implicated in the political. Yet arts politics is never fixed; its historical and cross-cultural variation helps to understand what possibilities exist for civically engaged artists working in the present.

In the United States, cultural policy is typically seen as being weakly developed, and the skills artists use to get their work into the world often 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.

M.A. ARTS POLITICS CURRICULUM

Arts Politics students take five core courses inside the Department of Art & Public Policy plus multiple electives across the university. Our flexible curriculum inspires M.A. students to develop highly individualized paths of creativity, research and professional development, while also allowing for collaborative exploration. The core curriculum has a dual focus: Theory, and Methods and Criticism. The Theory courses give students a strong background in key concepts in Arts Politics. The Methods and Criticism courses encourage students to develop critical frameworks in relationship to their own work and the creative and professional transitions they seek to make after school.

A Graduate Colloquium in the fall, and numerous electives throughout the year allow students to further locate and shape their particular modes of inquiry. Students select one elective from the Departmental elective offerings, with three other electives to be selected from the Department or any other open graduate level courses in departments across the university.

Five classes are taken in the fall for a total of 18 units. The course load then lightens to four classes for 16 units during spring to allow students to focus more of their energy on specific projects of their choice, as well as collaborations and post-graduation planning.

TSOA Core Curriculum

The Core Curriculum is a yearlong writing course, required of all freshmen, that is a collaboration between the Expository Writing Program of the College of Arts and Science and senior Tisch faculty. The Core Curriculum consists of two courses: Art in the World, offered in the fall semester, and The World Through Art, offered in the spring semester. All incoming freshmen must take both semesters. The first semester fulfills the University

Expository Writing requirement, and the second fulfills the Tisch Expository Writing requirement. Both semesters credit toward general education. During each semester, students take a Writing the Essay course that meets twice a week and attend a series of plenary events. The courses mix different artistic media to integrate students' various professional interests and combine diverse practical and theoretical approaches to achieve a comprehensive grasp of the work that

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

Minor in Art and Public Policy

All undergraduate students at Tisch will be exposed to the department in the freshmen year through the two-course sequence Art in the World and The World Through Art. For students who elect further study, Art and Public Policy courses are available to them as humanities, 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. Successful applicants come from various backgrounds, including practicing artists, those working within the arts, community organizers and those with many years professional experience or more recently out of an undergraduate program. M.A. students begin their full-time enrollment in September. Applicants to this program should apply online no later than January 15.

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. *Professional Resume*—listing creative and academic background, work experience, creative work, critical writing, civic, activist, and community-based engagements, performances, installations, published work, etc

2. *Statement of Purpose*—500-1,000 words, double-spaced pages, addressing the following questions:

- (a) What has prepared you to come to the Arts Politics M.A. Program? Why now?
- (b) Describe your work, and the relationship between Art and Politics that has arisen in your practice. What questions are you currently exploring?
- (c) What do you want to learn from your time in the Arts Politics M.A. Program? Is there a project or intervention that you want to engage?

3. *Writing Sample*—1,500-3,000 words, double-spaced pages. We are eager to know how your thinking and analysis are reflected in your writing. Please share a sample of your writing that conveys your ability to carry out sustained academic research and critical writing. A substantive essay from your previous scholarly, creative or activist work is recommended.

4. *Two Letters of Recommendation*—submitted using the online letter of recommendation system.

5. *Copies of Academic Transcripts*—from any schools in which you received a college degree or attended for two or more years.

International students must also complete the requirements as outlined in the International Application Requirements page. Applicants may be asked to interview via Skype after an initial application review.

Faculty

A listing of faculty for the Department of Art and Public Policy is below. For full biographies on departmental faculty, visit tisch.nyu.edu/art-public-policy/faculty.

Sheril D. Antonio

Senior Associate Dean For Strategic Initiatives; Associate Arts Professor, Art and Public Policy
B.F.A., M.A., Ph.D., New York University

Kathy Engel

Associate Professor, Art and Public Policy
B.A., Sarah Lawrence College; M.F.A., Drew University

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

Associate Arts Professor and Chair, 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

Anna Deavere Smith

Professor, Art and Public Policy
B.A. Beaver College; M.F.A. American Conservatory Theater

Ellyn Toscano

Senior Director of Programming, Partnerships and Community Engagement for NYU in Brooklyn, Affiliated Faculty, Art and Public Policy
B.A. Grinnell College; J.D. St. John's University School of Law; L.L.M. New York University

Hentyle Yapp

Assistant Professor, Art and Public Policy
B.A. Brown University; J.D. UCLA School of Law; Ph.D. UC Berkeley

Courses

Most courses are designed to fulfill general education requirements for TSOA undergraduates in all disciplines. Certain courses in the department are offered on a rotating basis and may be open to 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. 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.

LANGUAGE AS ACTION ASPP-UT 1070/ASPP-GT 2070

Engel. 4 Units.

In this class we will study and engage language as a live organism, poetry as a site for discovery. We will read poems mostly by contemporary and newly published poets living in the U.S. (not necessarily identifying themselves as «of» the U.S.) and writing in English, who are, in my estimation, shifting culture, «becoming the language.» The works we will engage disrupt conventional labels and terminologies, dare to re define, open up new spaces of human and poetic ecologies.

The poets whose work we will explore include Ross Gay (National Book Award nominee, permaculturist, teacher), Aracelis Girmay, Michaela Moscaliuc, Yesenia Montilla, Tina Chang, Li Young Lee, Tracy K. Smith, Natalie Diaz.... and work the students bring to the class to share.

The class will also write and share

their writing. In April, national poetry month, the class will participate in «30/30»—writing a poem a day and sharing it with the group. Guest poets to the class, tentatively, include: Tina Chang, Mihaela Moscali, Alexis De Veaux, Yesenia Montilla.

CREATIVE RESPONSE: PERFORMANCE MATTERS, BETWEEN IMAGINATION AND EXPERIENCE

*ASPP-UT 1028/ASPP-GT 2028
Finley. 4 units.*

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

their own work either individually or in groups, write about the theory and content of their production and have assigned readings to supplement their areas of concentration.

OUT OF THE BOX/OUT OF THE FRAME: A CONCEPTUAL STUDIO
ASPP-UT 1029/ASPP-GT 2029

Finley. 4 units.

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

METHODS AND CRITICISM I: SEMINAR IN CULTURAL ACTIVISM
ASPP-GT 2002

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 their 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.

METHODS AND CRITICISM II: GRADUATE INTERNSHIP FIELDWORK SEMINAR
ASPP-GT 2004

Spring. 2-3 units. (Open to M.A. Arts Politics students only.)

This is the second course in the Methods and Criticism track and an important space of synthesis. The course encourages students to work in self-selected clusters based on shared interests and modes of working. For example, students interested in curating might organize themselves around developing an exhibition. Artists can assemble a critique group for giving in-depth feedback on works in progress. Scholars interested in pursuing publishing or a Ph.D. could workshop chapters and organize panels. These peer-based practice clusters are not mutually exclusive; rather they hold open curricular space for students to further focus and tailor their work together. Students will also develop pathways for their practices after graduation, networking with potential partners, organizations, employers and support systems. Our graduates go on to work as artists and scholars, curators and community organizers, arts administrators, educators and cultural innovators. Our alumni are actively connected to the pulse of social justice, forming a global network of engaged thinkers and doers across six different continents. Methods and Criticism II gives current students the opportunity to tap into the alumni network's experiences, while crafting their own creative, research and activist projects.

FEMINIST PRACTICES IN THE AMERICAS
ASPP-UT 1076/ASPP-GT 2076

Harris. 4 units

This course will offer neither a linear, developmental history nor a comprehensive survey of feminism but a look at various dissident creative practices--sometimes disjunctive, sometimes conflicting, sometimes interlinked--from a range of contexts in the Americas. The focus will be

primarily on practices that resist the modes of gendering and the gender-based relations of domination that underpin settler colonialism, racial capitalism and cis-heteropatriarchy and work to sustain or invent alternative ways to live. We will think about the social and aesthetic aspects of the various forms such practices take, including writing, image-making and performing, but also organizing, assembling, caring, etc. and what those forms make possible. The practices we consider can and will necessarily expand beyond the geographical frame loosely specified here to account for transnational or inter-local connections. Students will also contribute to a collective archive of feminist practices in order to further elaborate our sense of what feminist practices might be and do.

ALL SCHOOL SEMINAR: CITIES AND ART
ASPP-UT 1000/ASPP-GT 2000

Hebert. 4 units

This course explores how visual artists have worked with the city as a 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 theorists. 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. We will also spend time in the surrounding cityscape 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.

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, and the ability to critically

analyze graphic novels that deal with challenging subject matter. What are the methodological and ethical issues that arise when constructing sequential narratives of war? What are the varying strengths 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, Jason Lutes, Gipi, Emmanuel Guibert 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 exclusionary and essentialist discourses with a rich cultural production that foregrounds a complex understanding of such issues as “home,” “homeland,” “exile,” “hybridity” and “minorities.” How are identity and history performed in these colonial, post-colonial and diasporic contexts? What is the status and significance of the oral, the visual and the performed within the context of memory? We will examine different narrative forms of memory-making, analyzing how post/colonial authors and media-makers perform “home,” “homeland,” “diaspora,” and “exile.” How does memory become a filter for constructing contemporary discourses of belonging, especially in the context of post-independence and transnational dislocations? We will also address questions of genre, and the socio-political ramifications of certain modes of writing and performances of memory

that create new hybrid genres such as the poetic documentary and experimental autobiography. We will analyze works where a fractured temporality is reassembled to form a usable past where the body serves as an icon of migratory meanings. We will also examine contemporary cyber diasporic practices, problematizing such issues as “nostalgia” and “return” in the context of new communication technologies.

This is a studio course. Students will perform throughout the term. However, you do not have to be an experienced performer to benefit from the class. It has practical applications, whether you plan to enter the arts, business, medicine, advertising, or professions that help people or society. The class is about how to make your narrative powerful. Good, riveting storytelling is at the core of everything we do.

PERFORMING NARRATIVES
ASPP-GT 2013

Smith. 4 units.

Smith will draw from a variety of texts and materials: newspaper articles, letters, film, television, and theater scripts. She includes guest teachers from the worlds of dance and music. One session includes an entire jazz band composed of professional musicians. Over the course of the semester, students will learn to identify what makes a story compelling, and will explore how to most effectively communicate that story to an audience. Students will perform and revise their own stories. One exercise will focus on performing the narratives of others.

This course will develop your listening skills and your ability to observe. It will enhance your understanding of how your body can be a more effective tool for communication and engaging with others, whether on a large scale or in smaller settings. The course also teaches Smith's idea of “radical hospitality.” Everyone in the class is responsible for contributing to a community where risk-taking is supported and encouraged.

LAW, RACE, AND THE HUMANITIES
ASPP-UT 1016/ ASPP-GT 2016

Yapp. 4 units

This course examines the relationship between law and race, especially as it relates to the production of subjects and how they come to be managed. In addition to engaging case law in the construction and management of

race, we will study how the humanities and arts have come to contend with this history. The larger point in doing so is to reflect on the theoretical, methodological, and political ramifications of humanistic discourse and cultural production in how they create specific visions and understandings of the law. As such, we will unpack a set of interlocking questions that ultimately highlight the stakes of placing law, culture, race, and institutional critique together: What notions of justice are achieved through artistic, cultural, and theoretical engagements with the law that exceed the law's capacity? What ideas of institutional critique can such engagements produce beyond merely being resistant to the law or “against” the institution? Most importantly, how does the legacy of liberalism overdetermine the very terms in which we understand these questions? This course will examine theorists like Saidiya Hartman, Jacques Derrida, Lisa Lowe, Janet Halley, Kimberlé Crenshaw, Robert Cover, and Cheryl Harris, amongst others.

MARXISM AND/IN HUMANISM: RACE, QUEERNESS, AND THE AESTHETIC

ASPP-UT 1077/ ASPP-GT 2077

Yapp. 4 units

Following ongoing critiques of liberal humanism from critical race, Afro-pessimist, transnational, queer, and feminist studies, what alternative political projects or visions might now inform our practices and work? What should follow after we question the grounds of modernity, liberalism, and materialism? This class seeks to examine one critical possibility: Marxism, particularly Marxist humanism. Although we will define this political project, we will also question its limits. The legacy of humanism in both liberalism and Marxism becomes a problem when placed alongside recent critiques around the subhuman and inhuman. In particular, what is the figure of the human for Marxist humanism? And how does such a figure sit with and/or against the liberal subject, person, and Man that has come under critique by queer inhumanism (with a focus on objects, animals, and environmental relations), along with the larger ontological turn coming from Black studies, Afro-pessimism, trans and queer theories, and new materialism? This class examines 1) differing notions

of the human and subject as informed by liberalism and Marxist humanism, 2) the political limits and possibilities of Marxist humanism, and 3) the history and the continued mediation of Marxism alongside discourses of race, the transnational, disability, queerness, sexuality, and gender. In addition, we will situate how the aesthetic has engaged these larger questions. This course will examine theorists like Sylvia Wynter, Raya Dunayevskaya, Cedric Robinson, Glen Coulthard, CLR James, Jacques Derrida, Stuart Hall, Shu-mei Shih, Fredric Jameson, Mario Mieli, and Petrus Liu, amongst others.

THEORY I: ISSUES IN ARTS POLITICS

ASPP-GT 2001

FALL SEMESTER. 4 Units

This course expands the methodological, theoretical, and discursive possibilities of situating culture and the arts in relation to the political, tracking this relationship in a transnational world. By privileging analytics from transnational feminism, critical race theory, disability discourse, and queer studies, this course specifically reimagines the issues of arts and politics in relation to questions of power and survival. However, rather than perpetuating a dominant discourse of art merely being resistant to the state, we aim to expand other narratives and analytics that seek to complicate not only the political, but also the aesthetic. While tracking shifts in visual art in relation to performance, social practice, and the intermedial, we will also find grounding in concepts from political economy. This course is thus organized historically to introduce you to key

analytics in critical theory to help one theorize and historicize their own practices and approaches. Each week is meant to be a broad introduction to key concepts in arts/politics since the mid 20th century so that you have grounding for your future courses.

Contact the Department:

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Administrative Director
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University
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DEPARTMENT OF

Collaborative Arts/Open Arts

719 BROADWAY, 12TH FLOOR, NEW YORK, NEW YORK 10003; WWW.TISCH.NYU.EDU/OPEN-ARTS
[HTTPS://TISCH.NYU.EDU/COLLABORATIVE-ARTS](https://TISCH.NYU.EDU/COLLABORATIVE-ARTS)

CHAIR
Ithai Benjamin

DIRECTOR
Steven Drukman

For nearly twenty years, the Open Arts program has been a home to a wide range of courses in the performing, cinematic and emerging media and digital arts open to all students at NYU. Open Arts is the crossroads learning space at Tisch, where NYU students from all majors come to apply their

training, challenge their viewpoints, and expand their practice. The Open Arts classroom experience results in a one-of-a-kind creative exchange between people of different academic backgrounds as well as artistic and scholarly pursuits. Most Open Arts courses are designed to give students basic exposure to various

artistic fields while they gain foundational and/or intermediate skills in their chosen discipline. In these courses, every student has the opportunity to integrate and apply arts practice and process to their own field of study while they interact creatively with a wide range of students across the university.

Collaborative Arts BFA Undergraduate Program

The BFA in Collaborative Arts is a course of study designed for a diverse group of motivated, versatile, curious, and enterprising undergraduate students. Students are required to practice and learn a variety of artistic disciplines—to experience different forms in collision and collaboration with one another—on their way to becoming innovative and experimental creators. This BFA has interdisciplinarity at its core and pushes students out of their comfort zone to encounter subjects and ways of working that are new and challenging. Collaborative Arts students are expected to be creative makers and critical thinkers: cutting-edge innovators who

are passionate about working in the arts across disciplines.

The Collaborative Arts curriculum encourages experimentation and play as much as it emphasizes the interplay of theory and practice. It asks students to consider larger themes and ideas while gaining hands-on multi-disciplinary training. As students progress through the BFA they will experience the challenges of vastly disparate genres, creative practices and forms of expression. They will emerge with their own set of skills as well as the confidence and intellectual context to exploit these skills as the next generation of multi-and inter-disciplinary artists.

The BFA in Collaborative Arts provides students the opportunity to collaborate with fellow artists across different disciplines and perspectives; to gain competency in a range of arts disciplines and to apply their skills in those disciplines to multi- and interdisciplinary projects; to study and develop work at NYU global sites; to gain a global perspective of history and theory of the performing, cinematic and emerging media arts; and to develop the skills needed to be successful self producers. <https://tisch.nyu.edu/collaborative-arts>

Admission

For general University guidelines, refer to the Admissions section beginning on page 253. 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 a portfolio. Submission of standardized tests scores is optional. The Collaborative Arts BFA is ideal for students with a rich diversity of talents who crave a wide variety of experiences. The Program is looking

for independent-minded students who are motivated to challenge themselves and work with other artists to generate interdisciplinary projects. Ideal students are curious, willing to take risks, and interested in exploring the wonderful possibilities of working between disciplines. A student applying to the Tisch School of the Arts must submit an application to New York University and indicate the particular department that they wish 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 program's website at <https://tisch.nyu.edu/collaborative-arts/apply-to-collaborative-arts>.

Degree Requirements

For information on the Collaborative Arts program, please visit <https://tisch.nyu.edu/collaborative-arts/about-collaborative-arts>. The program is a four-year program of full-time study leading to

the Bachelor of Fine Arts (BFA) degree. The degree requires completion of 128 undergraduate units. Those 128 credits are comprised of 68 credits for the major, 32 general education credits, and

28 open elective credits across New York University

Departmental Standards

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

Transfer of Credits

Credit is granted for academic work completed at another institution and for Advanced Placement tests in accordance with University regulations as stated on page 261. A maximum of 64 units

may be transferred into the program. A maximum of 8 credits from performing arts courses taken at other universities can count towards major studio training or arts studies credit with approval from

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

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 279.

Faculty

Open Arts/Collaborative Arts is home to a robust faculty of nearly 50 artists from across the arts disciplines. A list of full-time faculty for the Open Arts Program is below. For a full listing and biographies on all departmental faculty, visit <https://tisch.nyu.edu/open-arts/faculty>

Itzhai Benjamin

Chairperson; Assistant Arts Professor
BFA in Music & Audio Technology,
Sonic Arts Center, CUNY, 2005
M.P.S. New York University (Interactive Telecommunications, ITP)

Mary Bitel

Associate Arts Professor
B.F.A. Wayne State University (Theatre)
M.S.W. Hunter College
Ph.D. City University of New York (Social Welfare)

Steven Drukman

Director; Associate Arts Professor
B.A. Oberlin College
M.A. University of Wisconsin
Ph.D. New York University (Performance Studies)

Gustavo Aguilar

Assistant Arts Professor
B.A. Corpus Christi State University (Percussion Performance)
MS.W. California Institute of the Arts (Fine arts, Multi-Focus Performance)
Ph.D. University of California, San Diego (Musical Arts in Contemporary Performance)

Robert Benevides

Distinguished Teacher
B.F.A., Film and Television, Tisch School of the Arts (New York University)

Rebecca Haimowitz

Assistant Arts Professor
B.A. Columbia University (Cinema Studies and Women's Studies)
M.F.A. Columbia University (Film)

Patricia Hoffbauer

Assistant Arts Professor
B.F.A. Dance, Tisch School of the Arts (New York University)
M.A., Women's Studies, City University of New York

Peter Terezakis

Associate Arts Professor
M.P.S., Interactive Telecommunications Program, Tisch School of the Arts (New York University)

William Tunncliffe

Associate Arts Professor
B.A. University of Rochester (Biology, Film Studies, Philosophy)
M.F.A., Film and Television, Tisch School of the Arts (New York University)

Curriculum

Unit Requirement: 68
Students must complete the first year curriculum before moving on to the remainder of the curriculum. Thesis is taken once a student has completed all other major requirements.

The required foundation courses are as follows:

FIRST YEAR CURRICULUM:

Collaborative Interdisciplinary Practice

COART-UT 8, 4 Credits, Fall Only

Technology in Action

COART-UT 7, 4 Credits, Spring Only

Performative Practice: Voice and Text
COART-UT 6, 2 Credits, Spring Only

Performative Practice: Body and Movement
COART-UT 5, 2 Credits, Spring only

Visual Narratives
COART-UT 4, 4 Credits, Fall Only

Words & Ideas
COART-UT 2, 2 Credits, Fall only

Making a Scene
COART-UT 3, 2 credits, Fall only

REQUIRED COURSES:

Expanded Interdisciplinary Practice Courses—12 credits

Artistic Studies Courses—8 credits

Artistic Practice Courses—24 credits

Thesis
OART 104, 4 Credits

FIRST YEAR COURSES:

**COLLABORATIVE ARTS
INTERDISCIPLINARY PRACTICE**
COART-UT 8
4 credits

Collaborative Interdisciplinary Practice is a semester-long course introducing the participant to interdisciplinary art practices. The course functions as an exploratory space, challenging participants to live more fully and more immediately, vis-à-vis the development of single authored and co-authored artworks. Participants develop an appreciation for art as a valid form of research by examining various art making methods through reading, listening, seeing, and creating. By integrating the formal with the conceptual, historical with the contemporary, they make visible the possibilities and multiplicities of approaches in contemporary cultural production.

TECHNOLOGY IN ACTION
COART-UT 7

4 Credits, Spring Only
This course provides an overview of digital and interactive storytelling, integrating a fast-track introduction to basic practical hardware and software security with an introduction to the concepts of visual design and text/image relationships. Early forms of interactive media are explained in relation to the development of computer based digital art and media formats. The essential nature of digital language and storytelling is examined by analyzing how the digital artist targets a particular type of audience, posts their digital language/art/story—and then responds to audience replies and audience data. This response can then, in turn, become a continuation and enhancement of their digital storytelling.

**PERFORMATIVE PRACTICE:
BODY AND MOVEMENT**
COART-UT 5

2 Credits, Spring Only
The course uses a somatic approach, focusing on the experienced body rather than the objectified body, utilizing sensing and feeling as the basis for movement expression. Physical technique is based on experiencing the body as it is, utilizing somatic tools of conscious breath, sound/vibration, visualization and moving through space based on sensing and feeling. Specific vocabularies of experiential anatomy and developmental movement will be offered as forms for self exploration and creating shared movement vocabularies.

**PERFORMATIVE PRACTICE:
VOICE AND TEXT**
COART-UT 6

2 Credits, Spring Only
This class introduces students to the fundamental elements of acting through improvisation, theater games, applied viewpoints and basic scene study. The class will always begin with a simple physical and vocal warmup. For example one that combines basic yoga forms and rudimentary Linklater based voice work. As the class moves into working with scripted material the class structure would still include various theater games.

VISUAL NARRATIVES
COART-UT 4

4 Credits, Fall Only
An overview of the development of visual storytelling throughout history. From the first creation of early hand drawn cave paintings to modern film production, all the essential elements of visual representation, visual imagery, visual grammar, and visual storytelling are explored. The course examines how the basic tools of traditional narrative storytelling are also used in purely visual storytelling - to create a secondary world and to maintain a suspension of disbelief in order to inform, entertain, and affect the audience.

WORDS AND IDEAS
COART-UT 2

2 Credits, Fall Only
This class is designed to help students analyze mediums of dramatic writing including plays, screenplays and television scripts. Plot and character development, dialogue, action, conflict, events and overall story will be examined. It highlights how meaning is made in an active mimetic form rather than as an integrated experience of

script, performance, directing, designing, editing and other elements of the medium.

MAKING A SCENE
COART-UT 3

2 Credits, Fall Only
This hands-on practicum, mixed with some lecture, teaches students the basic parameters of story structure for a live performance. Class lectures will discuss the components of a drama, and class exercises will help students generate material for a 2-person “realistic” live scene, lasting approximately 5-10 minutes of stage time. This live scene can be either “stand-alone” or part of a larger multi-disciplinary art project for later work in a student’s career at Collaborative Arts.

**EXPANDED
INTERDISCIPLINARY
PRACTICE COURSES:**

The Expanded Interdisciplinary Practice courses (EIP’s) are intensive hands-on workshops that emphasize experimentation in the creation of original work. Unconventional in approach and interdisciplinary in scope, these courses are the primary intermediate/advanced courses for the CA major. EIP’s challenge students to draw upon and expand their understanding of multidisciplinary methods, processes and skills. While always interdisciplinary, each EIP will “lean into” a particular area (tech/emerging, film, text/writing or performance) and may be centered around a particular theme or issue to help focus student work. While designed for students in years 2-4 in the Collaborative Arts department, some seats will be made available to non-majors with prerequisite knowledge and experience and permission of instructor

ARTISTIC STUDIES COURSES:

ABRUPT CLIMATE CHANGE
OART-UT 1058

4 Credits
Peter Terezakis
This lecture course is designed for students who are interested in developing a deeper understanding of the forces that contribute to a changing planet and in investigating the impact of a radically changing biosphere on their lives and on their communities. The course supports students’ efforts to link scientific research with creative practice to find innovative responses to the issues presented in class.

ART AND SOCIAL CHANGE
OART-UT 1018

4 Credits
Gustavo Aguilar

This course challenges us to foster a tactile understanding of the relationship between art and social change. How do artists address social issues? Can art transform lives? How can art serve as a force for encouraging ethical dialogue and action within the public sphere? How do we make our ideas and revelations actually matter within our collective place and space? To better facilitate our understanding of this relationship, and in an effort to get inside these key questions and others, this course will unfold in two parts. Part I (Conversations on Art and Social Change) will be run as an interactive seminar in which we will explore how the desire to change the world has led some artists to align themselves with wider social movements. Through lectures, discussions and presentations, we will set about to engage ourselves with the work of contemporary artists who have addressed issues related to the environment, racial and cultural identity, human rights, healthcare, and social justice. We will assume that understanding the work of others is necessary if we are to appreciate the potentiality of our own impact on the world. Part II of this course (A Collective Gesture Toward) will entail challenging ourselves to participate more fully in our immediate surroundings vis-à-vis the development and implementation of a work (or works) of art.

ART AND TECHNOLOGY
OART-UT 1059

4 Credits
Peter Terezakis

Thesis: All art uses technology. Technology is not art. Whether a work of art is created to bridge the supernatural, convey experience, thought, or a world view, or something more, art is a three letter verb representing the result of an individual's desire to create difference. This course is an exploration in technological literacy for all NYU students. Students will create a website, capture, edit, and publish digital media to their sites, use software to create objects through subtractive (laser cutting) and additive (3D printing) machining processes, build circuits, learn to program a microcomputer, and build a functioning computer-controlled object

THE ART OF THE INTERVIEW
OART-UT 1930

4 Credits
Rebecca Haimowitz

The interview is at the heart of the documentary film and many forms of media programming, print journalism and theatrical performance. It is a basic tool in academic research. This course will analyze the skills required to produce a successful interview: selecting subjects; preparing and posing questions; and focused listening. Students will be exposed to some of the finest examples of interviews across disciplines demonstrating the range of styles and contexts for the interview. Whether with a random stranger, a family member or a well-known personality, students will develop the ability to conduct meaningful interviews during the course of the semester.

ART ON THE EDGE
OART-UT 1019

4 Credits
Gustavo Aguilar

Taking off from the practices of medium-based art categories, this course is structured across key topics in contemporary art - "art of today, produced by artists who are living in the twenty-first century". During the semester, via the framework of readings, projects and assignments, we will consider the importance of the visual arts in the larger context of society. Each week we will look at a different topic, which will be organized around key concepts, artists and artwork examples. The main goal is to allow us to contemplate the process of interaction between visual art, history, cultural, socio-economical, and technological forces. The stress of our gatherings will be on the artist as a thinker and a maker.

ASIAN & ARAB DIASPORA IN LITERATURE AND FILM
OART-UT 1503

4 Credits
Nathalie Handal

Does the Turkish German filmmaker Fatih Akin, the Lebanese Brazilian novelist Milton Hatoum, the Japanese Peruvian poet José Watanabe, the Singaporean Australian writer Kim Cheng Boey, and the Tunisian Swedish novelist Jonas Hassen Khemiri have anything in common? In an increasingly multicultural, multilingual, transnational yet increasingly divided world, what insights do the works of these architects of the imagination offer to narrowly defined strata of Eastern culture? How do they add to the ongoing

dialogue between East and West—on cultural translation, migration, the refugee crisis, conflict and love? How do they help us pose fundamental questions? This course is a laboratory for the exploration of major cinematic and literary oeuvres by the Asian and Arab diaspora living in cosmopolitan cities worldwide: Berlin, Paris, London, Rome, the Scandinavian capitals (Europe and the United Kingdom); Buenos Aires, Brazil, Chile, Mexico (Latin America); Montreal, New York, Los Angeles (North America). Each week we explore a global urban space and those creating there. As a starting historical point, the course examines their migration or exile, and the current cultural context they are creating in. Central to this class is exploring the diversity and complexity of their aesthetics and stylistics, the unique artistic voyage they take us on, the ways their creative productions address social issues, and the richness and intricacies of these societies. In our cross-disciplinary and cross-border conversations, we also examine how urban life and the cityscape create imaginative spaces, and the unique language these artists are originating on the page and screen.

BODIES IN CULTURAL LANDSCAPES
OART-UT 706

4 Credits
Patricia Hoffbauer

This course examines the Western fascination with the moving body in different cultural environments and throughout colonial and postcolonial historical periods until the present time. It will begin by investigating early images and artistic representation of the body in motion captured by European ethnographers at the turn of the 19th century, and continue tracing it to current trends of contemporary culture. The goal of this course is to develop a critical understanding of the culture built around the body as subject as well as a marker of otherness. This course will offer students an opportunity to study and articulate, intellectually and physically, the legibility of bodies in motion within different cultural landscapes. Bodies in Cultural Landscapes will provide an open forum in which to investigate human movement within the specific aesthetic system and cultural practice of early ethnographic representation to contemporary culture's engagement with the moving body. It will offer insight into personal and cultural identity, stimulating an expanded recognition and appreciation of difference. This

course offers students the opportunity to explore simultaneously their intellect (in class viewing, readings and discussions), as well as in the presentation of their own version of ethnographic research and representation based on a topic of their choice discussed with instructor. Students will engage weekly with exercises and assignments based on course material.

BRIDGING FACT AND FICTION OART-UT 1708

4 Credits

Rebecca Haimowitz

Many films—both narrative and documentary—aim to present some form of “truth” and reality to the audience. This innovative course challenges students to think outside the box, inspiring a unique take on what it means to tell a true story in the cinematic artform. We will examine films that blur the line between documentary and fiction, calling into question the notion of portraying “truth” in cinema. We will deconstruct how filmmakers’ selection and presentation of visual materials reveals an artful manipulation of reality in order to evoke meaning and emotion. The class will use films as texts to explore how cinematic storytelling attempts to create and subvert representations of reality. Films watched in the course include “Stories We Tell,” “This is Spinal Tap,” “Medium Cool,” “The Act of Killing” and more. Through a close analysis of films that challenge our notion of what is “real,” students will interrogate the notion of truth in cinema, and discover a new way of thinking about film narrative. In this course, students will meet virtually to screen clips from films, participate in remote workshops, and engage in lively discussions. Student work will include written film analysis, and students will also put theory into practice through the creation of a remote video exercise based on this theme (using cellphone filming, archival material and footage taken from both real-life and fiction films). This course inspires students to see the art of cinematic storytelling not as a narrow construct, but rather one that allows the filmmaker to blend veracity and creation to produce original narratives

CASTING AND AUDITIONING OART-UT 1926

4 Credits

Todd Thaler

Casting is the most recently recognized profession in film and theater. In this course, students learn how to cast a film and learn the skills casting directors employ to become indispensable

members of any production, including script and character analysis, scheduling, and negotiation. Students develop protocols for evaluating resumes and auditions, and learn strategies for communicating with directors and producers to ensure the talent pool has been effectively identified. Techniques for delivering convincing and fruitful casting sessions before learning to close deals between producers, actors and agents also are presented. This class will also make students ‘audition ready’—equipping them with tools and techniques to better understand and get through the audition process. The course will cover the various disciplines of theater, films, commercials and voiceovers. Through lectures, character exercises and workshops students will learn strategies for preparing for an audition, developing characters, and working with professionals in the industry

THE CITY & THE WRITER: NEW YORK CITY OART-UT 1505

4 Credits

Nathalie Handal

The City and the Writer: New York City is a laboratory for studying New York City, works written about it, as well as creating new works inspired by it. New works—poems, short stories, short plays, visual essays, or films—that will serve as a map for possible journeys as they reinvent and talk back to centuries of debates on immigration and space, culture and literature. A cross-disciplinary and cross-border conversation that examines how urban life and the cityscape create imaginative spaces, and the way words create cities. NYC as a global space will be explored in the works of American writers with backgrounds from Africa, Asia, Eastern Europe, the Middle East, Latin America, and the Caribbean. How does the city shape the form of writing and language? How has literature challenged certain theories on space, and narratives constructed around urban identities? We will explore different neighborhood and its history and meet different inventors. Students get the unique opportunity to meet numerous residents from theater makers, designers, architects, artists, filmmakers, feminists, actors, comedians, chefs and bodega owners. Discussions will revolve around private and public spaces, ruins and constructions, traditions and modernity, memory and hyphenated identities, literature and society. The class will integrate film, photography, painting among other medias, to enrich the visual study of

NYC. The city is the stage that will inspire the students’ new works. Every block in NYC is a different film set; this class offers students the opportunity to be part of the magic and to create their own story here.

CREATIVE FUNDRAISING OART-UT 1093

4 Credits

Sofia Sondervan-Bild

This course will cover both traditional and non-traditional financing and fundraising in the worlds of entertainment and the arts. Although our focus will be on the film world (with an emphasis on feature films), we will take occasional forays into the worlds of television, theatre, and music. We will also look at product financing. The goal of the course is to provide students with a framework for understanding the dynamics (as well as the specific routes) to raising funds for artistic endeavors. Many entertainment projects require significant capital before they can be realized. The negotiation and structuring of these deals may be a humbling experience, fraught with compromises that affect creative control over the final product. Producers need knowledge of financing tools and structures, an understanding of current economics driving the business, and skills in understanding new technologies and trends in funding. At its core, the course will help students develop a general understanding of fundraising and financing in the world of entertainment and refine the skills necessary to develop proposals that allow them to one day realize a creative vision.

CREATIVITY IN CONTEXT, A DEEPER LOOK OART-UT 1200

4 Credits

JD Samson

As with Creativity in Context 1 in which the purpose of the course is to contextualize the core curriculum of the The Clive Davis Institute to incoming first year students, this course delves deeper into the exploration of creativity throughout various disciplines and career structures. In opening this course to the NYU community, we will be linking academic disciplines, philosophy, and culture to creativity and discovery in practice. The course will offer seven workshop style lecture/conversations with senior faculty, and working artists or professionals who have traveled an varied journey throughout their careers. This exposure to, and opportunity for a deeper conversation, will lead students to better understand the

relationship between academic study & self-development, artistic & commercial achievement, as well as coupling art and industry with politics and current events.

DOWNTOWN THEATRE
OART-UT 1921

4 Credits

Paul Lazar; Jess Barbagallo

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. Dramatic Literature students should register for DRLIT-UA 301. NOTE: There is a ticket fee associated with this course.

FILM DEVELOPMENT: THE TOOLS OF CREATIVE MOVIE PRODUCING

OART-UT 1010

2 Credits

Hardy Justice

This course de-mystifies the film development process and teaches students the key tools necessary for a successful career as a film executive or producer. This course will chart the key stages of finding and preparing a good script for production. These steps include how to find, evaluate and shape material from the producer's perspective. Students will learn the practical art of writing script coverage and notes, as well as how to establish a tracking group and develop tracking reports for new material. Other topics include the role of key players in the process, such as agents and studio executives, and how to avoid “development hell.”

FILM: A TRANSFORMATIVE PROCESS, A VISION BEYOND TECHNOLOGY

OART-UT 140

4 Credits

Chitra Neogy

This course emphasizes the content, the aesthetics, and the purpose of cinema as a truly distinctive and dynamic art form uncovering the inner vision of the filmmaker, and the organic and transformative process where filmmakers projects their original truth,

not compromising or borrowing ideas and themes from other films. Students explore the use of technology as a valuable tool that enhances the vision of the filmmaker without diminishing the organic texture of the work by its overwhelming presence. The course brings to light the stagnant and repetitious formulae of commercial cinema, resulting in diluted mainstream films. The works of iconic filmmakers who embrace and use film as an original, vibrant and reflective art form are reviewed throughout the course. Extracts and readings from relevant filmmakers are given throughout the course.

GREEN WORLD
OART-UT 1057

4 Credits

Peter Terezakis

According to the World Health Organization, 6.5 million people will die prematurely this year due to air pollution. That's more deaths due to breathing bad air than from AIDS, auto accidents, cholera, malaria, and war combined. Climate change, fossil fuels, lack of drinking water, over-population, GMOs, pollution, and the wholesale corporate campaign to discredit science are among the most critical problems of our time. Living in denial of these issues has become the West's de facto cultural standard with only a fraction of the public taking action. How can artists, citizen-scientists, and storytellers intervene in existing narratives regarding some of humanity's most life-threatening issues? How will you further important conversations and seize the potential to activate change? Green World explores contemporary environmental issues while guiding artists to create informed, responsible works of positive social change using technology as a force multiplier. This course is open to all NYU students interested in developing an activist's artistic, social, and/or scientific leverage point to help save the world. This course features an optional research trip to Black Rock Forest Consortium.

HISTORY OF AMERICAN MUSICAL THEATRE
OART-UT 1922

4 Credits

Stephen Nelson

A survey of American musical theatre, with an emphasis on its significant and unique contribution to US 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 to the present day. Dramatic Literature students should register for DRLIT-UA 296.

HISTORY OF DANCE
OART-UT 701

4 Credits

Danielle Russo; Patricia Beaman

This course will explore why and how dance is a vital participant in cultural practices around the world. Looking back through the perspective of present research, we will examine how dance is inherently a reflection of the culture it represents. A wide overview of dance will be covered, beginning with temple devotion in India, to its inclusion in the rituals of Bali, the Noh and Kabuki theatrical traditions of Japan, the rites of passage and ancestor worship in the Ashanti, Yoruba, and Dogon tribes of Africa, in Aboriginal Australian ceremonies, and in the rituals of Native American tribes. The presentation of dance at Court as a symbol of power in Catherine de Medici's Renaissance pageants will be examined, and continued in viewing the Baroque spectacles of Louis XIV's Versailles and the Paris Opera. The inevitable impact of politics on dance will be studied in the propagandist works of China's Cultural Revolution, the French Revolution's influence upon Romantic ballets such as *La Sylphide* and *Giselle*, and how the repression of a Gypsy culture led to the emergence of Flamenco in Spain. In addition to written texts and video documentation, we will review examples of related art forms such as visual arts, music, and drama.

HISTORY OF DOCUMENTARY FILM
OART-UT 1701

4 Credits

Joseph Dorman

The course traces the documentary film from its origins to the present day. Pioneer documentarians like Dziga Vertov and Robert Flaherty saw in documentary film the ability to portray life with a kind of truthfulness never before possible. Early Polish filmmaker Boleslaw Matuszewski wrote that while “the cinematograph does not give the whole truth at least what it gives is unquestionable and of an absolute truth.” Since those heady days, it has become all too clear that documentaries have no special access to the truth. Nevertheless, as this still-young art evolved, documentarians of different schools constantly sought new means

to tell the human story. Documentary filmmaking has always been a blend of artistry and technical means and we will also explore this critical relationship. The course explores the development of the documentary and the shifting intentions of documentary filmmakers through the evolution of narrative approach and structure paying special attention to the documentary tradition's relationship to journalism. Students examine how different filmmakers have gone about trying to convey "reality" on screen both through the use and avoidance of narration, through interviews, editing and dramatizations. Throughout the semester, students investigate how image-driven medium attempts to report stories and the ways an emotion-driven art can be problematic for journalistic objectivity. Finally, the ethical and journalistic responsibilities the documentary filmmaker are discussed. Special attention is given to dramatic re-creations, the filmmaker's relationship to his/her subjects and the construction of narrative through editing

IMAGINING THE FUTURE THROUGH THE ARTS OART-UT 300

2 Credits

Allyson Green

The world-wide pause caused by the pandemic created a space of reflection and concern, and brought us to a consideration of meaning. As artists and scholars, we have been called to make sense of the ways we have told the stories of our communities, and been summoned to imagine a future world that is vibrant, inclusive and just, one that embraces our deepest values. As the vanguards of culture, we are now recording and creating new history together, constructed from examples of reexamined experience and awakened by new ideas. The important work of reinvigorating arts education, of imagining and designing the future through the arts, now more than ever before, must be a part of our mission as a school in a great research university. A Tisch education has always been about access to the people who create our community: the great thinkers and creators among our faculty, staff and alumni in cross collaboration with NYU, New York City and the globe. Together, we have already led transformative change, and continue to be leaders in fields that will adapt to our changing times. You too are the advocates, artists, innovators, scholars, and storytellers who collectively reflect upon the past, record the present, and imagine our future. We are co-creators of humanity's most

important re-set. Spark your imagination of the future through conversations with the leading creators in their fields. NYU Tisch School of the Arts Dean Allyson Green will moderate twelve talks with outstanding faculty and alumni of the school from a range of artistic disciplines. Create your own role in a movement to catalyze innovation and creativity to create a more beautiful, more just, more inclusive and more connected world. Please reach out to tisch.openarts@nyu.edu if you have any questions about the course.

IMPACT PRODUCING OART-UT 1004

4 Credits

Cecilia Mejia

Impact Producing is an emerging field in the film industry that uses issue-driven films as catalysts to create social, political, or cultural change through advocacy and engagement. Just as films have producers to manage the creative and financial process from script to screen, they also increasingly need Impact Producers to take the film campaign from production to impact. This hands-on class will guide participants through the essentials for becoming an Impact Producer by identifying key skills and goals. Participants will learn the scope of work necessary for building allies and partnerships, creating and measuring successful campaigns, and transforming passion for social change into a viable career path. Each semester the class will work in groups to create an actual impact strategy for a film in current release as a final project. As part of the course, students will be expected to attend one screening at DOC NYC.

IRAN ARTS ACTIVISM OART-UT 1500

4 Credits

Hadi Gharabaghi

Iran Arts Activism is an introductory critical assessment of the rich moving-image media archives from 1950 to present in and about Iran. We analyze various films and videos, comic book apps, scripts, and memos of government regulation in the context of the Cold War, the large scale involvement of American government and non-government institutions in social and economic modernization, political turmoil and cultural policies of Iran. Furthermore, we investigate how the breaking of formal diplomatic relations and exchange between the two countries since the Islamic Revolution of 1979 has contributed to a voluminous archives of often hyperbolic and

partisan geopolitical debates, national arthouse cinema, lively diasporic art and documentary media, and cultural diplomacy of state-citizen video-journalism. As we study digital videos, we also pay attention to digital platforms such as YouTube which has often facilitated and conditioned our access to foreign archives. Overall, this course trains students to develop "activist" relation with Iran through reflecting critically on their mediated access. Iran Arts Activism is structured around group projects, online assignments, journal reports, and short papers. No prior knowledge of Iran and/or Persian languages are required for a successful completion of this course.

MASTER CLASS IN DOCUMENTARY OART-UT 1702

4 Credits

Aviva Slesin

This course, while not a production class, is designed to give students the opportunity to learn each stage of the documentary filmmaking process from the best working professionals in their field. Each week we will watch a documentary and meet someone who had a pivotal role in the making of that documentary. Our guests will include producers, directors, cinematographers, sound engineers, editors, writers, film composers and sound mixers. These professionals will share their experience and expertise with the class and answer questions about their work thereby providing a foundation of insight into the decisions, tools and skills that go into the making of good documentaries. Class discussions will explore the creative and technical decisions involved in the making of the film.

MEDIA MOGULS IN THE 20TH CENTURY OART-UT 562

4 Credits

Leon Falk; Hardy Justice

This course attempts to track the American entertainment industry from its plebian origins through its rise to becoming the predominant mass entertainment culture in the world. Students discover the origins of the production practices that are employed in the entertainment industry today by following the legendary characters, movie moguls, and media titans of the early 20th century and the companies they built. The emphasis is on the way the visionaries of the time impacted seemingly risk-averse systems to invigorate and sometimes completely revolutionize them. These innovative

men and women include, but are not limited, to Louis B. Mayer, George Lucas, Maya Deren, Shirley Clark, Nam Jun Paik, Lucille Ball, Russell Simmons, Clive Davis, Julie Taymor, and Steve Jobs.

**MULTI-DISCIPLINARY ARTS
PRACTICE WITH COMMUNITY
GROUPS: THEORIES AND
PRACTICE OF GROUP WORK IN
ARTS**

OART-UT 1017

4 Credits

Mary Bitel

This course provides students interested in exploring their artistic field of study in community settings or providing community service through the arts, with a foundation for working with small and large group structures in community settings. Students will gain an understanding of group theory and stages of group development as they impact the visiting artist's work with community groups. Overview of social, political and cultural contexts for creating community-based work will be discussed in relation to entering into and engaging community groups in the creative process. Students will work in small groups to practice concepts and skills of working with groups in community settings and will prepare and present an individual project design for a visiting artist's work with a community group, drawing on specific fields of artistic study and taking into consideration material covered in class lectures and discussions.

POETICS OF WITNESSING

OART-UT 829

4 Credits

Peter Lucas

Today, many documentarians consider themselves working within a well-defined human rights framework where images and film are used to raise awareness about social injustice. On the far edge of this movement, however, there are writers, photographers and filmmakers whose work calls attention to the traditional documentary ethics of bearing witness but whose modes of representation blur the lines between fact and fiction. This body of work is more open-ended to interpretation and multiple readings, which also include more personal themes such as loss and melancholy, the ephemeral nature of time and memory, nostalgia and change. We will study several different kinds of visual poetics such as combining documentary photos with literature, artists working with archives and

found images, the personal essay film, ethnographic poetics, photo reportage and new media visual storytelling, mixed media and public projections. Some of the writers and artists we will study include Alfredo Jaar, W.G. Sebald, Chris Marker, Christian Boltanski, Forough Farrokhzad, Susan Sontag, Marcelo Brodsky, Roland Barthes, Miguel Rio Branco, Alexander Sokurov, Lorna Simpson, Jean Rouch, Susan Meiselas, Jonas Mekas.

POLITICS OF PORTRAITURE

OART-UT 826

4 Credits

Donna Cameron

This course explores the pictorial articulation of individual human likeness and its fiction in the public forum. The art of portraiture has survived its own origins in myth making and archetype building. The human image, or icon, forever landmarks the voices, textures, physicality, spirituality, symbols, politics, aesthetic concerns and military contexts, religious rituals, government, calendar ceremonies, daily functions, heroic acts and social disorders of diverse cultures throughout recorded history. It is the history of creation, the story of romance, the mark of progress, the record of royalty and the profile of democracy. It is the revolution of fine art and a catalyst of discipline. Imaging the individual in the public eye is the story of humankind. This course bridges the worlds of the oral and written mythologies which inhabit and empower us and the creative manifestation (conscious and unconscious) of these ancient archetypes into contemporary art, media and design. Students will critically rethink the implied and material presence of portraiture in everyday life. Students will gain practical knowledge and insight into the origins and potential power of the archetypes which permeate our collective unconscious.

PORTRAIT OF AN ARTIST:

WALTER MURCH

OART-UT 901

4 Credits

Brane Zivkovic

This course examines the artistic career and creative work of Walter Murch, Oscar-winning film editor and sound designer, and the first and only artist to win Academy Awards for both film editing and sound mixing on a single film (*The English Patient*, 1997). The class will provide an unprecedented inside look into Mr. Murch's processes of sound designing, editing, mixing, writing, and directing on such acclaimed

and memorable films as *THX 1138*, *American Graffiti*, *The Conversation*, *Apocalypse Now*, *The Godfather*, *Return to Oz*, *The English Patient*, *Touch of Evil*, and *Cold Mountain*. Through interviews, articles, and materials from his private archives never before publicly available, students learn about the creative world of an artist who has brought the importance of sound and editing to a new level. In addition to his work in film and his inventions used in the filmmaking process, two additional areas of interest of Mr. Murch will be examined: translations of Curzio Malaparte's writings and his passion for astronomy. Mr. Murch will participate on several occasions in the course as a guest lecturer by visiting the class and/or via video conferencing

PRODUCING ESSENTIALS

OART-UT 1006

4 Credits, Fall and Spring

This course provides an analysis on the role of the producer in the entertainment industry, focusing on the pitch proposal to bring an idea from fruition to completion. At the completion of this course, the student will have a framework and vocabulary for the role of the producer, know the tools necessary to create both a written and verbal pitch proposal, and understand the craft of producing within different mediums.

PRODUCING OFF-BROADWAY

OART-UT 1923

4 Credits

Beth Emelson

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

RESEARCH

OART-UT 298

4 Credits, Fall Only

This course provides a foundation in creative research methods by examining

the range of concepts, theories and praxis of artists and other knowledge producers. Beginning with an overview of the research landscape, including traditional academic research models followed by a series of creative (or artistic) research case studies, this course will address key questions such as, What is creative research in the context of contemporary art practice and why is it important? How do artists define their research, and what social, cultural and political ideas influence them? What roles do collaboration, interdisciplinarity and audience play in how artists formulate their research strategies? How do artists gauge their results and what are the markers or processes for verification? How do the findings of creative research contribute to new knowledge applicable to a variety of disciplines?

UNDERSTANDING STORY
OART-UT 568

Rosanne Limoncelli

Understanding Story is a class composed of lectures, discussions, screenings, readings, critical and creative writing, group critiques and presentations. The course is designed to expose the student to the fundamental principles of storytelling across a spectrum of mediums, including the written story, playwriting, film, poetry, dance, games, photography, fine art and music. How do all these different art forms tell stories? How can the student apply what is learned to their own creative work? History and theory of story will be studied and used to inspire personal and creative work in order to better understand how story can most successfully be expressed in different mediums and reach its audience.

WHY DANCE MATTERS
OART-UT 703

4 Credits

Danielle Russo; Patricia Beaman

Traversing Europe, the Americas, and Asia, this course investigates the various social, political, and historical contexts that have contributed to the evolution of dance, and conversely, explores the ways that performers and choreographers have utilized the medium of dance to reflect their personal concerns back to society in powerful ways. Artistic movements, choreographers, and dancers examined will include Vaudevillian tropes; the impact of the Industrial Revolution on ballet; sexual manipulation in the roles of Nijinsky; the political work of early modern dancers; WW I and II and its aftermath in the German Ausdruckstanz of Mary Wigman, Kurt Jooss, and in

Japanese Butoh; the propagandist ballets of the Chinese Cultural Revolution; exploration of the commonplace in the psychological dance-theater of Antony Tudor and Pina Bausch; the anthropological research of black choreographers Katherine Dunham and Pearl Primus; exploration of Postmodern rebellion of the Judson Dance Theater; and the response of choreographers and performance artists to the Culture Wars and the AIDS crisis. Students will pursue extended research, view performance videos and documentaries, and be expected to write and talk about dance.

ARTISTIC PRACTICE COURSES:

ACTING I: INTRODUCTION TO THE ACTOR'S CRAFT
OART-UT 1906

2 Credits

Angela Pietropinto; Judy Del Giudice
This course provides a foundation for understanding and practicing the craft of the actor. Beginning with theater games and improvisations, class participants will be challenged to explore and stretch their physical and emotional ways of expression and the scope of their imaginations. Students will begin to work with scripted material in the second half of the course and will learn basic script analysis to support their work with text as they integrate earlier exercises into presentation of scripted material.

ACTING II: ADVANCED SCENE STUDY
OART-UT 1907

4 Credits

Building on Acting I: Introduction to the Actor's Craft, this class provides students with techniques and skills designed to help them make the transition from theater games, improvisation and basic text work to detailed scene study. After beginning with ensemble building exercises to create a safe and supportive environment conducive to bold, creative exploration, the class will focus on methods of script analysis; playing actions; particularizing emotional meanings; ways to make creative choices while respecting the playwright's intent, and how to balance spontaneity with precision and aspects of character development. The goal of the class is to enable students to make the journey from text analysis to a full, immediate and inventive embodiment of the given circumstances, character

adjustments and dramatic action. Scenes will be drawn from a wide range of dramatic material.

A NOTE ON ZOOM: it works wonderfully as a medium for the actor. It's closer to film acting, but you will do everything to prepare, that you would in going on stage, or in front of a camera. You must be living in the moment with your partner: Zoom allows for the development of a real, personal relationship. Your living space is your "green room." You can see yourself in a little box, and can "frame" yourself, as if you were behind the camera. Scenes will be recorded, so you can view your work. Rehearsing in Zoom is especially convenient. The acting exercises that I use, we will also do on Zoom. We will make full use of Improvisation.

ACTING FOR THE CAMERA
OART-UT 1908

3 Credits

John Wills Martin; Kate Baggott

This course is for actors who want to explore and cultivate their filmic talents and for directors who want to create performances that exploit the potential of the camera. Part one of the course reviews the fundamentals of the acting process. Through exercises, improvisations and scene work, techniques and criteria for performances are established. In part two, students work before the camera. The minimalism of film acting is the primary thrust, illustrating the camera's ability to capture nuances of behavior, and requiring from the actor less physicalization, greater concentration and maximal inner-life. In the third part of the course, scenes are rehearsed, lit, framed, and taped in a series of camera set-ups. Each student in the course receives a tape of their major project suitable, after basic editing, as a work sample or audition piece.

AUDIO STORYTELLING
OART-UT 572

4 Credits

Diane Hodson

Through groundbreaking and creative nonfiction programs like S-Town, Have You Heard George's Podcast?, and Radiolab, podcasting has taken hold in American culture over the last decade, having evolved into its own unique art form. This innovative medium is not bound by the limitations of traditional radio—podcasts can be heard anywhere in the world, produced in any language, and be of any length. In this course, students will learn how to embrace their unique voices as they produce

compelling nonfiction stories solely in sound. Students will learn how to record, edit, and workshop audio stories, write for the ear and record narration, effectively employ music and sound design, and distribute a self-produced podcast.

AUTO PERFORMANCE LAB
OART-UT 1913

4 Credits

|Steven Drukman

This is a creative workshop designed for playwrights who yearn to act and actors who have an itch to write. Using one's self as material, participants create a short solo performance for an end-of-semester presentation. The lab combines physical work (both group and solo) with in-class/out-of-class writing exercises aimed at enhancing students' capacities to transform the stuff of their real lives into mimetic fiction. The final composition may stand alone as a finished, self-contained piece or may be an extended monologue planned as part of a full-length play, given the creator's primary interest (solo-performance vs. playwriting). In-class exercises, group critiques, as well as analysis of other artists' solo performances are used to shape students' final compositions.

BALLET
OART-UT 806

2 Credits

Selina Chau

This course is an introduction to the fundamentals of classical ballet technique. Looking into the evolution of ballet from the time of Louis XIV through the present, students will explore the different styles of training and performance presentation through the use of images, video, practice and discussions. Reading assignments will be provided to explain how social changes have affected the development of ballet technique and choreography. A thorough warm-up will be given in each class. The technical content will vary according to the skill level of the class and the individual dancer. Through the instruction of proper alignment and dynamic imagery, students will learn how to dance safely and improve their technical skills effectively. All levels are welcome. No previous dance experience is required. The course is designed to help students develop a clean and precise technical base for ballet dancing. Through practice and application, students will understand the unique structure of their own bodies and expand their awareness of self and others. They will discover new technical capabilities regarding flexibility,

strength, coordination, balance and their comprehension of the ballet form in relation to music, space, time and energy. Eventually students will experience how the mind, body and breath come together to produce greater freedom in movement. Discussions will examine how this informs personal interactions in everyday life. Students are encouraged to study the different styles of ballet and ballet performers around the world. For the final group project, students will choreograph a short ballet that incorporates ballet vocabulary, dance or pedestrian movements and an idea that's related to today's society. (There is a lab fee for this course.)

BALLET II
OART-UT 811

2 Credits

Selina Chau

Prerequisite: OART-UT 806 Ballet I

This course is a continuation of classical ballet training designed for students who have had previous training or have taken Ballet I and are looking to further develop their technique, learn new steps and expand their vocabulary at the intermediate level. In Ballet I, we traced the basic ballet vocabulary back to the time of its birth at the court of Louis the XIV. Students developed their ballet technique, and experienced the growth of ballet up to the early-1900s avant-garde choreography of the Ballet Russes. The period that followed is considered the most pivotal in ballet history, and it is this era that will be the focus of Ballet II. Students in Ballet II will not only look into the different training styles of ballet technique, but will also learn about some of the 20th century's most famous ballet dancers, as well as notable ballet productions from both the East and the West. (There is a lab fee for this course.)

CELL PHONE CINEMA
OART-UT 566

4 Credits

Karl Bardosh

Hollywood in your palm. That is what this combination of lectures, screenings, demonstrations and practical production workshop will offer to the students in this course. There will be several professional guests making presentations and Q&A sessions from the mobile phone filmmaking industry. In addition to the historical and critical overview of the emergence and exponential growth of global cell phone cinema, students will shoot all footage on cell phones and download them for computerized editing. The final project will be under three minute shorts. Projects will include all genres of film and television: news,

mini-documentaries, animation, music videos and narrative shorts. Completed student projects will be suitable to be posted on the Internet and entered into domestic and international mobile phone film festivals. For example, two minutes long improvisations of Bollywood Style Music Videos shot on Cell Phones by the students have been projected at the Tribeca Cinemas as part of the New York Indian Film Festival. It is suggested but not compulsory that students bring to the class a cell phone capable of recording video.

CHOREOGRAPHY
OART-UT 805

2 Credits

Patricia Hoffbauer

The purpose of this course is to enable the student to gain a heightened awareness, appreciation, and knowledge of dance through movement and performance. We focus on the foundations of dance such as control, aesthetics, alignment, dynamics, athleticism, musicality, use of space, development of learning strategies within a group context, and personal, artistic expression. The students exploration of their creativity, expression and concepts, as well as their work on other dancer's bodies is part of the work of this course. Through individual and collective kinesthetic participation in unfamiliar patterns, the student is physically and conceptually challenged and informed. Students will be asked to problem solve as homework assignment and in-class composition exercises. Dance experience is recommended, but formal dance training is not required. (There is a lab fee for this course.)

**COLLABORATIVE
SCREENWRITING**
OART-UT 1044

4 Credits

Anthony Weintraub

Filmmaking is a collaborative art form, and screenwriting is the first foundational element of this ideal. It is common to see episodes of television series credited to multiple people, or at least different people within each season. What does this mean? Do groups of writers working on a show write as a group, or is there some other form of collaboration? If a group of writers end up collaborating on a television show, how does that series end up as one unified whole? Most importantly, what are the benefits of collaboration and how is it put into practice? Collaborative Screenwriting will focus on the use of multiple writers in the writer's room—the most common method of screenplay

development in modern day television—as a way to better understand the collaborative process of screenwriting. By looking at the different strategies employed by multiple writers creating a series bible and scripts, we will delve deeply into several intermediate aspects of screenwriting—dramatic structure, plot evolution, character development, scene shaping and dialogue. At the same time, we will confront the true nature of collaboration in screenwriting—what it actually means to ‘combine talents’ in a work—as well as produce finished work reflecting that goal. Intended as a practicum in screenplay collaboration focused on the development of a half-hour ‘prestige TV’ series, the class is perfect for Zoom and its breakout rooms, but ideal for the classroom setting as well. Set up as a model Writer’s Room, each group of three to four writers will develop a series idea together, in the form of a bible, and then write the pilot script for the series, which they will workshop together. Emphasis will be placed on developing the bible/pitch deck, breaking story, and examining the various roles that make the writers room a creative and dynamic environment. Students will have a working understanding of developing episodic content, and come out of the class with a basic understanding of how a writer’s room operates.

COMIC RELIEF
OART-UT 1910

2 Credits

Angela Pietropinto

This class explores the acting of comedy through theater games that focus on comedic techniques such as quick change, neurosis, obsession, shift of status, body part out of control, etc. as well as through analysis and performance of comedic text. If drama holds a mirror up to life, comedy holds up a magnifying glass. The boldness of choice and degree of commitment demanded by comedy are what make it so difficult to perform, especially because bold choices must be supported by psychological truth. Characters’ objectives, obsessions, needs and phobias are what compel them to act in comical ways; if actors don’t find the pain and truth of these catalysts, their behavior becomes silly, and the comedy, shtick. The exercises employed in this course (many of which have their roots in *commedia dell’arte*) help participants to free their bodies and voices, allowing them to commit both boldly and truthfully, and will be used to analyze and bring to life comedic text from television, to movies and theater.

CROWDFUNDING VIDEO PRODUCTION
OART-UT 570

4 Credits

Bill Tunnickliffe

One video can be worth a thousand backers in the digital age. Successful videos have raised millions of dollars for projects on crowdfunding sites like Kickstarter and Indiegogo. This type of online fundraising is a whole new way for individuals to raise money. It is venture capital with no strings attached—direct donations not just to a philanthropic cause, but to business ventures as well. By donating online, people are sharing in the creation of marketable ideas and projects. Online crowdfunding is changing the shape of business innovation—and this class will explore all the techniques used to create a successful crowdfunding video that can capture interest and generate financial backers. Crowdfunding Video Production is an intensive course combining lectures and creative workshops to explore online fundraising for inventions, business ideas, artistic projects, social activism, scientific research, and community projects. Lectures provide students with an overview of the Crowdfunding industry and basic filmmaking, while practical workshops help the students conceive and create their own Crowdfunding Video. Students with existing personal projects can choose to post their videos on an actual crowdfunding campaign website—like Kickstarter. Students who do not have an existing project will create a mock campaign on a practice site, in order to produce a practice Crowdfunding Video. Students learn filmmaking techniques in class and then go on to shoot outside class, designing a simple attainable production. As the students produce their Crowdfunding Video, they learn by doing. The goal is to provide practical knowledge of the art, craft, and commerce of Crowdfunding Video—concentrating on how their media presentations hook the audience and sell the project. Students will learn the business vocabulary of advertising and marketing—while they also conceive, create, produce, and direct their own Crowdfunding Video (or practice Crowdfunding Video). NOTE: Students will be asked to purchase personal property insurance (\$155) and an SD card (approximately \$35) for this course. (There is a lab fee for this course.)

DANCING BODY IN PRACTICE AND THEORY
OART-UT 707

3 Credits

Patricia Hoffbauer

Part studio and part seminar, The Dancing Body focuses on the practice and history of movement and choreography in the context of Modern Dance and Performance Art in the second half of the 20th century. Through the exploration of ideas in cultural studies/dance studies essays, reviews, and writings by dance artists, students will engage with a range of physical activities and conceptual performances in practice and theory. This course offers a unique opportunity for students to simultaneously pursue creative/physical practices while exploring the intellectual discourse that informs them. The goal of this class is to generate an artistic environment where students develop collaborative relationships throughout the creative process individually as well as collectively. (There is a lab fee for this course.)

DESIGNING EMERGING SYSTEMS FOR PLAY
OART-UT 18

4 Credits

Jonathan Bobrow

This course is a creative hands-on studio where we will make games, play games, break games, and engage with play from a systems perspective. Students will learn the basic principles of programming, rapid prototyping, game design, collaboration, and systems thinking. Students need no prior knowledge of programming, and will gain the skills of an intro to programming class through first principles in a playful process. Video games have been around for less than a century—physical games have been around for millennia. Physical games offer an invitation to play, an excuse to be social, and create a magic circle in which the players are free to explore, create, and learn from their own agency. The act of playing games is reflective, but the process of making games is an art form and requires playful systems thinking. The toys and tools we play with, shape the way we think. The goal of this course is to rethink an ancient medium for critical thought (physical games) by using modern tools and techniques in playful ways. In this course, students will use an open-source smart tabletop game system called Blinks to make their own games or physically and digitally interactive experiences.

DEVISING & DOCUMENTARY
OART-UT 144

1 Credit

Ryan Conarro

In Devising & Documentary, students engage in an in-depth exploration of methods and materials for generating new, original works of theater and artistic performance from interviews and other documentary sources. Participants will experience practical approaches for conducting interviews and facilitating story circles; engage with questions of ethics and representation in interview-based art-making; and will activate strategies for creating performances. This is a collaborative workshop; participants are invited to craft shared definitions of “devising” and “documentary,” and to contribute their own experiences and approaches to this work. Participants will explore and critique the existing and past work of a range of theater artists whose practices operate at the intersections of devising and documentary, including: Cornerstone Theater, Sojourn Theater, Ping Chong + Company, Theater Mitu, Tectonic Theatre Project, Life Jacket Theater Company, Anna Deveare Smith, Sarah Jones, Jerry Stropnick, and Nilaja Sun. As they engage in these studies and explorations, participants will devise their own short documentary theater performance pieces, to examine and embody their discoveries about these unique forms in practice within a peer community of support and experimentation. Devising & Documentary offers exposure to fundamental skills and knowledge at the intersections of theater practice, journalism, anthropology, and community-based work. There are no prerequisites and students of all schools and backgrounds are welcome.

DIGITAL PHOTOGRAPHY
OART-UT 13

4 Credits

Bayete Ross-Smith

This is a standard digital photography course designed for those with little or no experience in photography. This course will emphasize personal expression through the application of technique to the presentation of subject matter. Open Arts will have enough Sony A7r cameras for students to share. If students plan to borrow the DSLR cameras, they are first required to purchase College Student Insurance, (CSI). While it is not required that you own your own digital camera to enroll in this course, it is recommended that you borrow or acquire your own camera for the duration of this course, or if you would like to avoid having to share one of the department's cameras

with another student. If you would like to purchase your own camera, a digital single lens reflex (SLR) or mirrorless digital camera is highly recommended for this course. The camera needs to have manual aperture and shutter speed controls. The purpose of this course is to develop an understanding of the technical and aesthetic aspects of making photographic images. We will apply fundamental photographic techniques such as composition, framing, lighting and manual camera controls to the images we create. We will discuss the way we see, compared to how cameras and lenses see, evaluate the similarities and differences and how that impacts the creation of images and how we analyze them. Students will make photographs that are effective as individual images and photographs that work together in a series. Students will learn how to create a narrative with a series of photographs and express a feeling or mood with a series of photographs. Class discussions will introduce students to a variety of concepts related to visual literacy. Students will also be introduced to the work of historically significant photographers from a broad range of backgrounds. Students will learn how to use Adobe Creative Cloud software to adjust images for print and digital publishing. By the end of the course, students will understand how to use a digital SLR or mirrorless camera to create compelling photographs using manual controls, process their images using Adobe Creative Cloud software and best practices for publishing their images digitally as well as best practices for printing their images. Finally, students will enhance their critical thinking skills while developing a deeper understanding of visual/photographic language. Students are expected to shoot a minimum of 108 exposures (photographs) each week.

**EMBODIED PERFORMANCE:
COLLABORATIVE CREATIONS**
OART-UT 145

2 Credits

Elizabeth Hess

Embodied Performance: Collaborative Creations is a 2-credit studio course that explores the instructor's original performance methodology, a fusion of physical theater modalities culled from Western practices (Psycho-physical actions, Viewpoints), Eastern practices (Butoh, Kundalini yoga) and related performance disciplines (Mask, Puppetry). This course provides foundational training for students who are interested in investigating the field of performative and collaborative arts

and will serve as an entry point for NYU students interested in movement and physically based acting.

FLASH FRAMES
OART-UT 147

1 Credit

MV Carbon

Flash Frames explores the moving image, the pixel, color, and composition, through two weekends of intensive, hands on image fabrication. Students gain a coherent understanding of the technicalities involved in producing artistic and professional quality videos. The workshop applies technical and creative approaches to capturing video, editing, and adding the finishing touches on short productions. Projects are focused on strengthening design and editing skills, understanding media management practices, applying video effects, color correction, motion graphics, and sound. Students broaden their understanding of digital design and video production, while learning the basics of video editing, animation, sound mixing, and motion graphics.

**FUNDAMENTALS OF
DEVELOPING THE SCREENPLAY**
OART-UT 35

4 Credits

Jeff Stanley; Sheldon Woodbury

The course combines lectures on the basics of feature length screenwriting with the development of the student's own writing work. Students are required to complete 25-50 pages of a full length screenplay with an outline of the rest. The students study story structure, conflict, and character, in conjunction with the screening and study of several classic films and screenplays. The writing process starts in the first month with a focus on exercises to help students develop five story ideas with the complexity and depth to sustain a full-length screenplay. One of these ideas will serve as the basis for the required work. Each idea can be described in one or two paragraphs. Special instructions: All students must come to the first class with three ideas for full-length screenplays.

**FUNDAMENTALS OF
FILMMAKING I: THE ART OF
VISUAL STORYTELLING**
OART-UT 560

4 Credits

*Eric Jubola; Craig Foisy; Lauren Fritz;
Diane Hodson*

This practical workshop is designed to introduce students to the techniques and theory of developing and producing short film ideas that are shot on digital

video and edited digitally on computer using Adobe Premiere Pro software. The course centers on learning elements of visual storytelling through a spectrum of aesthetic approaches. Working in crews of four, students learn directing, shooting, and editing skills as they each direct three short videos (three to five minutes in length). NOTE: Students will be asked to purchase an external hard drive. Students are required to purchase personal property insurance (\$155) for this course. (There is a lab fee for this course.)

**FUNDAMENTALS
OF DOCUMENTARY
FILMMAKING I: MAKING
A SHORT OBSERVATIONAL
DOCUMENTARY FILM**
OART-UT 580

4 Credits

Instructor TBD

Fundamentals of Documentary Filmmaking I is an intensive 14 week course combining lectures and creative workshops to introduce students to documentary film production, basic film production tools, and basic film grammar. Students work together in crews to research, discover, design, pre-produce, shoot and direct short documentary film exercises and a final short Observational documentary Film. No pre-arranged interviews, or prepared recreations are used. Only a directional camera microphone is employed to acquire diegetic sound while observing and filming real life activity. NOTE: Students will be asked to purchase personal property insurance (\$155) and an SD card (approximately \$35) for this course. (There is a lab fee for this course.)

**FUNDAMENTALS OF
FILMMAKING II: DIRECTING
AND PRODUCING THE SHORT**
OART-UT 561

4 Credits

Bill Tunnicliffe; Eric Jubola

Prerequisite: OART-UT 560 Fundamentals of Filmmaking I. Tisch Film/TV majors may not enroll.

In this course, students will build upon the visual storytelling skills learned in the prerequisite course, Fundamentals of Filmmaking. Students will be introduced to color cinematography, aesthetics, sound recording, casting and directing actors, production logistics, and editing. This course is aimed at the film enthusiast who would like to further explore digital filmmaking. Students will shoot on Sony FS100 HD digital video cameras, and edit with Adobe Premiere Pro software on Apple computers. Students will have access to

a compact lighting and mini mic kit for use on their productions. Students are required to purchase their own portable hard drive to use during the editing process. NOTE: Students are required to purchase personal property insurance (\$155) for this course. (There is a lab fee for this course.)

**FUNDAMENTALS OF
DOCUMENTARY FILMMAKING
II: DOCUMENTING DISCOVERY—
DIRECTING & PRODUCING A
SHORT DOCUMENTARY FILM**
OART-UT 581

4 Credits

Rebecca Haimowitz

Documenting Discovery is an intensive 14 week course combining lectures and creative workshops to fully explore documentary film production. Working in coordination with other Collaborative Arts & Open Arts courses, each student filmmaker will choose an individual student from the Collaborative Arts BFA program and create a documentary which will profile that student and their own particular process of discovery. Examples will include: the writer discovering dance for the first time; the actor learning what it is like to film another actor; the painter encountering writer's block; the dancer discovering their love for film criticism, etc. The Professor will provide a list of Collaborative Arts student subjects for the documentary shoots as well as limited access to film in other Collaborative Arts/Open Arts classrooms—pending permissions and releases which will be secured by the students as part of the class. By using the Collaborative Arts community as the subjects for these documentaries, and providing pre-arranged access to the students and their activity, the "Documenting Discovery" course avoids a multitude of production logistics for the filmmaking student—such as initially finding a subject, determining subject availability, and arranging for locations, insurance, and permits to film the subject. This enables the student filmmakers to focus on the content of the documentary and the creative process of filmmaking. NOTE: Students will be asked to purchase personal property insurance (\$155) and an SD card (approximately \$35) for this course. (There is a lab fee for this course.)

HANDMADE MUSIC
OART-UT 17

4 Credits

Ithai Benjamin

Design, build, practice, perform, record, recycle, repeat. In this fabrication-

heavy course, students will create new musical instruments and toys that can be performed and manipulated by humans, machines, animals and the supernatural. We will experiment with shapes, materials, and analog/digital technologies to create new instruments that defy common sense, yet are visually beautiful and sonically adventurous. Our main sources of inspiration will be the industrial revolution, punk subculture, soap operas, cartoons, Fluxus, the universe, and New York City. Our goal will be to devise musical instruments that can be mastered but also played without skill or music education. In each weekly iteration, students will compose a musical piece together and record it as an ensemble. The semester will end with an exhibition featuring our instruments and sheet music, with a final performance for a live audience

ICONIC DANCES
OART-UT 813

4 Credits

This course is a laboratory for students interested in exploring the works of master choreographers, exposing them to an in-depth study of choreography by focusing on the steps, rhythm, structure, style and historical/conceptual contexts of iconic choreographic works ranging from 19th-century romantic ballet to contemporary work. This exploration will be accomplished physically: students will learn dance excerpts with attention to the physical details of steps, style and phrasing, allowing them to acclimate their own bodies to the universe of specific choreographies. Students will be able to execute these choreographic works while developing a deeper understanding for the choreographers' creative process and artistic decisions, inviting them to physically experience major artistic shifts in 19th- and 20th-century dance aesthetics as they immerse themselves in the process of choreographic reconstruction. From classical ballet's ideals of beauty, to the uses of narrative and the social/political/religious function of classicism, and finally through to the deconstruction of dance tradition in postmodern performances, this course exposes students to dance's living archive while encouraging them to develop a critical perspective on the art of dance, its historical impact and future directions. Each session will be devoted to the recreation of seminal works from a variety of styles—Cambodian dance, Ballet, modern dance, postmodern dance, etc. Beginning with a twenty-minute warm-up based on a physical technique tailored to each specific style (whether

a simple ballet warm-up, basic Horton technique, Pilate's based exercises, etc.), physical technique will be complemented with readings, viewings and discussion that focus on each historical work. All readings and viewings will be uploaded to create easy access for students. For midterm, students will perform one of the works already covered. For the final project, students will choose a favorite work covered over the semester and develop—in dialogue with the instructor—a solo, duet or a small group piece based on this work. For two weeks preceding these projects, students will build a compositional method based on the creative process of their chosen work. Details and guidelines about the final project will be discussed individually with the instructor. In addition, students will write a three-page paper on their chosen work due on the penultimate week, with guidelines distributed at the beginning of the semester.

IMPROVISING SOUND AND MUSIC

OART-UT 1021

4 Credits

Gustavo Aguilar

This course is about successfully illuminating some of the formal, contextual, cultural, and social dimensions of Experimental performance vis-à-vis the critical study/practice of improvising. Because the professor believes that improvisation presents itself as a non-hierarchical (ideally), process-oriented practice, that claims no victories and is rooted in a listening self, the class will construct this course together as an ensemble; an open, unpretentious and wholly democratic approach will carry us into our 15-week experimentation.

INTERMEDIATE SCREENWRITING

OART-UT 36

3 Credits

Charlie Schulman

Prerequisite: OART-UT 35 Fundamentals of Developing the Screenplay, FMTV-UT 1100 Developing the Screenplay, or OART-UT 1040 Playwriting Practicum. Open to all undergraduate students.

A continuation of the training presented in Fundamentals of Developing the Screenplay. Required work in the class includes extensive scene work. Guided by their screenwriting instructor, students will complete the screenplay begun in Fundamentals of Developing the Screenplay and then do a rewrite or they may begin, complete, and rewrite a new full-length screenplay. The focus in this class will be on story structure

and development and the completion of a full-length screenplay. If you plan to do a new work, you must come to the first class with three ideas for full-length screenplays. Each idea can be described in one or two paragraphs.

INTRO TO DIGITAL TOOLS

OART-UT 823

4 Credits

Catherine Fallon

This course will explore the basic tools of digital imaging. During the semester we will cover the 3 main adobe products for creative imaging—Photoshop, Illustrator and InDesign. Through a series of short weekly assignments we will look at various graphic design and layout ideas using Illustrator and Indesign. We will also touch on the wealth of image enhancement and manipulation techniques afforded by photoshop. Several small assignments will introduce the basics of scanning, printing and compositing images drawing on the strengths of the individual pieces of software. Students will have the opportunity to complete a small project of their own for the end of the term. Class time will be divided between lectures, critiques, and work in progress sessions. This course is not intended to completely cover the software listed, but will give students a fundamental understanding of the possibilities of digital imaging.

LIVE VIDEO PERFORMANCE ART

OART-UT 567

4 Credits

Max Nova

This course will combine a history of video art and experimental film with practical training in the use of live video performance art technology. Students will explore new ways to create and edit films and videos using VJ software, projections, and multi-channel video surfaces. Workshops will demonstrate concepts and software that can be integrated into the creative process of video performance art and video art installations.

COURSE OBJECTIVES:

At the completion of this course, the student will be able to: 1) Draw inspiration from the recent history of incredible video and multi-media artists. 2) Develop an understanding of audio and visual hardware used by VJ's. 3) Use Modul8, live VJ software to manipulate digital media in real time to create Video Performance Art. 4) Use Projection Mapping techniques to project video art onto 3D surfaces. 5) Create original video performance art, video installations, and other performance

pieces. 6) Utilize skills to make video art in the professional market. NOTE: There is a lab fee associated with this course. In this course, students will be experimenting with different techniques of live video mixing and editing; therefore it will be necessary to have a basic understanding of editing software, such as Adobe Premiere or Final Cut Pro.

MAKING WEBISODES

OART-UT 569

4 Credits

Bill Tunncliffe

Making Webisodes is an intensive 14 week course which combines lectures and workshops in which students create unique and compelling content for the web and then learn how to post that content on the web. Students will explore the basics of film production and online webisode distribution, working with—concept creation - writing—directing—acting—production design—camerawork—sound—editing—online tracking tools and social media—web monetization and advertising. The webisode is an exploding new art form. Web series, embedded ads, 5 second hooks, snapchats, vines and viral videos all present a variety of new media approaches within the entertainment industry, business, lifestyle, and politics. Webisodes are short visual presentations that either entertain us, directly sell us product, indirectly sell us product, or shock and engage our perspective, as in political propaganda videos. Lectures provide students with an overview of the emerging web series industry, concentrating on how the webisode is used to hook the audience, generate hits, and drive customers to websites and/or online advertising. Workshops then employ practical exercises to help the students conceive and create their own unique webisode, which can be narrative or non-narrative, fiction or non-fiction, experimental or satire, personal or political. The goal is to use the resources at hand and create instant media—webisodes. As the students produce their webisodes, they will learn by doing and they will be provided with practical knowledge of the art, craft, and commerce of webisodes. NOTE: There is a \$602 lab fee associated with this course. Students will be asked to purchase an external hard drive. Students are required to purchase personal property insurance (\$155) for this course. (This fee was from 2018-19, 2019-20 fees subject to change.)

**MODERN DANCE: MIND-BODY
KNOWLEDGE AND EXPRESSION**
OART-UT 804

2 Credits

Joy Kellman

This course is an introduction to the fundamental concepts of Modern Dance technique that focuses on the dynamic rapport between body-mind knowledge and expression. In movement, students will become more aware and organized in their bodies. They will explore certain aesthetic characteristics that help to define dance material as "Modern" or contemporary. Through structured improvisation and teamwork approaches students will learn to dance from the inside out, exercise choice with imagination and work together as an ensemble. Ultimately, students will gain an appreciation for the expressive capacity of the body, recognizing shared, unifying attributes and those that are unique and intrinsic to each individual. The thorough warm up places an emphasis on breath and proper placement for safe practices and well being. It includes floor work, stretching and strength exercises and patterns that incorporate elements of Bartenieff Fundamentals. Short dances / sequences will be learned to sharpen knowledge of the Modern Dance lexicon and increase facility for translation of weight, space, time and energy ideas. All levels are welcome. No previous dance experience is required.

MOVEMENT AS PLAY

OART-UT 1901

2 Credits

Michelle Uranowitz

The primary objective of this semester is to free up the artist's channel through physical training. This work happens under the notion that the body is a channel through which we process our experiences into motion and sound—whether that be through acting, filmmaking, writing, etc. When the channel is open, you learn to connect with and respond more spontaneously to an environment without tension or pushing. A large portion of the freeing-up process is psychological, which requires an understanding of and connection to your emotional and physical self. The mindfulness component of the movement work encourages you to be permissive with your habits, experiences and emotions as they develop in the body. However, this is never accomplished in a vacuum. The unique insight of this training is the necessity for you to be in contact in order for the work to take-hold. This happens

through regularly practiced ensemble exercises drawing from Pilobolus and Viewpoints techniques. The concept of "play," begins to take hold, as you understand improvisational movement without tension or anxiety—working less cerebrally and more kinesthetically. Pulling from exercises of Michael Chekov, Lloyd Williamson, Joe Hart, Steve Paxton, Allen Wayne, and Julia Crockett—you are given an arsenal of physical vocabulary and challenged to become fearless, expansive, unapologetic, and creative. A large portion of the work focuses on the studies of Rudolf Laban's "Eight Efforts." These Laban Efforts are the springboard for a final composition choreography project, where you will be asked to create your very own movement piece.

**MUSICAL THEATRE WRITING
WORKSHOP**

OART-UT 1050

4 Credits

Kirsten Childs; Joel Derfner

A team-taught workshop that encourages composers, lyricists, and book writers to find their own voices and learn to merge their unique artistic visions with those of other collaborative artists to create exciting new songs in a theatrical context. Rotating teams write and present a series of projects culminating in a short musical theatre work to be presented at the end of the semester by Broadway actors. Theatre songwriting craft, issues of communication between artists of different disciplines, and storytelling through music and text are emphasized. Great musical theatre works of the 20th century are read and discussed to support the students' examination of their own creative process. Poets, playwrights, and writers from other genres, and composers from a wide variety of stylistic background ranging from pop to classical-country, hip-hop, rap, and jazz to fusion, are welcome to participate.

NONFICTION ANIMATION

OART-UT 23

4 Credits

Becky James

From its earliest beginnings, animation has had an ambivalent approach to reality. Without photographic reality to rely on, animation emphasizes individual point of view and philosophical indeterminacy, even in its approach to documentary. In this hands-on animation class, we will combine studio projects with short readings, screenings, and discussions to ruminate on notions of truth in art - what can objects tell

us about their owner? When can a process reveal something our mind hadn't recognized? How can we create meaningful abstraction, and what can't be told with story? We will employ a range of animation techniques including hand-drawn and digital, stopmotion, and direct film. Students should be prepared to commit to a certain amount of self-directed learning, depending on their choice of media and level of skill (ie: we will not be spending every class on technical demonstrations). This class will emphasize personal communication and intentionality in the creation of interesting short animation. Students don't need to have previous animation experience (though this class will also serve advanced animation students), but willingness to experiment and jump into making short films will be necessary.

OCCUPY OUTER SPACE

OART-UT 19

4 Credits

Ithai Benjamin

Technology is a weasel. Squeezing its way into art, culture and the everyday. It infiltrates our psyche, inspiring playful interactions, fantastical ideas, vengeance and drama. It brings us together while tearing us apart. In this project-based studio, we will focus on a collective approach to creating art, tools, performances, and experiences. Outer Space in the context of this course will be used as a metaphor for the future, the unknown, and the seemingly impossible. We will investigate disparate cultural moments and unravel narratives that are both historical and technological. Technology will serve as a structure with open-ended assignments in music, video, sculpture, interactive graphics, the web, optical illusions, kineticism, 3D, surveillance, performance and more. Combined collaborative exercises and individual projects will augment classroom discussions and inform the art that we make. A willingness to use your imagination and personal experience to derail preconceived notions of linear timelines will serve you well in this hands-on interdisciplinary course.

PHOTOGRAPHY I

OART-UT 11

4 Credits

Nichole Frocheur; Terry Boddie;

Bayeté Ross-Smith

A basic black-and-white photography course designed for those with little or no experience in photography. Emphasis is placed on the application of technique in terms of personal expression through the selection and composition of subject

matter. Class size is limited, providing for a greater degree of individual critique and class participation. The course comprises technical lectures, dark demonstrations, slide lectures on historical and contemporary work as well as class critiques. Each student must have a camera with manually adjustable aperture and shutter speeds. The program reserves the right to drop any student from a course who does not attend the first class. Please note there is a lab fee for this class. NOTE: There is a \$414 lab fee associated with this course. (This fee was from 2018-19, 2019-20 fees subject to change.)

PLAYWRITING PRACTICUM OART-UT 1040

4 Credits

*Rogelio Martinez; Charlie Schulman;
Elizabeth Olesker; Steven Drukman*

An introductory course on the basic techniques employed in writing a play. Class includes discussion of samples of the students' work in addition to discussion of theory and various theatrical exercises. Students read selected plays to enhance discussions of structuring a dramatic piece of writing. The course addresses actors writing material for themselves and focuses on character and dialogue as well as examining scene work, outlining, and the completion of a first draft of a one-act play. This course counts towards Theatre Studies requirements for Drama students and as elective credits for other TSOA students.

PLAYWRITING PRACTICUM II OART-UT 1041

4 Credits

Steven Drukman

One hundred years ago, Sir Arthur Quiller-Couch famously advised writers: "Murder your darlings." (The Art of Writing, 1916.) Harsh words, perhaps—but it is in the process of revision that the real writing begins. This course is a continuation of the principles learned in Playwriting Practicum I, with a special focus on the workshopping and developmental process of a new work for the stage. Class discussions and exercises will examine methods for improving dialogue, crafting satisfying reversals, generating material, enriching characters while maintaining consistency, as well as advanced structural considerations of the 3-act form. The semester begins with a revision of the student's already-written play (or, in some cases, extended scene). A sustained analysis of methods of critiquing—both self and others—is an ongoing concern of the course. Students

will emerge with a revised one-act or full-length play. Enrollment prerequisite includes Playwriting Practicum I or a submitted writing sample and permission of the instructor.

POWER GROUND WATER OART-UT 22

4 Credits

Taylor Levy

This is an entry-level, hands on electronics course for students who are interested in working with electronic hardware as part of their creative practice. Throughout the semester we will gain a familiarity with electronic components, learn to create electronic circuits, solder and use Eagle CAD for PCB (printed circuit board) design + layout. Topics will include powering circuits, LEDs, switches, transistors, digital logic, memory, timing circuits, programmable microcontrollers (Arduino), analog input (sensors) and motor control. We will also survey past and contemporary work of artists in this field. In this course we approach electronic hardware with the intention of dissolving technological opacity and inspiring our creative practice. Our goal is to shift the way we may usually think about electronics, as inaccessible, complex, difficult and intimidating. And think about it just as physical stuff that we can dig up and use as material and subject for creative expression. This course is aimed at students with little or no experience working in this field. Lectures will be supported by physical lecture notes, a custom electronics learning kit designed by the instructor. Assignments will include assembling and soldering physical lecture notes, weekly creative assignments (with or without electronics) and a final project. Students should only enroll in this course if they are certain they want to take it as they will be given a printed circuit board kit which is covered by the \$55 lab fee, and which must be returned if dropping the course. In addition, students will be required to purchase approximately \$260 of additional materials and tools for the course independent of the lab fee. These materials must be bought by the start of class and it is the responsibility of the student to get refunds for any costs incurred if dropping the course. Feel free to contact the instructor in advance with questions.

PROFESSIONAL LIGHTING & CAMERA TECHNIQUES OART-UT 571

2 Credits

Bill Tunncliffe

Students will learn how to shoot professional looking shots on prosumer cameras with minimal lighting—by applying the lessons of professional cinematography to prosumer video cameras, DSLR's, and cellphone videography. A wide variety of Camera Exercises are assigned to train the students to shoot movies with natural light and limited prosumer camera gear. 3-4 person crews are selected to work together on all the Camera Exercises, and the Final Project as well. Students can shoot with their own prosumer cameras or choose from a selection of prosumer videocameras and DSLR's provided by the course (SONY EX-1's, SONY RX4K DSLR's, and iPhones—pending availability). All camera exercises are then screened and reviewed in class. Students analyze and discuss their own work and are assigned reshoots and pick-up shooting assignments to reinforce their in-class learning.

PUPPETS AND PERFORMING OBJECTS

OART-UT 15

4 Credits

Ithai Benjamin

While grocery shopping, have you ever wanted to talk to a cucumber? Encounter 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 hands-on puppet building course explores anthropomorphism, character development, narrative and performance. Through weekly assignments and a final project, we will bring life to objects that we create, transform or find. Drawing inspiration from different styles of mainstream and experimental art, music, entertainment and puppetry we will develop original concepts of our own. Exercises explore a range of technologies and materials, from simple sock puppets to marionettes and shadow puppets, to mechanised, abstract and kinetic objects. We'll spend time looking at how to successfully integrate interactive elements from other realms such as music, special effects, physical interfaces, lighting, video and more into our performances. The course will culminate in a final performance bringing together the best of student work.

CREATION AND REALITY

OART-UT 101

4 Credits

Rebecca Haimowitz

Students work in groups to develop and present collaborative projects that creatively incorporate real-life material (for example: unscripted interviews, archival material, found footage or newsreel) as the basis for developing their co-authored work. Over the course of the semester, collaborative groups explore what it means to create original works from real-life material - examining how various mediums allow them to delve into this theme differently. The final project is a multi-disciplinary, co-authored work.

SITE SPECIFIC TO IMMERSIVE DANCE THEATER: CHOREOGRAPHING FOR UNCONVENTIONAL FORMATS AND SPACES

OART-UT 810

2 Credits

Danielle Russo

In this course, New York City—from its celebrated urban expanse to its lesser-known gems—will be our studio and our stage. There is no better way to experience the city than by immersing your body and your art into its many diverse landscapes. Site-Specific to Immersive Dance Theater: Choreographing for Unconventional Formats and Spaces is a research-to-practice course reconsidering the function, philosophy and reality of an evolving stage, choreographic process, and performing body. Not only is New York a conduit for local to international dance and theater, but it is also a safe space for artists to resist the norm and re-imagine models for making. Students will have the opportunity to create original choreographies on Governors Island, Brooklyn Museum and alongside Third Rail Projects' "Then She Fell." Past experience in movement and/or performance training is not required. (There is a lab fee for this course.)

SPECIAL EFFECTS MAKEUP I OART-UT 14

4 Credits

Rob Benevides

This is an introductory level hands-on workshop designed for students wishing to explore their artistry, experienced makeup artists seeking advanced techniques, non-makeup artists just starting out, and anyone who has ever wondered "how'd they do that?" This course explores the art of special effects

makeup. Topics include "out-of-kit" makeup effects including cuts, bruises, black eyes, scabs, scars, wounds, burns, and decayed flesh; skin safe molding procedures; casting and painting silicone replica props, designing and sculpting, molding and applying silicone prosthetics to execute a zombie makeup; and designing and creating a 1:2 scale character maquette. Anatomical reference and safety using materials is also addressed. University Bursar will assess a lab fee for this course. Students receive their own specially designed makeup kit with all materials necessary to complete all in-class assignments. No artistic background required. NOTE: There is a lab fee associated with this course.

SPECIAL EFFECTS MAKEUP II OART-UT 16

4 Credits

Rob Benevides

Prerequisite: OART-UT 14 Special Effects Makeup I.

This course expands upon Special Effects Makeup I in an even more rigorous and challenging hands-on workshop environment. It is designed for students who have already successfully completed Special Effects Makeup I and wish to further develop and build upon the skills and techniques learned in the class for their own film productions, photo shoots, or fine art projects. Special Effects Makeup II projects will include designing/sculpting/molding and painting a 1:1 scale silicone mutant creature in a jar prop, application/ blending and painting a ready made foam latex prosthetic, designing/ sculpting/molding/ mounting and painting a 1:1 scale faux-taxidermy mount and much more. The University Bursar will assess a lab fee for this course. Students will receive all materials and tools necessary to complete each in-class assignment. NOTE: This class uses latex. Please contact the instructor if you have latex allergies. There is a lab fee associated with this course.

STEPS, RHYTHM, MOVEMENT: AFRICAN DANCE OART-UT 800

2 Credits

Patricia Hall

This is an introduction to the dances and rhythms from Africa and the African Diaspora. Through movement, students will explore certain aesthetic characteristics that help to classify the dances as "African." Traditional and or cultural dances and rhythms from various regions in Africa and the

Caribbean will be taught along with the basic rhythmic patterns that are the foundation for the dances. There will be an emphasis on specific West African movements that have been transported and transplanted to the Americas. Class will consist of an extensive warm-up, including floor work, stretching, and isolation exercises that utilize elements of the Katherine Dunham isolation technique. (There is a lab fee for this course.)

STEPS, RHYTHM, MOVEMENT: HIP HOP DANCE OART-UT 808

2 Credits

Alan Watson

This is an introduction to the dances and rhythms from different styles that comprise Hip-Hop dance today. The first stage of the course will explore the wide array of styles that comprise and influence Hip-Hop movement. This course will not only introduce steps, but investigate root moves and historical context that shaped contemporary Hip-Hop today. During the course, students will also discuss the current and emerging trends of the genre. As an ever-evolving dance, this class will focus on budding dance styles, such as Flexing, Lite feet and Finger Tuts, comparing and contrasting those to case studies of past styles that emerged, (or re-emerged) to become heavily popularized such as Gliding, Krumping and Waacking. Additionally students will explore the globalized nature of Hip-Hop. To see the full evolution, students will see how other cultures have embraced and left their mark street styles, and how international dance battles and competitions have emerged, ultimately changing the landscape of Hip-Hop dance. Over the course of study students will begin to realize the complexity, the history and the varying opinions focused around Hip-Hop. NOTE: There is a lab fee associated with this course.

THE BARD OUT LOUD: INTRO TO ACTING SHAKESPEARE OART-UT 1909

4 Credits

Mary Bitel

This course provides a hands-on, performance-based introduction to reading, understanding, and performing Shakespeare's works. Students will begin with text analysis, gaining a broad foundation in Shakespeare's text, including but not limited to: use of language, meter, scansion, alliteration and antithesis in order to approach sonnets, monologues, and scenes from

Shakespeare's canon. Students will work as a class group to analyze sonnets as an introduction to working on Shakespeare's plays. Throughout the course of the semester, students will work on a monologue and a scene for action-based acting and character work. Students will be expected to prepare and rehearse material outside of class and will be paired for a final assignment of preparing a Shakespeare scene for rehearsal and presentation in class. Monologue and scene suggestions will be provided from a list handed out by the instructor. This is not a lecture-based seminar on Shakespeare's writing, but rather an introductory approach to analyzing text for clues and insights into performing Shakespeare's works. Open to all students of all levels of experience. Not open to Tisch Drama Majors.

URBAN ARTS WORKSHOP: NEW YORK

OART-UT 1925

4 Credits

Scott Bankert

This course will be composed of lectures, slide shows, screenings, readings, field trips, field assignments, written reactions, discussion and blogs, as well as visits from guest speakers and artists designed to expose students to the key concepts and fundamental theories of urban studies, public art and the urban-inspired works of many great artists and writers based in New York City. Each week another "form" of urban art will be

investigated, including discussions about and encounters with street photography, graffiti, sculpture, installation art, dance, performance art, parkour (freestyle street gymnastics), gorilla theater, art vandalism and underground art, urban sound projects, large-scale projections, poetry, essays and short stories with an aim to understand how such art forms came into being and how they express a distinctly urban message to the inhabitants and visitors of New York City. The instructor seeks to combine the critical and theoretical with the experiential and personal in order to lead students to a deeper and more fruitful relationship with their city, the arts and themselves.

WRITING THE TV SITCOM

OART-UT 1045

4 Credits

Don DeMaio

Adapted from the Dramatic Writing Program's popular "Introduction to the Sitcom" course, this intensive scriptwriting class answers the question, "What do I need to break into TV writing?"—the student will be guided through the step-by-step development of an episode for an ongoing TV sitcom, from premise line to one-page outline, to pages and revisions. The course will require the completion of a polished draft while introducing students to the rigors of professional standards through weekly story goals.

WRITING YOUR LIFE

OART-UT 1047

4 Credits

Joel Derfner

If autobiography is a retelling of the events of your life from beginning to end, then memoir—from the French for "to remember"—is an examination of some events of your life through a particular frame. We tell stories drawn from our lives all the time, but we sometimes fail to consider the themes and ideas that connect those stories with themselves and with each other; that failure robs us in turn of the opportunity to understand better both the world and ourselves. Each week of this course you'll both read and write thoughtful memoir; by the end of the semester, you'll be able to write reflectively about your own past, examining not just the stories you tell about your life but also those stories' deeper meanings, their part in shaping your identity, and their echoes in your present and your future.



CHAIR
Seán Curran

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 stan-

dards 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.

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 concert series 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. 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 253. 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 they wish 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.

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 212-998-1980, or you may visit our website at www.tisch.nyu.edu/edu.

SCHEDULE OF ADMISSIONS, INFORMATION, AND AUDITIONS

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, kinesthetics of anatomy, and music theory. The second year further develops these principles and adds courses in dance history, acting, improvisation, music literature, and advanced dance composition, where the skills acquired in music and composition classes in the

first year are integrated. The third year, in the Second Avenue Dance Company, continues to integrate the information that has been acquired, with an emphasis on performance and choreography. Optional courses are available to the student who has developed a specific area of interest. In addition to departmental work, students are expected to take required academic courses.

Faculty

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

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

Seán Curran

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

Giada Ferrone

Distinguished 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

Cherylyn Lavagnino

Associate Arts Professor: Ballet;
B.A., Southern California; M.F.A., New York University

James Martin

Adjunct Faculty: Ballet
B.F.A., California Institute of the Arts; M.A., Columbia

Jolinda Menendez

Adjunct Faculty: Ballet

Richard Move

Assistant Arts Professor
B.F.A., Virginia Commonwealth University; M.A., M.Phil., Ph.D., New York University

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

Pamela Pietro
Associate Arts Professor: Contemporary Dance; Director, Summer Residency;

Associate Chair
B.F.A., Florida State; M.F.A., University of Washington

Cari Ann Shim Sham
Associate Arts Professor: Dance and Technology

Andy Teirstein
Arts Professor: Music Theory and Composition

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
Digital Dance Portfolio
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

Courses

DANCE I DANC-UT 5-6

DANCE II DANC-UT 100-101

DANCE III DANC-UT 1000-1001

Open only to students in the Department of Dance. Various. 2-8 units per semester.

Daily classes in ballet and contemporary dance techniques. Includes pointe class, big jumps and turns, partnering, pilates, somatics and yoga.

B.F.A.

CREATIVE RESEARCH IN

DANCE I

DANC-UT 7-8

CREATIVE RESEARCH IN

DANCE II

CREATIVE RESEARCH IN

DANCE III

DANC-UT 1004-1005

Open only to students in the Department of Dance. Various. 2-8 units per semester.

Choreography is approached through exploration of resources, including improvisation, use of ideas, knowledge of forms, and development of craft. First-year students receive weekly assignments directed toward specific dance elements. Second-year work develops with an emphasis on the relationship between

manipulation of musical phrases and choreography as well as the completion of dances. Work begun in all composition classes may be performed in theatre concerts. Other performance opportunities derive from repertory classes, performance workshops, and major dance works choreographed by faculty and guest choreographers and also from student and faculty choreography pursued independently outside of course work.

ACTING

DANC-UT 1007-1008

2-4 units per semester.

Basic techniques of acting. Course work includes theatre games, acting exercises, and improvisations, which are then integrated with scripted material.

MUSIC I

DANC-UT 1003

Fogelsanger. 3 units per semester

The basics of music theory through listening, singing, score reading, and moving, including the study of rhythm, melody, harmony, tempos, dynamics, tone color, and musical forms with emphasis on the complete understanding of rhythm both physically and mentally. Percussion and rhythm/movement workshops are a part of this course.

**KINESTHETICS OF ANATOMY
DANC-UT 104-105**

Zujko. 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

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.

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,

Open only to students in the Department of Dance. Departmental elective for B.F.A. students. Curran. 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

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,

Open only to students in the Department of Dance. To register for this course, the student must obtain the written approval of their 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,

Open only to students in the Department of Dance. To register for this course, the student must obtain the written approval of their 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.

DIGITAL PERFORMANCE
DANC-UT-1402

Shim Sham. 1-3 units per semester

This is a digital portfolio professional development course for Tisch Dance students to experience the process of branding 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

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.

SCIENCE OF MOVEMENT
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 & TECHNOLOGY
DANC-UT-1721

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), & David Rousseve (UCLA).

PRODUCTION CREW IN DANCE
DANC-UT 1006

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.

**INTERMEDIATE TO ADVANCED
BALLET**

DANC-UT 1800

Chau. 1 unit per semester. Open to all.

Intermediate to advanced ballet technique class with an emphasis on anatomical alignment, musical awareness and movement coordination.



DEPARTMENT OF

Design for Stage and Film

721 BROADWAY, 3RD FLOOR, NEW YORK, NY 10003-6807; 212-998-1950;
WEBSITE: WWW.TISCH.NYU.EDU/DESIGN

CHAIR
Susan Hilferty

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 scenic, costume, and lighting designers in both theatre and film. Through collaborative study both within and outside of the department, students will gain a strong sense of the totality of theatre and/or film design, while gaining applicable experience and building connections among their peers. Studio design classes are the centerpiece of the curriculum, surrounded by classes in theory, art and technique

(e.g., drawing, drafting, model making, cutting and draping, and dramaturgy) as well as production experience and opportunities for collaboration. 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. Each student is given individual advisement by the chair on courses suited to their design concentration and appropriate to the student's

level of previous experience, as well as progress throughout their course of study. The third year culminates in an individually-guided 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.

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. 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 259 and should be read in conjunction with those of this department.

The Program

Through a series of carefully orchestrated studio courses for each discipline, students are allowed to develop individually as designers over the course of the three-year program.

Design. The first-year design classes are about discovering an individual process and developing the language and tools of design. Where does the designer begin? We cover a number of texts in these weekly studio classes and encourage the

student to articulate their ideas visually and in words. A combination of student and professor-led critique encourages students to push themselves as both designers and dramaturgs. The second-year designer expands upon their first year skills, deepening their resonance. Students complete larger projects in a variety of forms that may include music, dance, transitions, anthropomorphic characters, period specific text, a variety of spaces, etc. Designing four to six class

projects plus a realized production allows time for serious inquiry and students are encouraged to see in new ways. spends more time in serious inquiry and moves toward more fully realized designs. The third year brings all the pieces together. Students complete four to five projects over the course of the year (including a thesis project and realized production) with emphasis placed on finishing each piece completely. Students may choose their own texts within a controlled

framework. The portfolio is developed in class in preparation for professional interviews.

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. Second and third year students learn advanced techniques as they continue drawing, drafting, computer rendering, and model building. Students meet master craftspeople and observe them at work in their studios and workshops. Non-theatrical lighting forms (television, architectural, museum and industrial events) and projection design are introduced.

Text Analysis and Cultural History. The text is the thread that connects all of our classes, and each year text and cultural history will be covered in design classes as well as in others. First year students explore visual and cultural history of the world in conjunction with plays through “Culture, Costume and Décor” class. “Playreading,” “Opera: Contexts and Cultures”, and “Film Aesthetics” are further opportunities for students to expand their knowledge. These classes provide an opportunity

for designers of all disciplines to come together and share ideas.

Theatre 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 Graduate Acting and the Dance Department supported by the professional shop staff under the umbrella of Theatrical Production. All first year designers collaborate with choreographers, dancers and composers through the class Choreographers, Composers, and Designers, creating fully-produced, original dance pieces. Year 2 Production and Year 3 Production classes ensure that each second and third year student designs at least one professionally directed theatre production each year with design faculty advisement. Stagecraft classes and assistant assignments expose the designers to the craft of theatrical production and give students practical experience in the shops, the rehearsal rooms and the theatres.

Film Production. Our cross departmental collaborations with Graduate Film are ever-expanding. Our film designers begin their collaborations

with Grad Film in the first year. In the second year, students have the option to take the Film Aesthetics course, alongside Grad Film peers and Film Collaboration class gives designers the opportunity to design short films with peer writers and directors. For production designers, the third year offers the opportunity to design a Grad Film thesis project. The connections made between designers and filmmakers are often the beginning of future professional collaborations.

Faculty. 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.

New York City. 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 occur frequently.

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 share 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.

All Design Applicants:

We would like to see a small sample of your work prior to confirming an interview date. With submission of your application, you will be asked to share samples of your theatre and/or film design work. All designers must include examples of designs based on a script. Set and Film designers must include at

least one photo of a three dimensional (not digital) scale model you have designed and built with scale figures, for one scene of a script. Please include some hand drawing samples (figure drawing or observational drawing). If you have questions, please contact Barbara Cokorinos at 212-998-1956 or bac@nyu.edu. You will be contacted regarding an in person portfolio interview after the faculty have reviewed your application materials.

SCHEDULE OF ADMISSIONS, INFORMATION, AND INTERVIEWS

Application deadline: *January 1*

Notification of admissions action: by *March 15-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.

The applicant may expect to be notified of an appointment approximately two weeks in advance. Any candidate who has an interview in January, February, or March will be notified of admissions action as soon as possible, usually by April 1. 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, email or phone the administrative director of the Department of Design for Stage and Film. 212-998-1950 or tisch.design@nyu.edu

The candidate in design should bring to the interview:

1. A portfolio of your work (outlined below).
2. A personal statement (one to two pages) 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 experience in professional and nonprofessional theatre and/or film and any related experience.
4. A photograph of yourself (formal or candid).

Please prepare a portfolio of the following:

1. Examples of your design work in theatre and/or film such as sketches, models, photographs of models, production photographs, rough sketches, light plots, drafting, etc. These do not have to be from realized production work. Please include a brief written statement for each project, including your response to the text and how you chose to execute the design.

Applicants in the area of scenic and film design must include at least one three-dimensional (not digital) scale model you have designed and built with scale figures, for one scene of a script; a scale ground plan for same model; and five examples or architectural sketches (furniture, architectural details, interior details, etc.). If you are unable to transport your model, you may bring photographs.

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

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

2. Samples of your artwork, such as drawings, paintings, sculptures, etc., or photographs of the 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. If you have any additional questions please contact the Administrative Director at 212-998-1950 or tisch.design@nyu.edu.

Degree Program

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

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

Undergraduate candidates who are primarily interested in the study

of design within the framework of a traditional liberal arts program should consider application to the Department of Drama, Undergraduate, in the Tisch School of the Arts.

M.F.A. DEGREE

The requirements for the Master of Fine Arts degree in design take three years to complete. The degree will normally be

awarded in design when the candidate has completed 86-108 units of graduate work with a grade average of B or better in primary design classes.

Electives may be taken in other departments of the Tisch School of the Arts and in other schools of New York University.

Faculty

Jon Allaire

Adjunct Instructor; Stagecraft

Campbell Baird

Associate Arts Professor; Year 2 and Year 3 Production/ Scene Painting/ Choreographers, Composers and Designers
B.F.A., North Carolina School of the Arts; M.F.A., New York

Brett Banakis

Adjunct Instructor; Set Studio I/ CAD Drawing and Visualization
M.F.A., New York

Ellie Bye

Adjunct Instructor; Stagecraft
B.A., Pennsylvania State

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; Cutting and Draping
B.A. California (Santa Barbara)

Sarita Fellows

Adjunct Instructor; Costume Studio I
M.F.A., New York

Ted Griffith

Adjunct Instructor; Stagecraft
B.F.A. East Carolina; M.F.A. Yale

Mary Louise Geiger

Arts Professor; Lighting Design I/ Lighting Design III/ Collaboration/ Lighting Production Year 3/ Playreading
B.A., Tufts; M.F.A., Yale

Paul Hackenmueller

Adjunct Instructor; Lighting Studio
M.F.A., New York

Sam Helfrich
Associate Arts Professor; Associate Chair;
Explore/ Opera: Contexts and Cultures/
Playreading
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/ Collaboration II
B.F.A., Syracuse; M.F.A., Yale

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

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

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

Jian Jung
Adjunct Instructor; Set Studio 3
M.F.A., New York

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

Mimi Lien
Adjunct Instructor; Scenic Design II
M.F.A., New York

Rebecca Lord-Surratt
Adjunct Instructor; Set Studio II
M.F.A., New York

Jim Luigs
Adjunct Instructor; Costume Design III/
Production Design I and Production Design II

Ola Maslik
Adjunct Instructor; Production Design II
M.F.A., Yale

Ed McCarthy
Adjunct Instructor; Lighting Studio
M.F.A., New York

Stephan Moravski
Adjunct Instructor; Photoshop
M.F.A., New York

Christopher Muller
Adjunct Instructor; Drawing Year 1 /
Culture, Costume and Decor
B.A., UC Davis, M.F.A., New York

Kimie Nishikawa
Adjunct Instructor; Set Studio I
M.F.A., New York

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

Nicole Wee
Adjunct Instructor; Costume Studio 2
M.F.A., New York

Robert Wierzel
Adjunct Instructor; Introduction to Lighting
Design/ Lighting Design III/ Playreading
B.A., South Florida; M.F.A., Yale

Stuart Wurtzel
Adjunct Instructor; Production Design 1
B.F.A., M.F.A., Carnegie Mellon

Christopher Young
Adjunct Instructor; Drawing Year 1
B.F.A., Parsons School of Design

David Zung
Adjunct Instructor; Drawing Year 2
B.A., Princeton

GUEST FACULTY

Artists and speakers join the resident faculty on a regular basis to present students with the broadest possible range of art and ideas in relation to theatre and film. Recent guests include Indigenous Direction, Jessica Jahn, Gregg Barnes, JoAnne Akalaitis, Chris Akerlind, Paul Tazewell, Kristi Zea, Jade King Carroll, Doug Fitch, Moritz von Stuelpnagel and Logan Vaughn.

M.F.A. Sample Curriculum

SCENIC DESIGN

First Year

Scenic Design I
Set Studio I
Drawing Year 1
CAD Drawing and Visualization
Culture, Costume and Decor
Explore
Playreading
Choreographers, Composers,
and Designers
Stagecraft I

Second Year

Scenic Design II
Set Studio II
Drawing Year II
Film Collaboration
Playreading

Columbia Collaboration
Aesthetics
Opera
Year 2 Production

Third Year

Scenic Design III
Set Studio 3
Public Collaboration
Playreading
Projection
Transitioning into the Profession
Year 3 Production

PRODUCTION DESIGN

First Year

Set Design I
Set Studio I
Drawing Year 1
CAD Drawing and Visualization
Culture, Costume and Decor
Explore
Playreading
Choreographers, Composers,
and Designers
Stagecraft

Second Year

Production Design 1
Film Studio 1
Visual Storytelling
Aesthetics
Playreading
Film Collaboration
Year 2 Production

*Courses in Grad Film Dept. TBD

Third Year

Production Design II
Film Studio 2
Playreading
Transitioning into the Profession
Year 3 Production

*Courses in Grad Film Dept. TBD

COSTUME DESIGN

First Year

Costume Design I
Drawing Year 1
Cutting and Draping
Culture, Costume and Decor
Explore
Playreading
Choreographers, Composers,
and Designers
Costume Studio I

Second Year

Costume Design II
Drawing Year II
Costume Studio 2
Columbia Collaboration
Film Collaboration
Aesthetics
Introduction to Set Design
Opera
Photoshop
Year 2 Production

Third Year

Costume Design III
Costume Studio 3
Public Collaboration
Transitioning into the Profession
Playreading
Year 3 Production

LIGHTING DESIGN

First Year

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

Second Year

Lighting Design II
Lighting Studio
Drawing Year 2
Columbia Collaboration
Photoshop
Playreading
Introduction to Scenic Design
Lighting Production Year 2

Third Year

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

Total Units for Completion: 86-108

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

There is some flexibility in being able to reshape the curricula outlined above based on individual needs and previous experience. This may be done in close consultation with the chair of the department.

Courses

Most Department of Design for Stage and Film courses are sequential two-semester courses spanning the academic year beginning with the fall semester.

Design

SCENIC DESIGN I: FUNDAMENTALS OF DESIGN DESG-GT1054-1055

Open only to students in the Department of Design for Stage and Film. Jones.
3-6 units per semester.

This class will work to help make the invisible visible, the picture in your mind's eye seen. We will do this by experimenting with how to read, examining ways to respond to the text, and exploring different methods to turn a response into a realized design.

SCENIC DESIGN II DESG-GT 1100-1101

Open only to students in the Department of Design for Stage and Film. Lien.
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 primary goal of this class is to further the students' development of a process that will rigorously define and shape their philosophy of stage design in a way that is coherent, logical and practical. It builds on the skills and techniques learned in Set Design I and II. Participation in class depends upon drawing, drafting and model making skills primarily learned in auxiliary

classes. While these tools are always discussed as tools in the design process and specific skill problems are addressed in individual criticism, it is assumed that students begin the class with the ability to communicate their ideas clearly. During the Spring semester students will focus on their thesis projects in individual critique meetings with professors and guests.

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.

The goal of Costume 1 is to allow each member of the class to develop for themselves, through a series of projects, an individual "process" of designing. The class will explore dramaturgy, art and technique, designing clothing and most importantly the art of designing for a performer and a text. Dramaturgy includes script analysis and history, both costume history and world history, and the ability to research. Students will explore art and technique through

the use of color, proportion, value and volume. Designing clothing introduces the art of a garment: fabric, construction techniques, patterns, and understanding a period and its details. This course will cover character development, conceptual thinking, critical thinking, connecting thoughts to the realized design, and the ability to verbalize ideas.

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.

Costume II builds on the foundation of a design process established in Costume I. The student will focus in depth on two or three dramatic texts each semester, reinforcing and expanding his/her/their evolving design process to include the execution of a complete costume design for each project. Each week will be a step in discovering, revealing, and refining his/her/their approach to the text, from the formation of an initial response, through research and image gathering, conceiving of an approach to the design articulated both verbally and visually, laying out the whole design in rough sketches, developing refined sketches, detail drawings, and completing fully swatched and painted designs.

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 techniques explored in Costume Design I and II, this course requires students to design three complex pieces (chosen by the students from classic texts and the standard repertoire, including works of Shakespeare, musicals, operas, plays, ballets and/or films). The final project is a thesis project, which is presented to professional directors, designers, and choreographers, who are invited (because of their specific expertise) to respond to the work. The overarching goal of Costume 3 is to wrestle with story, myth, and textual structure. As individuals, and as a group, students concentrate on developing a personal process for breaking open a text so that it can be retold visually.

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.

This course will allow students to consolidate the various aspects of lighting design including conception, plotting, and cueing into a whole process. We will deepen the resonance of the visual and conceptual vocabulary developed in the first year. This course will champion individual choices in a critical and supportive environment. Lighting II will include learning about the graphic control of design, encompassing bigger and more developed texts, embracing verbal and written articulation, and focusing on the collaborative process. The course should provide students with a core understanding of how ideas, paperwork, and the process in the theater relate to one another and the theatrical event.

LIGHTING STUDIO

DESG-GT 1440-1441

Open only to students in the Department of Design for Stage and Film. McCarthy and Hackenmueller. 3-5 units.

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

LIGHTING DESIGN III

DESG-GT 1450-1451

Open only to students in the Department of Design for Stage and Film. Geiger, Wierzel.
3-6 units per semester.

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.

PRODUCTION DESIGN I

DESG-GT 1214-1215

Open only to students in the Department of Design for Stage and Film. Luigs, Wurtzel.
3-6 units per semester.

The goal of Production Design I is to gain an understanding of what the elements of film-making are. Students explore all aspects of creating three-dimensional designs for film, including the sculptural, textural, and color components, while paying close attention to camera movement, lighting, and directorial intent. Students also wrestle with Story in order to develop a personal process for taking a text-based design from beginning to end. The overarching goal is to discover tools for turning textual images and metaphors into visual images and metaphors, which will assist students in telling a story visually.

PRODUCTION DESIGN II
DESG-GT 1216-1217

Open only to students in the Department of Design for Stage and Film. Luigs, Wurtzel. 3-6 units per semester.

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

COLLABORATION
DESG-GT 1141

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

PUBLIC COLLABORATION
DESG-GT 1212

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

In conjunction with collaborators from the Public Theatre, five set and costume students work in teams. Emphasis is placed on conceptual work conceived through discussion that gives equal weight to all members of the collaboration.

FILM COLLABORATION
DESG-GT 1213

Open only to students in the Department of Design for Stage and Film. 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 SCENIC DESIGN
DESG-GT 1058

Open only to students in the Department of Design for Stage and Film. Steinberg. 2-4 units per semester.

Introduction to Set Design is a class for non-majors interested in exploring set design. We focus on how set design functions in relation to actors and audience, as well as how it creates context for any given production. We look at how set design is the driving force in building a whole universe from text. With a focus on dramaturgy and class discussion, students develop concepts and support these ideas with research and images. Students learn how to interpret and explore their research in three-dimensional model building. Class consists of weekly discussion, critique and in-class work sessions to introduce students to basic drafting and model making techniques.

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. 2-4 units per semester.

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

VISUAL STORYTELLING
DESG-GT 1028-1029

Open only to students in the Department of Design for Stage and Film. Zung. 2-4 units per semester.

Visual Storytelling is a course that gives the designer the vocabulary

and tools to integrate their design work into a storytelling sequence of drawings. This helps the designer- as well as the collaborators- understand the implications of the design decisions within the context of the production as a whole. It also familiarizes the designer with the artistic language and practical requirements of sequential storytelling as it applies to theater or film.

SET STUDIO I
DESG-GT 1008-1009

Open only to students in the Department of Design for Stage and Film. Banakis, Nishikawa. 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, scenery construction approaches, technical theater standards, photography and rendering techniques, as well as general methodologies for both the process and presentation of scenic designs. Work overlaps with Set Design I coursework as well as weekly class projects providing hands-on experience to hone skills and build proper studio habits.

SET STUDIO II
DESG-GT 1102-1103

Open only to students in the Department of Design for Stage and Film. Lord-Surratt. 2-4 units per semester.

The advanced course builds on skills and techniques learned in Set Studio I class to refine the use of the scale model as a design tool as well as continued guidance in Vectorworks. The course is designed to support projects for Scenic Design II, with an emphasis on the model at the center of the design process.

COMPUTER-ASSISTED DESIGN (CAD)
DESG-GT 2009

Open only to students in the Department of Design for Stage and Film. 2 units.

The focus of this course is learning to draft professional Broadway-quality light plots using Vectorworks. The emphasis is on completeness, layout, and appearance of the finished plot and the logical internal structure of the drawing file as well as clarity in explaining. Vectorworks features relating to this goal are covered, but this is not primarily a class in how to use Vectorworks. Critical to producing professional light plots is

the ability to draft quickly, accurately, and on time. Tools and workflows that aid in this are emphasized.

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. Moravski. 2-3 units per semester.

An introductory course on digital painting and manipulation, exploring Photoshop shop 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 STUDIO 3 DESG-GT 1218-1219

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

The goal of this class is to continue to expand the third-year students' knowledge of drawing, painting and fabrication in the development of their designs, with an emphasis on the preparation of a design for a Costume Shop.

Students will work in class on drawing, painting and fabrication techniques, and visit with New York Costume shops and Artisans to discuss the design and fabrication process, for which some advance preparation of their designs will be required.

Class visits to costume exhibits in local museums will focus on the study of fabrication techniques, and students will observe costume meetings and fittings by designers working in the major New York costume shops to learn about the process first hand.

CUTTING AND DRAPING DESG-GT 1020-1021

Open only to students in the Department of Design for Stage and Film. Fallon. 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 I DESG-GT 1206-1207

Open only to students in the Department of Design for Stage and Film. Fellows. 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 their design idea. Study includes topics such as research on menswear, distressing and dyeing fabric, fabrication and surface techniques, and millinery, are just some of the areas covered. Field trips and guest artists are part of the curriculum.

Dramaturgy

CULTURE, COSTUME, AND DECOR

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 impact of human events – migration, war, empire, religion, trade, innovation – on the design of clothing and 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, Helfrich. 2 units per semester.

An introduction to the unique qualities of opera as a performing art and as a viable medium in which to practice theater design. This class requires students to listen and react to carefully chosen works, to attend and discuss

an opera performance, to begin to think about opera performance in relationship to design, and to participate in a multitude of classroom discussions covering a wide range of topics related to the art, craft, and business of opera, as well as some historical, dramaturgical and contemporary cultural context.

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. Cokorinos, Hughes. 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. Allaire, Bye, Fallon, Geiger and Griffith. 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.

**CHOREOGRAPHERS, COMPOSERS
& DESIGNERS**

DANC-GT 2041

Open only to students in the Department of Design for Stage and Film and Dance Department. Baird and Curran. 2 units per semester.

The class combines first-year design students of all disciplines, along with dance students, and musical composition students into creative teams- to create original works of dance, music and design. The teams create a dance piece from the ground up, as advisors evaluate concepts and assist them to move the pieces into production, culminating in executing the scenic, costumes, and lighting designs and technical execution of all the elements as the choreographers, dancers and musicians assemble and refine the performance aspects.

YEAR 2 PRODUCTION

DESG-GT 1120-1121

Open only to students in the Department of Design for Stage and Film. Baird, Hughes, Hoffman 2 units per semester.

Second-year design students work as designers and assistant designers on realized productions in collaboration with the Graduate Acting Program. Faculty serve as advisors and productions are supported by professionally staffed shops.

YEAR 3 PRODUCTION

DESG-GT 1500-1501

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

Third-year design students work as designers on realized productions in collaboration with the Graduate Acting Program. Faculty serve as advisors

and productions are supported by professionally staffed shops.

PRODUCTION LIGHTING YEAR 3
DESG-GT 1462-1463

Open only to students in the Department of Design for Stage and Film. Geiger. 2 units per semester.

Third-year lighting students meet weekly to discuss current school production designs. Light plots are reviewed; discussion centers on the rehearsal process, focus and cueing issues, and other related topics.



DEPARTMENT OF

Drama, Undergraduate

721 BROADWAY, 3RD FLOOR, NEW YORK, NY 10003-6807; 212-998-1850;
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Rubén Polendo

ASSOCIATE CHAIR
Nate Flower

DIRECTOR OF THEATRE
STUDIES
Gwendolyn Alker

DIRECTOR OF PROFESSIONAL
TRAINING
Dawn-Elin Fraser

DIRECTOR OF PRODUCTION
Jeanette Yew

DIRECTOR OF STRATEGIC
PLANNING
Chris Jaebnig

DIRECTOR OF DIVERSITY
INITIATIVES
Michael McElroy

DIRECTOR OF HONORS
PROGRAM
Carol Martin

DIRECTOR OF APPLIED
THEATRE PROGRAM
Mauricio Salgado

The Department of Drama, Undergraduate, offers a Bachelor of Fine Arts degree. The program has been designed to include all of the traditional components of conservatory training and theatre study, while taking full advantage of the liberal arts resources of New York University and the cultural resources unique to our location in New York City, the theatre capital of the world.

Our students receive their professional training from renowned and respected New York City studios, that are either housed at or affiliated with NYU. Our theatre studies courses are taught by the department's resident faculty of theatre scholars, historians, theorists, and professionals.

Through this unique combination of professional training, theatre studies, and liberal arts courses at the University's College of Arts and Science, we provide our

students with the skills and background necessary to enter the profession or continue their education at the graduate level. To that end, we seek artistically talented students who are ready to commit to rigorous professional training and an academically challenging curriculum.

Program Standards and Regulations

Students in the training program must be in full-time attendance. Continuance in the program is dependent on the faculty's assessment of the individual's

demonstrated professional promise, progression in training, and successful academic performance.

The Program

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

PROFESSIONAL TRAINING

Students participate in professional training three days a week for a minimum of six semesters (generally, three years). Students are required to spend four of those semesters (generally, the first two years) at their primary studio to develop a firm grounding in the technique most suited to them. Primary studio placement recommendations are made by the faculty, based on the student's interests and needs as discussed in the artistic review; final assignments are made on receipt of the accepted student's deposit and are subject to

space availability. For their third year of training, students may choose to explore advanced study at their primary studio, move to another to learn a new approach, pursue Tisch Drama specific study abroad training options, 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); 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, one from each of the four Theatre Studies categories: Histories, Geographies, Topics, and Praxis, and the final from the student's category of choice.

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 (equaling 20 units) to reach the 128-unit minimum necessary for graduation. These courses are considered electives and may be earned in any NYU course, including those courses offered to non-majors through the Stern School of Business and the Steinhardt School of Culture, Education, and Human

Development, with the exception of those offered through the School of Professional Studies. The department also offers theatre electives, which cover such areas as stage skills (for example, stage combat and advanced improvisation), 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, Abu Dhabi, 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.

Productions

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 253. 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 an application to New York University and indicate the particular department that they wish 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/

Drama/ Admissions

The Department of Drama at the Tisch School of the Arts is committed to a process of artistic review that ensures that your suitability for the drama program is assessed by expert and distinguished professional faculty in a supportive setting. We know in selecting a college you are making a significant commitment to your education. Our goal through the review process is

to determine if our program is an environment in which you will thrive, grow, and progress toward achieving your goals in the theatre and in the world. The artistic review consists of an audition/portfolio presentation and an interview. Specific guidelines for artistic reviews in acting, directing, musical theatre and technical production and

design may be found at: www.tisch.nyu.edu/drama/admissions

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 261.

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.

Professional Training	48 units
Primary studio	32 units
Additional professional training courses	16 units
Theatre Studies	28 units
Introduction to Theatre Studies	4 units
Introduction to Theatre Production	4 units
Five courses in theatre studies.	20 units

Liberal Arts 32 units

Art and Public Policy Core Curriculum / Writing requirement 8 units (international students complete the two-course International Writing Sequence of 8 units; transfer students take 4 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.

Gwendolyn Alker

Director of Theatre Studies / Distinguished Teacher
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

Mark Bennett

Assistant Arts Professor in Production & Design – Sound Design
BA, Vassar College

Erin Black

Visiting Assistant Arts Professor – Costume Design
BA, Marquette University
BFA, University of Texas at Austin

Elizabeth Bradley

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

J. David Brimmer
Distinguished 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

Sebastián Calderón Bentin
Associate Professor
B.F.A., M.A., New York, Ph.D. Stanford

Una Chaudhuri
Professor of Drama, Professor of English
B.A., M.A., Delhi (India); M.Phil., Ph.D., Columbia

Catherine Coray
Arts Professor
B.A., SUNY (Fredonia); M.F.A., CUNY (Brooklyn)

Byron Easley
Associate Arts Professor

Nathan Flower
Associate Arts Professor
B.A., Buffalo; M.F.A., Rutgers

Dawn-Elin Fraser
Associate Arts Professor
M.F.A., American Conservatory Theatre

Kent Gash
Arts Professor/Director of the New Studio On Broadway
B.F.A., Carnegie-Mellon, M.F.A., UCLA

Jonathan Hart
Associate Arts Professor / Experimental Theatre Wing

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

Wendell Howlett
Assistant Arts Professor
B.F.A., U of the Arts

Chris P. Jaehnig
Associate Arts Professor / Director of Strategic Planning / Director of the Production & Design Studio
B.A., Wisconsin (Madison); M.F.A., Yale.

Kevin Kuhlke
Arts Professor
B.A., NYU & Prescott College

Laura Levine
Associate Professor
B.A., Bryn Mawr College; M.A., M.F.A., Columbia; M.A., Ph.D., Johns Hopkins

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

Michael McElroy
Associate Arts Professor / Director of Diversity Initiatives
B.F.A., Carnegie Mellon

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

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

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

Doug Paulson
Assistant Arts Professor
B.F.A. NYU Tisch, M.A. Royal Central School of Speech & Drama – London

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

Rosemary Quinn
Arts Professor / Director of the Experimental Theatre Wing
B.A., Hampshire College

Mauricio Salgado
Assistant Arts Professor / Director of Applied Theatre Program
B.F.A., Acting, Julliard School, M.F.A., Directing, Brown University

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

Daniel Soule
Assistant Arts Professor
B.A., Dartmouth; M.F.A., New York

Daniel Spector
Distinguished Teacher/ Director of The Classical Studio
B.F.A., M.A., New York

Francine Torres
Associate Arts Professor
B.A., Theatre, San Francisco State University, M.F.A., Acting, University of California, San Diego/La Jolla Playhouse Professional Training Program

Lauren Whitehead
Assistant Arts Professor
B.A., University of Michigan, M.F.A. Columbia University

Jeannette Yew
Assistant Arts Professor
B.A., Washington: M.F.A., CalArts

Alisa Zhulina
Assistant Professor
B.A., M.A., Ph.D., Harvard

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

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, stage combat, preparing for the profession, and Adler Technique. The third and fourth years of the NYU program involve heavy production and an industry showcase.

ATLANTIC THEATER COMPANY ACTING SCHOOL

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

EXPERIMENTAL THEATRE WING

The Experimental Theatre Wing (ETW) is dedicated to initiating students into the artistic process through the medium of theatre. Its mission is to provide students with a training program that prepares them technically, conceptually, and personally to create their own work and to meet the far-ranging demands of contemporary and traditional directors, playwrights, choreographers, composers, and filmmakers. ETW's goal is to facilitate the development of young artists with the skill, vision, courage, and will—as well as the personal and social consciousness—to interpret and

create vital new theatre. ETW's training covers a wide range of approaches to acting, dance, self-scripting, and vocal performance. Rather than imposing a single aesthetic frame, the ETW curriculum provides students with fundamental performance skills, while helping them discover and shape their own unique artistic visions. Based on the work of both Stanislavsky and Jerzy Grotowski, the primary curriculum at ETW includes rigorous training in movement, speech, singing, and realistic acting, combined with physically-based acting, postmodern dance (including Viewpoints, which originated at ETW), extended vocal techniques, and various approaches to improvisation and theatre making. The upper-level curriculum exposes students to a diversity of techniques and aesthetics and to cutting-edge guest artists and offers a broad range of performance opportunities. The faculty of ETW consists of award-winning professionals in the forefront of contemporary theatre, dance, and music. Since its inception at NYU in 1976, ETW has gained an international reputation as a center for the creation of new theatre artists.

THE MEISNER STUDIO

Sanford Meisner coined the definition so often quoted that “acting is living truthfully under imaginary circumstances.” Meisner believed that the foundation of good acting lies in the reality of doing—that the actor never pretends to do or behave as the character but is genuinely caused to do the things his character says and does. Through a progressive building block system, the student actor learns how to genuinely transform. In the first year, the technique addresses the basic issues of acting craft. Through a process of structured improvisations that begin with Meisner's signature repetition exercise, each element of the acting process is introduced, exercised, and experienced so that the integrity of each is understood before the next element is added. Working always as themselves in the imaginary world, and always with a partner, by the end of the first year the student has deepened their connection both to themselves, to their acting partners, and to his whole relationship to acting. In the second year, the technique acquired is applied to the process of crafting a role. The second-year emphasis is on learning how to decipher the blueprint of a script to serve the playwright's intent and to

create behavior that articulates this objective effectively and with the same spontaneity and authenticity learned during the first year's work. The Studio's common goal is to provide actors with the training and technique that allow them to produce deeply human, vibrant, and exciting characters in any medium—theatre, cinema, television. The full curriculum includes a rigorous course of study in all areas: voice and speech, movement, physical character, and clown work in both years. In the advanced work, Alexander Technique, accents and dialects, and script analysis are added. An active group dramaturgy class supports curricular productions in the final semester of the training. This production integrates all the classroom work through the rehearsal process and into performance.

NEW STUDIO ON BROADWAY: MUSIC THEATRE

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

THE PLAYWRIGHTS HORIZONS THEATER SCHOOL

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

THE LEE STRASBERG THEATRE AND FILM INSTITUTE

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

THE PRODUCTION AND DESIGN STUDIO

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

All primary studios offer advanced training as well.

ADVANCED STUDIOS

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

THE CLASSICAL STUDIO

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-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 1 to 12 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.

INTRODUCTORY COURSES

INTRODUCTION TO THEATRE STUDIES

THEA-UT 500

4 units.

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

INTRODUCTION TO THEATRE PRODUCTION

THEA-UT 510

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.

ETHICS OF COLLABORATION

THEA-UT 138

0 units. (Required of all first year students)

"Will you catch me when I fall? Will you respect my boundaries? Can I hold you accountable? Who is in control? What agency do I have in this process? How do I know that this process will acknowledge the fullness of my lived experience?" These are just a few of an important list of questions that theatre makers are asking one another in the 21st century. At the root of these questions is a critical consideration of how we collaborate in light of a long history of unjust circumstances where theatre makers have been mistreated, abused, objectified or left out. If collaboration is an inherent part of our training and practice, then how do we prepare to collaborate with others so that our processes are generative and healthy for everyone that is involved? How do we respond to collaborative processes that are harmful? Our work over the course of the semester is to develop a working analysis of how we collaborate that we can use to approach our training and practice.

UPPER-LEVEL COURSES

AFRICAN AMERICAN DRAMA

THEA-UT 605

4 units.

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

ASIAN-AMERICAN DRAMA

THEA-UT 606

4 units.

This course is designed to give students a foundational understanding of select Classical Asian Theater forms, including traditions from Japan, Korea, China, and Indonesia, focusing on how historical, religious, and cultural influences shaped each form. Extending our investigation to contemporary Asian and Asian Diasporic Theater, students will explore the expansive influence of Asian traditions on contemporary performance, and address current issues such as identity, appropriation, immigration, globalization, interculturalism, and gender. Attention will be paid to the history of Asian and Asian-American representation on stage in the United States, such as the practice of yellowface and the legacy of Madame Butterfly, as well as current issues in American Theater like, *We See You W.A.T.* Students will view and read plays ranging from traditional works like, *Shunkan* by Chikamatsu Monzaemon, to contemporary plays like, *Suicide Forest* by Haruna Lee. Students will encounter foundational theoretical works like, Zeami's *Fushikaden* and Artaud's *The Theater and its Double*, as well as contemporary scholarship by Asian American voices.

LATINX THEATRE

THEA-UT 607

4 units

The relationship between politics and cultural practice in plays and performances by Latinos in North America will be the focus of this course. It looks at performance and theatre works that galvanized political movements of the second half of the 20th century to the immigrant rights rallies of the early 21st century. We will examine the ways artists and theatre historians depict conditions of labor, gender and ethnicity, and the multiple roles of Latinos in cultural (and commercial) production in the United States. Course readings include plays and performances by Milcha Sánchez-Scott, *El Teatro*

Campesino, Cherríe Moraga, Nilo Cruz, the Nuyoricans, 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

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 inter-connecting 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 Müller, Botho Strauss, Marius von Mayenburg, Roland Schimmelpfennig, Yasmina Reza, Orlan, Vaclav Havel, Biljana Srbljanovic, and Milica Tomic, are among those to be studied.

MAJOR PLAYWRIGHTS
THEA-UT 618

4 units.

This course (different each time) focuses on one or two related major playwrights. Recent course offerings include Brecht, Beckett, Chekhov, Churchill, Fornes,

Williams, Albee, 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

4 units.

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

FEMINISM AND THEATRE
THEA-UT 623

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.

LGBTQ+ PERFORMANCE
THEA-UT 624

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

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 re-centering 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 non-actors in sites that include schools, psychiatric facilities, senior centers, and shelters.

THEATRICAL GENRES
THEA-UT 632

Staff. 4 units.

The course (different each time) explores one or more distinctive theatrical genres such as tragedy or comedy; melodrama, satire, or farce; or plays of distinctive theatrical types, such as experimental ensembles, theatre of the absurd, solo performance, the documentary play, same-sex plays, Trans-Inflected Theatre, animal studies, 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.

DIGITAL THEATRE
THEA-UT 637

In the twenty-first century we have seen the invention of smartphones, apps, digital data mining, social media platforms, and online worlds, all of which are now being used to create and disseminate theatre. Enough digital performances now exist that we can

look at them as a genre and ask: (how) does digital performance invite us to rethink what theatre is, how it functions, and where it takes place? How have digital performances introduced new dramaturgical structures, new ways of seeing, new modes of engagement, and new creative processes? How have they introduced new roles for the artist and the audience? How have they impacted the performer-performance-audience relationship? In this course we will place specific case studies (see below) in dialogue with key theories about digital performance to ask how digital performance can expand our ideas about theatre and our ways of making it. We begin with a brief history of digital performance in the twentieth century, proceed with an investigation of multi-media theatre, and then examine app plays, twitter plays, text plays, instagram plays, podplays, VR/AR experiences, digital dance, adaptations of Shakespeare through digital data mining, productions at the Avatar Repertory Theatre in Second Life, and performances of self on social media platforms. These case studies will be framed by readings by Steve Dixon, Susan Broadhurst, Sarah Bay-Cheng, Jennifer Parker-Starbuck, David Saltz, and others.

DRAMATURGY THEA-UT 636

4 units.

Of all the theatre arts, dramaturgy remains one of the most “invisible”—mysterious and misunderstood. When Heinrich Laube, the great 19th-century Viennese director and dramaturge, was asked by his patron, Prince Schwarzenberg, what a dramaturge really was, Laube could only answer hesitatingly: “Highness, that is what no one could tell you in a few words.” This course presents an overview of contemporary dramaturgical practice—in theatres large and small, commercial and experimental, across the Americas and around the world. We examine various methodologies for researching, conceptualizing, documenting, and discussing theatrical events, both scripted and “devised.” In addition, over the course of the semester, each student creates and presents a dramaturgical “casebook” for a production of their 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

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.

SPECIAL TOPICS IN MUSICAL THEATRE THEA-UT 661

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 can include lyrics, choreography, the musicals of specific composers & lyricists, decade specific musicals, topics (i.e. madness, queer musical theatre, outsiders in musical theatre) 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

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 Kaplin. The course culminates in the public performance of puppet productions created by the class.

THEATRE AND THERAPY
THEA-UT 673

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

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, Patti 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

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 their work. Students create work from disparate sources including Shakespeare and Odets and Suzan-Lori Parks. A secondary focus is placed on dramatizing material not originally written for the stage or creating performance texts that are not language based. The required reading of theory includes selections from Clurman, Kazan, Artaud, and Peter Brook.

PRODUCING 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:
PRODUCING ARTISTIC
ENTREPRENEURSHIP**
THEA-UT 678

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

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 Steinhart 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.

STUDIES IN SHAKESPEARE
THEA-UT 700

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.

REALISM AND NATURALISM
THEA-UT 705

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.

THEATRE IN ANCIENT GREECE THEA-UT 711

This course will investigate ancient Greek tragedy and comedy in their historical and theatrical contexts. We will cover a broad range of classical drama, paying special attention to current scholarship and debates in the field. Students will develop a comprehensive knowledge of Athenian drama, with an in-depth focus on ancient culture and stagecraft. Through a wide variety of readings, we will address topics such as textual interpretation, postcoloniality, gender, and cultural theory in fifth-century BCE Athens. Since ancient drama has been consistently appropriated by performers in subsequent periods, we will also look at the methodologies and contexts of versions from antiquity to the current season.

MEDIEVAL THEATRE THEA-UT 712

4 units.

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

RENAISSANCE THEATRE THEA-UT 713

4 units.

From the medieval cycle plays performed by traveling players to the closing of the theaters in 1642, the city of London experienced an unparalleled popularity of theater produced by multiple playwrights and theater companies. "Renaissance Drama" aims to remove the focus on Shakespeare to analyze the larger context of early modern drama and the culture of the public playhouse. We will begin with a brief analysis of the different theatrical settings—from players travelling the countryside to the spectacle of late Caroline drama—and move into the plays themselves in an effort to better understand the diverse tastes, cultural opinions, and interests of the Renaissance audience, as well as the shifts in that interest over time. Plays may include the York Corpus Christi plays, Gorboduc (1561)—the play that is considered the start of Renaissance drama in England—Thomas Kyd's The Spanish Tragedy (1585), Christopher Marlowe's The Jew of Malta (1590), Ben Jonson's Every Man In His Humour (1598), William Shakespeare's Antony and Cleopatra (1606), John Middleton's A Chaste Maid in Cheapside (1613), John Webster's Duchess of Malfi (1614), Fletcher and Massinger's The Sea Voyage (1622), and Richard Brome's Antipodes (1640). This class will analyze plays through close reading, literary analysis, creative projects, and contemporary performance.

RUSSIAN THEATRE THEA-UT 719

4 units.

The course takes a broad historical approach to the study of Russia's theatrical practices, examining the circulation of local aesthetic trends and movements in dialogue with contemporaneous transformations in the nation's socio-political landscape. After a brief look at the beginnings of Russian drama and theatre in the 18th century, the course moves to the period between the late 1880s and the early 1930s, covering the heyday of Russia's innovations in spoken theatre, opera, ballet, film, visual art, and other media and genres. Most of the course readings, including texts by Anton Chekhov, Vsevolod Meyerhold, Nikolai Evreinov, Vladimir Mayakovsky, and Victor Shklovsky, will reflect the explosion of artistic creativity during this historical

moment, as the students trace the influence of these and other Russian voices on Western European and North American performance and examine the historical conditions that precipitated the "rise" and "fall" of Russia as a globally significant cultural trend-setter. For this purpose, attention will be paid to the complex interactions between the social and aesthetic contents of staging and dramaturgical practices in the Russian theatre; its changing systems of administration, funding, patronage, and censorship; and multiple, often contradictory revisions of its historical function as a "school for the people."

GERMAN THEATRE THEA-UT 720

4 units.

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

HISTORY OF ACTING THEA-UT 721

4 units.

An in-depth historical survey of the major actors and theorists who shaped Western acting from the Renaissance to the present. Topics may include the Renaissance actor as orator; the commedia dell'arte as carnivalesque entertainment; the first women stage actors in Restoration England; the "passions" in 18th-century acting; 19th-century acting as the triumph of dramatic character; and 20th-century theorists and practitioners including Stanislavsky, Antoine, Meyerhold, and Brecht. Throughout the course, we attempt to understand the historical context of these different acting forms, relating changes in acting practices to changes in the culture at large. The "truthfulness" of an actor's performance is a historically specific quality, and the criteria audiences use to determine the "truth" of acting are a revealing

index of the obsessions, values, and prejudices of any age. Throughout the course, we consider such issues as changes in approaches to actor training, the permeable borders between “high art” and “low art,” and the consistently equivocal social status of actors in the Western tradition.

**HISTORY OF THEATRE
ARCHITECTURE**
THEA-UT 722

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 Epidauros) to the English playhouse (the Globe to Covent Garden). We discuss the significance of the Italians to design, from the first temporary scenic elements to Serlio and Torelli to the Bibiena family. The course continues with the Paris Opera House, Wagner’s Bayreuth theatre, and the American playhouses of the 18th, 19th, and early 20th centuries, and it includes the technological changes that occurred during those periods. The final aspect of the course focuses on contemporary multiple-use and adaptable theatre spaces. Emphasis is placed on how trends in the theatre affect the designs of productions, individuals (whenever possible), and aesthetic and technical innovations.

HISTORY OF U.S. THEATRE
THEA-UT 723

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

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, Stein, Brook, Mnouchkine, 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

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

4 units.

An in-depth study of the origins, characteristics, and practical application of techniques of nonliterary/multimedia theatre, performance, and dance theatre. Emphasis is placed on theatrical forms that have been influenced by the theories of Artaud and the European avant-garde; John Cage and visual aesthetics related to American acting, painting, collage, and environmental and conceptual art. Types of performance studied include Dadaist, surrealist, and futurist plays; multimedia happenings of Karpov, Oldenberg, Whitman; conceptual self-works and solos of performers such as Vito Acconci, Karen Finley, Spalding Gray, and Diamanda Galás; as well as the work of 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, feminism and theatre, 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; beyond adaptation; and opera.

**THEATRE OF THE BLACK
ATLANTIC**
THEA-UT 741

Through a close examination of dramatic texts, theatrical groups and movements, this course will offer a comparative study of drama and theatre produced by African, African-American, Black British and Caribbean practitioners. It will explore how conventions of drama and theatre, as cultural practices, offer sites for performing identity and subjectivity. The course will use the idea of the Black Atlantic as a framing device signifying Africa’s historical encounter with Europe, and the connections of Africans and people of African descent in Britain, the USA and the Caribbean. Issues and theories of racial, national, ethnic, gender and sexual identities will be closely studied. The 1960s to the 1990s will be our historical context. Dramatists will include Wole Soyinka, Ngugi wa Thiongo, Ama Ata Aidoo, August Wilson, Ntozake Shange, and Derek Walcott. Groups will include Market Theatre, Kamirithu, Talawa Arts, Negro Ensemble, and Sistren. Drama in films such as *Rue Cases Negres?*, *Dancehall Queen* and *Do the Right Thing* will also be studied.

THEATRE IN ASIA
THEA-UT 744

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 *Kadensho* are studied in relationship to specific forms of theatre such as Kagura, Bugaku, Noh, Bunraku, Kabuki, Shingeki,

Jingxi, Geju, Zaju, Kathakali, Kathak, Odissi, Chau, Manipuri, Krishnattam, Kutiyattam, Raslila, and P'ansori. The dramatization of religious beliefs, myths, and legends is examined in a contemporary context. Different focuses include Middle Eastern performance, Japanese theatre, traditional Asian performances on contemporary stages, religion and drama in Southeast Asia, and traditions of India.

ARAB THEATRE AND FILM THEA-UT 747

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 Abee Khalil Qabani, Bulbul's *Conscription*, Al-Sahgreer's *Omar al Kees in Paris*); the use of parable to speak truth to power (Wannus's *The Elephant*, Diyab's *Strangers Don't Drink the Coffee*); the incorporation of populist entertainment forms that directly engage the audience (a-Sadiki's use of the *halqa* and Wannus's inclusion of *hekoatee*); and the use of familiar tales to explore new political realities (Wannus's and Farag's use of the *Arabian Nights* tales,

Al-Hakim's use of pharaonic myth, Al-Hakim's and Salim's use of Greek myth).

THEATRE OF LATIN AMERICA THEA-UT 748

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, Griselda Gambaro (Argentina)—we explore the significance of modernist and postmodernist dramatic forms in cultures where industrial modernity is an insecure social context. We draw on postcolonial Latin American theories of culture and art, such as transculturation and the aesthetics of hunger, and consider magical realism as a social poetics of scarcity.

HONORS PROGRAM IN THEATRE STUDIES

Intended primarily for students contemplating graduate academic work in theatre and allied disciplines, the Honors Program in Theatre Studies, consisting of two 4-unit Honors Seminar courses and one 4-unit Senior Honors Thesis course, gives interested

students the opportunity to do 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, they are awarded a certificate of Honors recognition by the department.

Electives

TOPICS IN DRAMA, THEATRE, AND PERFORMANCE

INTRODUCTION TO INTIMACY TRAINING THEA-UT 120

This class will provide an introduction for students to the language, process and best practices of Intimacy Training in Theatrical and Cinematic Practice. The class will meet once per week during which time students will engage in discussions of terms and theory, will learn the fundamentals of approaching scene work or material that is intimate in nature and will work collaboratively

to simulate artistic settings where best practices can be enacted and assessed. Toward the end of the term, students will work with text, scenes or breakdowns to practice their approach to solving challenges around intimacy choreography.

ADVANCED IMPROVISATION THEA-UT 121

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.

NEW PLAY READINGS THEA-UT 126

2 units.

Throughout the semester, Drama students will collaborate with Dramatic Writing students in the development of the playwrights' new full-length scripts, learning the flexibility, specificity, and quick thinking required to make new

drama come alive. In some sessions, the company of actors will read/perform a draft in its entirety and engage the writer and instructors in a discussion of the work. In other sessions, the company will read/perform rewrites and excerpts that the writers submit based on those full-length readings. Preparation for each session will entail the weekly reading of new drafts and excerpts, the formulation of questions for the writers, and the participation in a class blog devoted to ongoing reflection on the developmental process. All participants will learn how to communicate effectively in a rehearsal room and how to work productively within a limited timeframe. Most importantly, everyone should develop working relationships that will last well beyond the semester.

DIRECTING THE ACTOR

THEA-UT 139

2 units.

Directing the Actor Collaboration with Drama & UG Film & TV is a practical workshop for directors and actors on the fundamentals of directing and the techniques of screen acting. This course explores the working relationship between director and actor, and their collaboration on scripted material. Students will have the opportunity to participate as directors and actors. Topics include script analysis, research, forming a directorial vision, casting, acting for stage vs screen, rehearsals, improvisation, giving and receiving notes, and techniques for effective communication and creative collaboration between directors and actors.

DIRECTING THE CAMERA

THEA-UT 139

2 units.

Directing the Camera Collaborative Class with Drama & UG Film & TV is a workshop designed to explore the relationship between Director, Actor, Camera, Light and Setting all in service of the most powerful way to serve the demands of the story. The course is designed to provide a practical learning experience for actors interested in acting for the screen and for directors interested in exploring how to communicate effectively with actors and how to use the camera to interact with performance in visual storytelling. The course provides a unique opportunity for acting students and directing students to forge relationships and collaborate in bringing characters to life and in bringing stories

they create before the camera. It also gives actors additional time on set working with set protocols.

STAGE COMBAT I

THEA-UT 141

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

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

2 units.

The study of Broadsword: basic safety techniques, footwork, and cut-and-thrust drills, culminating in certification.

STAGE COMBAT IV

THEA-UT 144

2 units.

The study of rapier and dagger, culminating in certification.

WORKSHOP IN SHAKESPEAREAN VERSE

THEA-UT 146

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.

PREPARING FOR THE PROFESSION

THEA-UT 171

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 182

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 181

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

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.

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

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

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

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.



DEPARTMENT OF

Performance Studies

721 BROADWAY, 6TH FLOOR, NEW YORK, NY 10003-6807; 212-998-1620;
WEBSITE: WWW.TISCH.NYU.EDU/PERFORMANCE-STUDIES

CHAIR,
DIRECTOR OF
UNDERGRADUATE STUDIES:
André Lepecki

DIRECTOR OF GRADUATE
STUDIES:
Karen Shimakawa

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, post-modern performance, capoeira, kathakali, Broadway, festival, ballet—is analyzed using fieldwork, interviews, and archival research. The program is both intercultural and interdisciplinary, drawing on the arts, humanities, social sciences, and critical theory.

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

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.

Our full-time faculty researches, publish and teaches courses on issues of racism, xenophobia, anti-blackness, colonization, and other forms of endemic/structural discrimination. Faculty strive to continuously develop a plurality of lenses to address these issues in the US and in other regions of the planet and are especially attentive to resistive practices in performances of everyday life or in artistic contexts. Several of our full-time faculty work and teach courses on critical black studies, critical ethnic studies, and black performances — from vernacular contexts to the contemporary

art gallery or museum. Others work on Latin-American political performance, Latinx Studies and Theory, Border Studies, and have as their area of expertise South American theater and performance, Caribbean music and performance, Afro-diasporic performance, and Migration Studies. Other faculty offer courses on Feminist Theory, Queer Theory, Decolonial Studies, and Middle-Eastern and North-African performance and music.

All faculty syllabi draw from multinational voices and from all sorts of minoritarian studies and discourses. The Department also works closely with research institutes at NYU, emphasizing anti-racist and non-Eurocentric approaches to critical thinking, performance theory, and performance analysis. These include The Latinx Project, The Hemispheric Institute for Performance and Politics, The Center for Latin-American and Caribbean Studies, The Center for the Study of Gender and Sexuality, and The Center for Disability Studies.

Bachelor of Arts

The undergraduate program at the Department of Performance Studies is a liberal arts degree focusing on the analysis and interpretation of a wide range of behaviors that could be understood as “performance.” Born in the 1980s from the pioneering work of Richard Schechner in fusing cultural anthropology with theater studies, Performance Studies has developed into one of the most innovative fields of interdisciplinary studies in the Humanities. Performance Studies critically investigates all sorts of performing and scenic arts in their cultural and historical contexts—dance, theater, body art, circus, opera and everything in between—as well “offstage” performances of social identity in everyday life.

The National Research Council has ranked Performance Studies at NYU #1 in the field of Theater and Performance Studies. Graduates of the program can use their degrees in several ways: Performance Studies can function as a liberal arts degree akin to Cultural Anthropology, Theater Studies, and Cultural/Gender/Ethnic Studies; or students can approach the degree vocationally as preparation for professional careers in academia or in the arts as Arts Administrators, Curators, Dramaturges, Critics and Analysts, and Artist/Scholars. Many of our students will want to pursue graduate studies in Performance Studies, Theater, and Dance Studies, Gender and Sexuality, Ethnic Studies, Anthropology, Sociology, Psychology, Social Work and Law.

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

Visit <http://www.nyu.edu/admissions/undergraduate-admissions.html> for more information.

STATEMENT OF PURPOSE:

Please submit a 750-1000 word statement that addresses your interest in performance studies, why you think you are a good fit for this department, and what you hope to gain from the experience of studying with us. What do you hope to study and write about in the field of Performance Studies? Why are you applying to this program and not a more traditional program such as anthropology, dance, or theatre?

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

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

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

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

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 THEORY

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 course 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 "Performative 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 knowledges 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.

PERFORMATIVE WRITING WORKSHOP

PERF-UT 204, 4 units

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

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 researches access the archives that house answers to these questions, and how do archives in themselves constitute an

historiographic “performance”? Students will consider the impact of performance in the contexts of (post-)colonial history, aesthetic genealogies, and other historiographic projects.

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 (prerequisites or instructor approval) and are aimed at advanced undergraduate students. (12 units required for BA)

QUEER 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 305, 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 306, 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

Professor of Performance Studies

B.A., M.A., Ph.D., Yale

Michelle Castañeda

Assistant Professor

B.A. (Political Science), Yale University;

M.A. (Dance Theatre), Laban; Ph.D. (Theatre Arts and Performance Studies)

Brown University.

Malik Gaines

Associate Professor

B.A. (history) California (Los Angeles);

M.F.A. California Institute of the Arts;

Ph.D. (history), California (Los Angeles)

Deborah Kapchan

Professor of Performance Studies; Affiliated

Professor, Anthropology, Middle Eastern and

Islamic Studies, Music

B.A. (English), New York; M.A. (linguistics), Ohio; Ph.D. (folklore and

folklife), Pennsylvania

André Lepecki

Professor of Performance Studies, Chair,

Department of Performance Studies, Director

of Undergraduate 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,

Director of Graduate 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. Courses are also frequently co-taught with other faculty in the University community. Visiting Faculty over the years have included, Nicole Fleetwood, Arto Lindsay, Jasbir Puar, Patricia Clough, and Maria Jose Contreras, James Ndukaku Amankulor, Eugenio Barba, John Bell, Claire Bishop, Herbert Blau, Augusto Boal, Paul Bouissac, James Brandon, Kazimierz Braun, Charles Briggs, Daphne Brooks, Virginia Brooks, Ramsay Burt, Marvin Carlson, Atay Citron, Patricia T. Clough, Maria Contreras, 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 Hughes, May Joseph, Deborah Jowitt, Joann Kealiinohomoku, Kenneth King, Laura Levine, Heather Lukes, Deb Margolin, Felicia McCarren, Jon McKenzie, Kobena Mercer, Janice Misurell-Mitchell, Barbara Myerhoff, Cynthia Novack, Selma Odum, Celeste Olalquiaga, Roman Paska, Paul Preciado, Joseph Roach, Joel Schechter, Nadia Seremetakis, Noemie Solomon, Madeline Slovenz-Low, Susan Slyomovics, Rebecca Schneider, Allegra Fuller Snyder, Beverly Stoeltje, Brian Sutton-Smith, John Szwed, Michael Taussig, Robert Faris Thompson, Karen Tongson, Colin Turnbull, Kay Turner, Victor Turner, David Vaughan, Carl Weber, and Philip Zarrilli.

**Performance
Studies
Graduate
Programs****MASTER OF PERFORMANCE
STUDIES**

The Masters in Performance Studies offers students the unique opportunity to immerse themselves in this concentrated program and earn their degree in one year. Students whose long-range plans include doctoral-level training will receive excellent foundational preparation for not only theater, performance studies, and dance Ph.D. programs, but also for advanced academic research in gender studies, queer studies, critical race studies, literary studies, visual/communication studies, American studies, etc.

The program targets not only those students aimed at advanced (doctoral) studies in performance or related fields, but those individuals engaged in, or headed towards, careers in art practice as well: choreographers, performance artists, directors, designers, etc. who seek to supplement their technical training with a deep engagement in performance theory will have an opportunity to consider their practice-based knowledge in relation to theories of performance. Graduates of the M.A. program may pursue careers in arts management/

administration, education, grant writing, and other arts-related media and policy work.

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.

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.

MASTER OF PHILOSOPHY

The Master of Philosophy 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.

Note: The Department of Performance Studies is administered 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 273.

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 their 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 Master's 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 273 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; 212-998-4311.

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 10003-6668; 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 maintain a 3.0 GPA or higher, and successfully complete 66 percent of credits attempted at NYU. 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 and maintain a 3.0 GPA or higher, and successfully complete 66 percent of credits attempted at NYU, 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, 0 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 their 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.

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, incompletes, and a pattern of withdrawals are grounds for probation or termination. Students on probation must take courses with the resident faculty only.

Conferral of Degrees

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 they are 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.

Graduate Curriculum

To make performance the primary concern is to blur radically the boundaries of disciplines, to subvert the hierarchies and exclusions of the canon, and to examine cultures for the diversity of performance modes and concepts. As a discipline of "inclusions," performance studies provides an integrating, comparative perspective on the entire continuum of human action from "life events," sports, public ceremonies, and ritual to aesthetic theatre and dance.

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

aesthetics, and theatrical theory.

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

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

to the other arts.

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 limited basis.

For information on recent or current course offerings, visit <http://tisch.nyu.edu/performance-studies/courses>

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 (*).

***INTRODUCTION TO PERFORMANCE STUDIES**

PERF-GT 1000 (Required MA)
Resident Faculty. 4 units. 2020-21, 2020-2021

This course is designed to introduce students to the field of performance studies via examination of some of the foundational texts, tracing various genealogies of the field and considering its links to various disciplines/modes of inquiry (anthropology, theater studies, dance studies, gender studies, critical race theory, psychoanalysis, etc.).

QUEER THEORY

PERF-GT 1035
Resident Faculty 4 units. 2021-2022, 2022-2023,

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

***PROJECTS IN PERFORMANCE STUDIES**

PERF-GT 2000 (Required MA)
Required for M.A. students.
Resident faculty. 6 units. 2021-2022, 2022-2023,

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.

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

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

Resident faculty. 4 units. 2022, 2024
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 2021, 2023

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 ethnical 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
Browning. 4 units. 2020-21,

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. 2021-2022

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.

***DISSERTATION PROPOSAL ADVISING**

PERF-GT 2301 (Required Ph.D. students)
Required for doctoral students. Prerequisite: 70 units of completed course work.

Resident faculty. 0 units. 2021-2022, 2022-2023,
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. 2022-2023
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 2504
Faculty. 4 units. 2022
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. 2021-2022,

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, interpolates,

and manipulates viewers. Concepts such as identification, voyeurism, narcissism, bearing witness, percepticide, spectator, and others are explored. Readings include Lacan, Barthes, Merleau-Ponty, Sontag, Ranciere, and others.

*Departmental
Publications*

**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.



Graduate Musical Theatre Writing Program

715 BROADWAY, 2ND FLOOR, NEW YORK, NY 10003-6806;
WEBSITE: WWW.TISCH.NYU.EDU/GRAD-MUSICAL-THEATRE-WRITING
E-MAIL: MUSICAL.THEATRE@NYU.EDU

CHAIR
Sarah Schlesinger

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 musical works.

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. Themes, issues, and problems dealt with in the writing workshops are supported by integrated craft and history seminars.

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 creating musical theatre content for film ani-

mation, podcasts, games, software, episodic television and other forms of emerging media. As a result of the Pandemic we are committed to providing our students with the capacity to generate musical theatre content for media of expression including but not limited to live theatre.

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 project: the creation of a full-length original musical work for theatre or another medium of expression.

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.

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, bookwriting and meaningful content. In the first year, students are divided into frequently rotating teams. 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 throughout history have treated the same musical-dramatic issues they are grappling with in the writing labs.

In addition to studying classic works of the American Musical Theatre which have most often been created by white artists, we also study the contributions of artists of color and elements of world music that are foundational in the evolution of our art form.

The Program is dedicated to the concept of including all voices equally in the creation of the musical theatre in the future with a special emphasis on the collaborative fusion of those voices. Our students come from across the United States and around the world to share their lived experiences and their desire to

express them in words and music.

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 project. First, final teams are formed to explore dramatic and musical themes for an original piece. Then they develop a draft of a complete musical work. Students are expected to

complete a first draft of their original work during the second year and must meet deadlines 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.

Throughout both years Seminars are held with experts in allied fields as part of our New Directions series to introduce students to designing musical theatre content for other media.

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 Tisch Graduate Admissions application, (see page 265) including all questions regarding the craft area for which you are applying (composer, bookwriter, lyricist).

Sample materials are also required, including:

- Composers and lyricists: Recordings 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 and prose. 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 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.

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.

Faculty

The Graduate Musical Theatre Writing Program is taught on an ongoing basis by the core faculty, which consists of composers and writers. The core faculty is enriched by adjunct faculty and guest teachers who come into the program to teach special sections of the curriculum.

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.

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

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

Deborah 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

Sean Patrick Flahaven

Adjunct Faculty, CEO Concord Theatricals
B.A., Boston College; M.F.A., NYU

Michael John LaChiusa

Adjunct Faculty, Composer

Steven Lutvak

Adjunct Faculty, Composer/Lyricist
M.F.A., NYU

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.

First Year, First Semester	Units
GMTW-GT 1001	
Writing Workshop I	5
GMTW-GT 1025	
The American Musical	4
GMTW-GT 1003	
Theatre/Music Theatre	3
GMTW-GT 1004	
Crafts of Musical Theatre	Var
GMTW-GT 1005	
Independent Study	Var
GMTW-GT 1006	
Internship	
Var	

First Year, Second Semester	Units	Second Year, Second Semester	Units
GMTW-GT 1007		GMTW-GT 1019	
Writing Workshop II	5	Writing Workshop IV	5
GMTW-GT 1008		GMTW-GT 1020	
The American Musical	4	The American Musical	4
GMTW-GT 1009		GMTW-GT 1021	
Theatre/Music Theatre	3	Theatre/Music Theatre	3
GMTW-GT 1010		GMTW-GT 1022	
Crafts of Musical Theatre	Var	Crafts of Musical Theatre	Var
GMTW-GT 1011		GMTW-GT 1023	
Independent Study	Var	Independent Study	Var
GMTW-GT 1012		GMTW-GT 1024	
Internship	Var	Internship	Var
Second Year, First Semester Units			
GMTW-GT 1013			
Writing Workshop III	5		
GMTW-GT 1014			
The American Musical	4		
GMTW-GT 1015			
Theatre/Music Theatre	3		
GMTW-GT 1016			
Crafts of Musical Theatre	Var		
GMTW-GT 1017			
Independent Study	Var		
GMTW-GT 1018			
Internship	Var		



Tisch School of the Arts

*Maurice Kanbar
Institute of
Film and Television*

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KANBAR INSTITUTE OF

Film and Television, Undergraduate Division

721 BROADWAY, 11TH FLOOR, NEW YORK, NY 10003-6807; 212-998-1700;
WEBSITE: WWW.TISCH.NYU.EDU/FILM-TV

CHAIR
Ezra Sacks

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 253. 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 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 they wish 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 https://tisch.nyu.edu/film-tv/admissions_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 units required for either degree individually. It is expected to take 5 years to complete, although this could be accelerated by attending classes during the summer and January term.

Students who wish to apply to the Stern-Tisch BS/BFA program must be currently enrolled as freshmen or sophomores in either the BS in

Business program at the Stern School of Business or the Kanbar Department of Undergraduate Film and Television program at the Tisch School of the Arts. They must apply as a Dual Degree transfer student to the other school. Stern students who wish to apply must also submit a Creative Portfolio to Tisch.

Distribution Requirements

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 (ASPP-UT2), in the spring semester. Transfers who do not have an acceptable transferred course in this area will take the fall semester only.

1. Expository Writing (two semesters for freshmen, one semester for transfer students) or the International Writing Sequence for international students.
2. Humanities (minimum of 8 units): Your choice of foreign language (2 semesters of the same language required if on the elementary level), literature (including dramatic literature), classics, history (including theatre history), fine arts, music, classics (ancient history), philosophy, religion.
3. Sciences (minimum of 8 units): Your choice of politics, sociology, economics, psychology, anthropology, natural science, biology, chemistry, geology, physics, mathematics, computer science.

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

Curriculum

The curriculum is designed to allow the student the greatest possible flexibility in selecting a course of study suitable to their 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 their 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 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 277.

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, digital pencil testing systems, Cintiq workstations, and 3-D animation teaching and project labs.

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

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

The 11th floor houses administrative and faculty offices of the department and the main reception desk for the Undergraduate Division of the Kanbar Institute of Film and Television. The south side of the 11th floor houses the

Post Production Center with editing labs with over one hundred Apple computer workstations for editing picture and sound, as well as a recording studio, and ADR, Mix and Foley rooms.

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

The Todman Center for Film and Television located at 35 West 4th Street stands as a tribute to William S. Todman, a giant of the television industry. The Todman Center is available to undergraduate and graduate film and television production students working on approved projects. The Todman Center offers casting, rehearsal and shooting rooms, as well as a 2500 square foot film and television sound stage that includes 108 channel dimmable lighting grid, a full complement of professional lighting/grip equipment, an 80'LFx14'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 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 279.

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 insurance coverage for NYU equipment that will be used on location. This insurance also covers the students' personal property, such as laptop computers and photographic equipment. This can be purchased at a modest price and students can find more information at this link: www.collegestudentinsurance.com.

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

Liability Insurance for Production: All students enrolled in Kanbar Institute

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

Special and Part-Time Students

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

Information about the Spring at Tisch or Summer at Tisch programs can be obtained from the Tisch School of the Arts Special Programs Office, New York University, 721 Broadway, 12th Floor,

New York, NY 10003-6807; 212-998-1500; <https://tisch.nyu.edu/special-programs>. Under exceptional circumstances, students may be admitted during the academic year to follow a carefully specified course of study. Nonrefundable lab and insurance fees apply to these special and part-time students as well as to students matriculated in the Undergraduate Division of the Kanbar Institute of Film and Television. The lab

and insurance fees are payable with the tuition at the time of registration. Any New York University student who is not matriculated in the Undergraduate Division of the Kanbar Institute of Film and Television must apply to take a Film and TV course through the non-major enrollment process. These students should consult with their advisor regarding course choices.

Faculty

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

FULL-TIME FACULTY

Gay Abel-Bey

*Associate Chair, Curriculum
Distinguished 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

Distinguished Teacher of Film and Television
B.F.A., M.A., New York

Sang-Jin Bae

Assistant Arts Professor
B.F.A., New York

Zoya Baker

Associate Arts Professor
B.F.A., New York (Tisch); M.F.A., Hunter

Karl Bardosh

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

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

Carlos de Jesus

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

Christina DeHaven-Call

*Associate Chair, Production
Distinguished Teacher of Film and Television*
B.A., New York

Yemane Demissie

Professor of Film and Television
B.A., B.S., Moorehead; M.F.A., California (Los Angeles)

Alice Elliott

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

D. B. Gilles

Distinguished Teacher of Film and Television

Peggy Gormley

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

Chris Goutman

Associate Professor of Film and Television
B.A., Haverford College; M.F.A., Carnegie Mellon University

Janet Grillo

Associate 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

Distinguished Teacher of Film and Television
B.A., McGill; M.Sc., Syracuse

Vondie Curtis Hall

Arts Professor of Film and Television

Caran Hartsfield

Associate Arts Professor
B.A., Hampton University; M.F.A., New York (Tisch)

Katherine Hurbis-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

Assistant Arts Professor
B.A., New York (Tisch)

Katherine Lindberg

Associate Arts Professor of Film and Television
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Gordon Arkenberg

Anthony Artis

David Bagnall

Scott Bankert

Florence Barrau-Adams

Howard Beaver

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Lynne Boyarsky

Justin Brenneman

David Britton

Sherry Camhy

Jason Candler

Doris Casap

Matt Christensen

Julian Cornell

Randi Davis-Levin

Don DeMaio

Yuri Denysenko

Martin Fahrer

Andy French

Eddy Friedfeld

Joe Gilford

Andrew Goldman

Jocelyn Gonzales

Alison Gagnano

Patrick Grant

Ray Hubley

Cidney Hue

Jason Hwang

Roger Hyde

Judson Jones

Marcus Jones

Wendy Kaplan

Allison Kaufman

Ronnie Kay

Glenn Kenny

Grace Kiley

Tim Kirkpatrick

Ray Kosarin

Amanda Lettieri

Paul Levin

Emir Lewis

Roz Lichter

Topper Lilien

Mike Luzzi

John Wills Martin

Shanna Maurizi

Jennifer McCabe

Stevin Michels

Robert Mitchell

Bill Moore

Rob Morton

Chitra Neogy

Daniel Pfeffer

Gavin Ramoutar

Pola Rapoport

Birgit Rathsmann

James Redding

Frank Reynolds

Allison Robbins

Jennifer Rodewald

David Rosfeld

Sharyn Rothstein

Maria Rusche

Alexia Salingaros

Michael Schanzer

Jordan Schiele

Jeff Scher

Kevin Scott

Bruce Shackelford

Shira Lee Shalit

Sylvia Sichel

George Sikharulidze

Christen Smith

David Stein

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Catherine Tambini

Nicholas Tanis

Matthew Troy

Doug Vitarelli
Jonathan Weinstein
Laura Wolner
Rae C. Wright

David Zieff
Declan Zimmerman
Sue Zizza
David Zung

Courses

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

THE FRESHMAN PROGRAM: CORE PRODUCTION COURSES

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 Quick-time 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.

FIRST PERSON NARRATIVE

FMTV-UT 47

Course Level: Introductory. 4 units.

The personal voice is the cornerstone of all great art. First Person Narrative is a filmmaking based production class that is focused on the art and craft of the personal video essay. Students will be encouraged to identify, research and explore subject matter that has some actual core basis in her/his/their lives. Story content can range from an actual event, family story or myth, political or social perspective on the world that reflects and asserts the filmmaker's unique point of view. This class will support and foster work that is made with courage, conviction and pride. Students will learn a variety of foundational skills in story development, podcasting, animation, archival based acquisition, portrait photography and videography. The First Person form is a compelling, exciting and emerging domain for creative filmmakers. Open to freshmen students for core production credit.

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.

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.

This is a required course for all freshmen enrolled in Frame & Sequence (FMTV-UT 39), First Person Narrative (FMTV-UT 47) or Introduction to Animation Techniques (FMTV-UT 41).

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 the semester PRIOR to enrolling in any intermediate level core production course (typically, this would be in the same semester as the second Sight & Sound class).

This colloquium is designed to address issues related to the preparation of Intermediate level production classes including Intermediate Narrative Workshop, Documentary Workshop, Experimental Workshop, and Intermediate Television. In the presentation of pre-production issues, it is the design of the class to make the screenwriting process all the more focused on the real production parameters of each class. Topics to be covered include: screenplay format, script breakdowns, casting, crewing, rehearsals, scouting, paperwork and funding. As with all colloquiums, 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 Lecture 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 class 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 & TV 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. Prerequisites: Freshman Colloquium: Performance Strategies (FMTV-UT 46) OR Performance Strategies for Transfers (FMTV-UT 146).

A practical workshop in the fundamentals of directing, this course explores the working relationship between actor, director, and script. The focus lies in the director's work with analyzing a script and collaborating on its realization with actors. Work is done on film scenes with professional or student actors on the rehearsal process, including improvisational work. Review of actor's tools and discussion of their application is included, as well as scenes from films to demonstrate certain techniques.

DIRECTING THE CAMERA FMTV-UT 1070

Course Level: Advanced. 3 units. Prerequisite: Directing the Actor This is a practical craft workshop that emphasizes the visual realization of

drama scripts and the relationship between performer and camera. It is a directing class and not a camera class. This is not a production, result-oriented class. Through the screening of clips and shooting assignments in class, the course explores directorial choices including blocking actors and camera, framing, camera placement and coverage in order to create powerful experiences for the audience. Students may choose to work on scenes from their senior film projects. All class assignments will be shot in class time, in the 7th floor studio and editing will be done in the students' time.

CORE PRODUCTION COURSES IN ANIMATION

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.

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 1033

Course Level: Intermediate. 3 units.

Recommended for both animation and live action students.

Students will create a storyboard from an assigned literary property (i.e., fairy tales, folk tales, famous short stories, etc.) and research the chosen material visually in picture libraries, print and photo archives, museum/gallery

libraries and online. From this basic research, the student will create and develop all the visual elements that lead to a final production storyboard; these elements include character model drawings; styling sketches for costumes and sets; experimental “inspirational” sketches exploring mood, color, and character relationships and experiments in animation and color test footage. Each week, students will “pitch,” (i.e. present material) as it is being developed. Through weekly critiques from the instructor and students, elements and shape of the production storyboard is refined to its final form. The approved storyboard at the end of the semester should be ready to go into production, and must reflect character ,attitude, design, entertainment, mood, expressions, feeling and type of action. It must use dialogue, music/sound effects, and tell the story in the best possible way.

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 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 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 animation 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 skillset and deepen their understanding of the many interrelated facets of 3D production, primarily using industry-leading Autodesk Maya software. Each semester new topics will be featured and thoroughly explored, providing students the opportunity to concentrate

on areas of particular interest, such as animation, game asset creation, dynamic simulations, and photorealistic lighting/rendering. Students will complete the course with a deeper understanding of the subject matter and the ability to apply this knowledge in the digital realm to create final works with added depth and realism. Homework assignments will be project-based, with most models, rigs and sets supplied by the instructor, and a final project will be due at the end of the semester.

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 style frames, 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 1143

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, animatics.

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 II: 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.

CAMERA I: PRINCIPLES AND PRACTICES OF CINEMATOGRAPHY

FMTV-UT 1065

Course Level: Fundamental. 3 units.

Prerequisites: 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

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 shot design. All students are expected to formulate their own exercises for their shoot day, culminating in a presentation to the class. This class shoots in 35mm motion picture color negative film and the Sony PMW-F5 for 8 weeks. Crew participation and professional attitude are essential to the success of this course.

CAMERA III: CINEMATOGRAPHY FOR ADVANCED PRODUCTION

FMTV-UT 1067

Course Level: Advanced. 3 units.

Prerequisite: Camera II (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 for 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. They must be able to work in tandem with the director, the director of photography, and the budget. The art director strives to fulfill the director's vision of the piece, but must do so economically. The art director scrutinizes the script carefully and, in conjunction with the director, arrives at a visual plan for the picture. A comprehensive class in the process involved in art direction, students will also produce designs through exercises.

INTRODUCTION TO SPECIAL EFFECTS MAKEUP FMTV-UT 1083

Summer only. (Offered through TSOA Special Programs Office during Fall/Spring under OART-UT 14). Course Level: Introductory/Fundamental. 3 units.

This is an introductory level hands-on workshop designed for students wishing to develop their artistry, experienced make-up artists seeking advanced techniques, non-make-up artists just starting out, and anyone who has always wondered "how'd they do that?" This course explores the art of special effects make-up. Topics include anatomical reference; visualizing an effect; lighting for make-up; safety using materials; sculpting, molding and applying silicone prosthetics; designing and creating a creature concept maquette; skin safe 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.

FIRST PERSON NARRATIVE

FMTV-UT 47

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.

SOUND IMAGE

FMTV-UT 48

See the Freshman Program: Core Production Courses 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.
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 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, as 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.

Prerequisites: 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 they are 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 film, 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: Advanced. 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 ten short films (maximum length per film is 15 minutes). All aspects of production are viewed as a creative extension and continuation of the film writing, directing, and producing 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, DPs, 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 upper-level video/television production course. NOTE: Students should not schedule other courses on the same days as Sight & Sound. The course provides an in-depth exploration of the creative capabilities (technical, logistical, aesthetic) of producing narrative-based studio production work in a multiple camera television studio environment. Students will be trained in working with actors and learning how to connect script and performance to the production of four short studio based projects (each

of increasing complexity). Students will have the opportunity to develop a single idea into a full-scale production that will be produced "live" in the studio at the end of the semester. The fundamental skills learned in this class (script, performance, lighting, camera, art direction, coverage) will serve as a foundation for all narrative-, experimental-, and documentary-based production work and will be applicable in classes. Note: some casting and rehearsals will need to be undertaken outside of class.

**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 0 (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 one 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 pre-school or “twens.” 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 be 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 subversion of linear narrative and documentary conventions. (Prospective students who wish to direct films are encouraged to obtain a list of proposal guidelines for each section from the professor before the semester begins.) Note: Films produced for Intermediate Experimental Workshop will not be eligible for awards in the First Run Film Festival if they are longer than 15 minutes, including titles. All films produced in Intermediate Experimental Workshop will be screened if entered in the First Run Festival, but those longer than 15 minutes will not be judged.

ADVANCED EXPERIMENTAL WORKSHOP

FMTV-UT 1147

Course Level: Advanced. 4 units.

Prerequisites: Any Intermediate-level core 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 Fall 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 emerges out of its national culture and also negotiates with the dominant aesthetic of Hollywood film. The approach will be stylistic, including the development of narrative, various cinematic modernisms, and technological advances such as the introduction of sound; industrial, including the formation of the studio system and the creation of national film cultures in response; and social, including propaganda and political (leftist) films and documentaries. 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 Werner 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. Consequentially, we will be screening a variety of films, including works by such notable American filmmakers as Steven Spielberg, Francis Ford Coppola, Quentin Tarantino, George Romero, John Singleton, and Michael Moore.

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 and 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, they will have begun to speak. This new language many be politically confrontational, aesthetically difficult, lyrical, or rhythmical, but no matter what the form, it will express the particular vision of the artist who produced it. Challenging as this work may be for any audience, a close viewing of these “avant-garde” pieces will expand on your appreciation of their poetry and complexity. Whether you call these films experimental, alternative, independent, personal or poetic, they share very little save for their adventurous desire to reawaken those dormant visual and

aural sensibilities that may have been hypnotized 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 or artistic contexts, particularly its application as a key element in storytelling. This course examines the meaning and character of the soundscape (the acoustic environment) and the ways it has technically and aesthetically evolved throughout film history from the Kinetophone to the iPhone. The course includes reading in the theory of sound, and listening to examples of sound work by composers and sound designers. In previous semesters we have looked at the soundtrack in such films as: Playtime; Apocalypse Now, The Conversation, Aliens, The Evil Dead II, Saving Private Ryan, and Monty Python and the Holy Grail. Class meetings will be devoted to: 1) lecture and discussion based on assigned readings and listening and viewing assignments; and 2) screening of selected audio and video works. 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.

TRADITIONS IN NARRATIVE: COMEDY IN AMERICA FMTV-UT 1231

Offered in January term and summer semesters only. Course level: Intermediate

The history of comedy in 20th century America is the history of America itself. Comedians from all walks of life have provided a funhouse mirror as well as a perspective lens for American society and culture.

This course will examine significant periods and players of the 20th century comedic genre and analyze them against their historic context and legacy. Humor will be used as a platform to discuss how comedy was governed by and ultimately responded to the influence of American society. This course will observe how comedians in turn shaped American life, running the gamut from silent movies to Vaudeville; screwball comedies of the 1930s and 1940s to the Golden Age of Television; from the sitcom to the political comedies of present day. Equally important, this course will analyze the genesis and evolution of the comedic persona in performance; what worked, what did not work, and why. Comprehensive analysis of performances

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. Under-graduates 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-realism period and then of the major films of the great maestros, Fellini, Rossellini, Pasolini and Visconti. The three principal areas of investigation are the narrative structure and directorial style of the films; issues of adaptation from novel to film; and the political, historical, social and cultural relations relevant to the films. Screenings, readings and papers will be required.

HOLLYWOOD AUTEURS FMTV-UT 1154

Course Level: Fundamental. 3 units.

This course will analyze the possibility of pursuing the ideals of an "author cinema"—a personal way of expressing ideas that can deal with Hollywood mainstream and also with the independents, but will never be considered an integral part of either one. The "author cinema" would be a cinema of personal expression that refuses the mainstream's prison of "three acts, happy ending, stars, etc."; and at the same time, refuses the trends and the limited scope of most of the independents: a cinema that shows not only how to make a film, but why. Films from all over the world will be analyzed, focusing in particular on the authors that are able to keep alive their personal vision while dealing with the studios (i.e. Stone, Lee, Scorsese, Kubrick), the ones that dared to fight Hollywood (i.e. Welles, Peckinpah, Cimino, von Stroheim) and the loose cannons independent at heart (Altman, P.T. Anderson, Coen brothers). A series of guests to the class will be comprised

of critics, curators and cultural organizers, filmmakers and producers.

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 generation, 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.

STORYTELLING: FROM ARISTOTLE TO BEYONCE AND BEYOND (NEW COURSE) FMTV-UT 1203

Course Level: Intermediate/Advanced. 3 units.

Aristotle to Beyoncé and Beyond introduces students to an eclectic group of storytellers and storytelling. Students study the mechanics of telling a story,

gaining a deeper appreciation and understanding of how storytellers and storytelling impact the world.

FILM ANALYSIS FMTV-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-scene, 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.

HISTORY OF CINEMATOGRAPHY FMTV-UT 1206

Course Level: Intermediate. 3 units.

This course deals with the history of the art and science of cinematography. A working Director of Photography will relate a perspective that is unique and factual to a theoretical discussion, which is traditionally academic. Cinematography has a strong tradition of adapting its tools to enhance the storytelling experience.

EXPANDING CINEMA: NEW MEDIA, THE MOVIES AND BEYOND FMTV-UT 1208

Course Level: Intermediate/Advanced. 3 units.

Atari. Computer Generated Imagery. YouTube. What is new media and will it change the world? In this course we will explore diverse examples of 'old' and 'new' media including interactive web work, gaming, installations, and movies. We will use blogs, online forums, and YouTube to discuss new media's roots in older popular media including film and literature. We will question how new media have impacted traditional narrative forms and the structure of the film industry, as well as the broader contexts of new media in a changing world culture.

CHINESE CINEMA & SOCIETY FMTV-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.

NEW KOREAN CINEMA FMTV-UT 1211

*Course Level: Fundamental/ Intermediate.
3 units.*

New Korean Cinema: This course will examine the shifting Korean-icity of contemporary Korean Cinema – what makes a Korean film Korean? How has Korean Cinema of the 90s to present day informed and been informed by shifting attitudes toward genre, style, and South Korea's socio-political history? And how has Korean film today been made to become, like K-pop or Kimchi, a global export? This course will examine post 90s Korean Cinema according to several key historical, ideological, and aesthetic frameworks by which ‘New Korean Cinema’ has been understood – as a response to the social and political turmoil of the 70s and 80s, its emerging status festival and commercial status as ‘World Cinema,’ the 1997 Asian Financial Crisis, the emergence of a corporatized ‘Hollywood’ style studio system, and the politics of transgender and queer representation in South Korea. This course will consider the history of production and reception for a range of Korean films from the 90s to present under the theoretical lens of psychoanalytic, queer, feminist, Marxist, and post-colonial theory.

QUEERNESS IN AMERICAN CINEMA

FMTV-UT 1217

Course Level: Intermediate. 3 units

Representation of gay, lesbian, bisexual, and transgender characters in American film is largely seen as a recent phenomenon. Nevertheless, decades of industrial studies, scholarly readings, and general queer viewership have uncovered a parallel historical trajectory, in which queer characters, themes, and narratives have been part of our national cinema for nearly the entirety of its existence, if often surreptitiously. This survey course looks at the past century of American movies for signs of queer life, from the silent screen to Golden Age Hollywood to the New Queer Cinema of the indie film boom to contemporary representations. This course will also include discussions about the function of gay critics, writers, and directors and their influence of effect on the aesthetic and industrial realities of queer cinema; and comparative studies of global modern queer cinemas.

THE BLACK IMAGE IN CINEMA FMTV-UT 1216

Course level: Intermediate. 3 units

This is a critical analysis of the Black image in cinema through film screenings, discussions, and selected readings. Film is an art form whose influence dictates how we see others and ourselves. It shapes our worldview and, yet, it is one of the youngest and most misunderstood art forms. On the surface, film viewing might seem like a passive form of learning, but effective films engage us on emotional, intellectual, spiritual, cultural, and political levels. Film is one of the most powerful mediums ever invented and since its invention, the Black image and experience has been distorted, demonized, romanticized, erased, appropriated as well as exalted and reified. So, it is our duty and responsibility to know its history, understand its present effects, so we can dictate its future and participate in how the Black image evolves and is treated over time.

This course will survey and critically explore an historical range of the Black image on screen and Black films in relation to inspiration, narrative, a scene, set, and site of production. Screening will include a sampling of important Black independently made, and/or Black cast and narrative feature films. We will discuss and analyze specific technical

elements (direction, editing, framing and composition, mise-en-scene, music, etc.) that reinforce and demonstrate these larger themes.

Accordingly, our discussions and readings will cover the full range of current issues and debates in Black cinema studies, from independence vs. mainstream filmmaking; gender and sexuality; class and color caste; the ghettoization and upwardly mobile integration of urban zones; cooptation and the rise of the bourgeois story as genre, and so on.

CRAFT PRODUCTION COURSES IN NEW MEDIA

REEL DELIVERY: DESIGN FOR MEDIA DISTRIBUTION FMTV-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 techniques. 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 FMTV-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 POST PRODUCTION

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 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. Prerequisites: 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. Enrollment is limited to 12. Not open to freshmen.

This is a hands-on course designed to introduce the student to narrative and documentary editing techniques, and to the role of the editor in shaping the final form of film and video productions. 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. Note: Designed to support projects originated in Intermediate Narrative Production Workshop (FMTV-UT 1040), Documentary Workshop (FMTV-UT 1041), Intermediate Experimental Workshop (FMTV-UT 1046), or an Intermediate-level Television Production Core.

This 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 of 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 episodes will be completed in FMTV-UT 1105, Advanced Edit Workshop. Students who enroll in that course for the express purpose of finishing the TV projects will have a unique opportunity to learn how to coordinate with music composers, color correctors and sound editors, while gaining skills in each of these areas. The goal of the class is to produce a finished DVD that can be used as a sample of professional work. Students are free to enroll in one or both semesters of this editing progression.

**POST PRODUCTION FINISHING:
INTRODUCTION TO COLOR
GRADING**

FMTV-UT 1141

Prerequisites: Introduction and Animation Techniques (FMTV-UT 41) AND Intermediate Editing Workshop (FMTV-UT 1018)

Offered in the fall and spring. 3 units.

In this course you will learn how to color grade your picture in DaVinci Resolve, how to develop a creative approach to the material, and how to conform and deliver it for final distribution. We will be exploring both the creative and technical aspects of how to tell a story with color. In the second half of the semester, we will work in teams to color-grade a show in a real-world environment.

**POST PRODUCTION
FOR DIRECTORS AND
CINEMATOGRAPHERS (NEW
COURSE)**

FMTV-UT 1241

Prerequisite: Camera I (FMTV-UT 1065)

Course level: Advanced. 3 units.

This new course allows the student editor to first address and solve any problems with the image that could not be adequately resolved in the offline cut, and then to color-correct the locked picture and "layback" the final mix. The skills learned in this class will enable students to use advanced visual effects editing and compositing, along with color correction, to create a final finished media project.

**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 engage 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 production company is formed, creating and obtaining properties, financing, budgeting, cost control, and distribution. The course gives specific attention to the problems in these areas that will be faced by students as future professional directors, production managers, or writers. Each student is expected to break down, schedule, and budget a feature film or television show of their choosing.

PRODUCTION MANAGEMENT: BOARDS AND BUDGETS
FMTV-UT 1296

Course Level: Intermediate/Advanced. 3 units.

An introductory course to Professional Production Management that provides the student with the information and practice of managing the making of a feature film or long form television show. Film and television production has many more requirements than simply securing a camera, stock and actors, and the course will explore those management elements that a filmmaker needs to fulfill in order to shoot and complete. We will examine the structure of the crew and the collaborative responsibilities of crew members, the legal issues of permits, insurance, rights, clearances and permissions; Screen Actors Guild requirements, the management of the production including scheduling, budgeting, transportation, and the production's responsibilities to cast and crew. We will pay particular attention to professional practice concerning the structure of the workday hours and turn-around time and safety issues that are the responsibility of the producer, director, DP and shop steward. The course will explore techniques for on-set casting, location scouting, tech scouts, and read-thrus. Each student will be

required to prepare a production book for their 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.

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.
Prerequisites: 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.
Prerequisites: Sound Design I (FMTV-UT 1059).

A more technically oriented course for the serious sound editor. In Sound Design II we concentrate on the major areas of the sound editor's craft and develop the student's skills in each. These include: splitting dialogue tracks, spotting and editing ADR, fully layering backgrounds and ambiance, running Foley session, handles and extensions, using music well, and complex stereo FX. Digital recording and editing on computer workstations will be stressed whenever appropriate. The semester is broken down into blocks of editing time dealing with each of these areas. Much more time will be spent in the cutting room in Sound Design II than in the intro. The ideal final project for the 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 & New Transfer students. 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.

WRITING THE FEATURE FILM
FMTV-UT 35

Summer only. Course Level: Advanced. 4 units. Prerequisite: Storytelling Strategies (FMTV-UT 20).

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).

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: Storytelling Strategies (FMTV-UT 20) OR Intro to Dramatic & Visual Writing II FMTV-UT 32) OR Screenwriting II (FMTV-UT 56).

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: Scriptwriting II (FMTV-UT 56, offered in the Summer).

A one-semester screenwriting class in which students will have the opportunity to do the necessary preparatory work before writing a feature length screenplay or long-form television script. The structure of the class will mirror the real world experience of working writers. Students will be asked to come up with an idea for their script, pitch the story, do any needed research, and then proceed to a step-outline and treatment. It is required that this class be taken before taking Developing The Screenplay and/or Adaptation: a Screenwriting Workshop, or Advanced Feature Writing I. Script Analysis is also recommended for students who want to take these courses.

ADD: PREPARING THE TELEPLAY AND SCREENPLAY
FMTV-UT 1015

Course level: Intermediate. 4 units. The course will introduce students to the necessary preparatory work before writing a half-hour or hour-long drama and a 30-page screenplay. The structure of the class will mirror the real world experience of working writers. The goal of the course is to familiarize students with TV writing and screenwriting by pitching their ideas, breaking storylines and learning to write Outlines, 3 Act Breakdowns and Treatments (for screenplays).

PREPARING THE SCREENPLAY: MICROBUDGET FEATURES
FMTV-UT 1219

Course level: Intermediate. 4 units. In the digital age of inexpensive movie cameras, editing, and distribution technologies, there is 'NO EXCUSE'—today—for not making your feature film. This course offers a critical overview of micro-budget filmmaking by screenings, analyses and discussions of the masterpieces and the commercial breakthroughs made on shoe-string budgets throughout the history of cinema from Bresson, Satyajit Ray, Bergman and Polanski to Rodriguez's

El Mariachi, The Blair Witch Project, Oren Peli's Paranormal Activity, Dogma, the current American Mumblecore Movement and everything else in between.

WRITING THE SHORT SCREENPLAY
FMTV-UT 1020

Course Level: Intermediate. 4 units Prerequisite: Storytelling Strategies (FMTV-UT 20) OR Scriptwriting II (FMTV-UT 56, offered in the Summer). This workshop is devoted solely to screenplays from 10-20 minutes in length that can be directed in Intermediate or Advanced Production classes. Students are assisted in exploring, developing, and writing appropriate material, from idea to finished script.

SCRIPT ANALYSIS
FMTV-UT 1084

Course Level: Intermediate. 4 units. Prerequisite: Storytelling Strategies (FMTV-UT 20).

This class is designed to help the students analyze a film script through both viewing and reading of a script. Plot and character development, character dialogue, foreground, background, and story will all be examined. Using feature films, we will highlight these script elements rather than the integrated experience of the script, performance, directing, and editing elements of the film. Assignments include writing coverage.

DEVELOPING THE SCREENPLAY
FMTV-UT 1100

Course Level: Advanced. 4 units. Prerequisite: Preparing the Screenplay (FMTV-UT 1019).

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

WRITING FOR TELEVISION: THE HALF HOUR 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

Course Level: Intermediate. 4 units.
Prerequisite: Storytelling Strategies (FMTV-UT 20).

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 choose a format including animated, half-hour comedy, one-hour drama, or comedy sketch show. Students will come up with a concept for a half hour comedy or one-hour drama geared for the 9-to-14 year old age group. The best concepts and scripts will be submitted to the development department of a major children's network.

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

ADVANCED FEATURE WRITING I & II
FMTV-UT 1220/1221

Course Level: Advanced. 4 units. 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 at <https://sites.google.com/nyu.edu/ugftvadvising/independent-study> 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.



KANBAR INSTITUTE OF

Film and Television, Graduate Division

721 BROADWAY, 10TH FLOOR, NEW YORK, NY 10003-6807; 212-998-1780; WEBSITE: WWW.TISCH.NYU.EDU/GRAD-FILM

CHAIR
Julia Solomonoff

ARTISTIC DIRECTOR
Spike Lee

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-de-

gree program produces highly employable individuals sought by the major film studios, independent production companies, cable television studios and streaming content 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, Susanne Bier, Carl Franklin, Peter Dinklage, Sean Baker, Ethan Hawke, 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 124.

Curriculum

The program, which is primarily for writing and directing students, provides theoretical and practical instruction in directing, writing and producing. It also offers an intensive and detailed study of the various aspects of filmmaking, including cinematography, editing, acting, aesthetics and sound recording/editing. 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 narrative filmmaking talent through actual production experience. The primary format is digital video, with one project shot on 16mm film and with 35mm 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 three short films in their first year, working on each other's projects by rotating crew positions.

Course work continues through the second year and culminates with each student directing a 10-minute second year narrative film, and also crewing on five of their classmates' second year films, which culminates in a year-end Second Year Showcase of all the completed films. While most students will graduate as writer-directors, they can begin to specialize in the areas of Editing, Cinematography and Producing in the spring of second year.

The primary focus of the third year is the development of a thesis project,

which can be a narrative or documentary film, a TV pilot or web series, a feature screenplay or TV/web series written pilot and bible; or an editing or cinematography reel of work done on other students' projects. Students may also graduate as producers, with a producing thesis portfolio. During this third year, students are also able to participate in collaboration classes with students from other Tisch School of the Arts programs, such as the Design, Graduate Acting and ITP departments. Students undergo rigorous training in and out of the classroom in preparation for their thesis project. 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 committee, 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 one summer. 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 one or 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 producing 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 a 108 channel dimmable lighting grid, a full complement of professional lighting/ grip equipment, an 80'Lf x 14'H white cyclorama and surrounding drapes in both black and digital green.

<i>Admission</i>	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 253 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 for admission into the Program, individuals must 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.
<i>Program and Degree Requirements</i>	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 259 and	should be read in conjunction with this department's standards and regulations.
<i>Academic Standards and Continuance</i>	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 their films, academic record, attendance, and ability to work with fellow students.
<i>Time Limit for Degree</i>	Students are expected to complete their course work within the three years of the program. 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.
<i>Leaves of Absence</i>	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 of	students. The complete Leave of Absence procedure and required forms are available on the TSOA Student Affairs Website.
<i>Ownership Policy</i>	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 277.
<i>Production and Other Fees</i>	The following fees are required for all students enrolled in the department. These fees are payable at the time of registration each semester. The fees are subject to yearly increase.	Production Fee—\$819 Equipment Insurance Fee—\$111 Liability Insurance Fee—\$58	

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.

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

Michael Burke
Associate Arts Professor and Associate Dean of the Kanbar Institute of Film and Television
B.A., Castleton; M.F.A., NYU

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

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

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

Donna Gigliotti
Associate Arts Professor of Film & Television
B.A., Sarah Lawrence College

Mia Cioffi Henry
Assistant Arts Professor of Film & Television
M.F.A., NYU

Anthony Jannelli
Assistant Arts Professor of Film and Television
B.F.A., Theater Arts, CW Post College of Long Island University

Tatjana Krstevski
Assistant Arts Professor of Film & Television

Spike Lee
Professor of Film and Television; Artistic Director of the Graduate Film Program; Amy and Joseph Perella Chair
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B.G.S., Michigan

Sameh Zoabi
Assistant Arts Professor of Film & Television
B.A. Tel Aviv University; M.F.A. Columbia University

PART-TIME FACULTY (NY)

Luis Alvarez-Alvarez
Jay Anania
Richard Baker
Brooke Berman
Abigail Bess
Ryan Billia
Chris Ciancimino
Lester Cohen
Frederick Elmes
Elizabeth Elsass
Erica Freed
Lauren Fritz
Annie Howell
Pam Katz
Billy Kent
Julienne Hanzelka Kim
David Hinojosa
Tod Maitland
Tony Martinez
Sontenish Myers
Lisa Milinazzo
Dan Ouellette
Dan Pasternack
Lydia Pilcher
Hadrien Postel-Vinay
Benjamin Rutkowski
Peter Schneider
Lara Shapiro
Jon Shear
John Sloss
Sofia Sondervan-Bild
David Stein
Felipe Vara de Rey
Alexandra Zelman-Doring

Graduate Film FIRST YEAR—FALL

Course Descriptions

DIRECTING I: THE SILENT FILM GFMTV-GT.2034

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, the MOS exercise, written in Fundamentals of Screenwriting I and shot over a 4-week production period. Students work in crews of five 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 GFMTV-GT.2085

Lecture 2 Credits

This course is a workshop which explores the language of dramatic writing and visual storytelling, primarily through the development of a script for the 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. The instruction embraces all styles and methods of script writing, but also teaches industry standard format.

INTRODUCTION TO PRODUCING I GFMTV-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.

MOTION PICTURE CAMERA TECHNIQUES I GFMTV-GT.2012

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 study of natural light cinematography. Students are taught to modify existing daylight to enhance their imagery, and to use filters to control images. The students will also learn the essential crewing categories and the divisions of labor that make up an efficient team.

EDITING I GFMTV-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 the four-minute MOS project.

AESTHETICS I GFMTV-GT.2010

Lecture 2 Credits

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 world-wide, 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 GFMTV-GT.2038

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 and sound effects, 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 GFMTV-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 demystifying the actor's process.

FIRST YEAR—SPRING

DIRECTING II: THE SPRING NARRATIVE GFMTV-GT.2034

Studio/Lecture 3 Credits

This class builds on the basics of visual storytelling explored in the MOS Project, by adding the elements of dialogue, interior locations, and music. Students are encouraged to explore the nuances of character, text and subtext within a simple, brief story. At the end of the 7 weeks of preparation through lectures, readings, and weekly directing exercises, each student will direct a Spring Narrative - a 7-minute project shot on digital video. There will be a production period of 4 weeks, during which students will crew for each other. During the last 3 weeks of the term, students will workshop cuts of their Spring Narrative, and begin to prepare for their second year film.

**FUNDAMENTALS OF
SCREENWRITING II**
GFMTV-GT.2086

Studio 2 credits

The course is a weekly, 3-hour workshop which continues exploring the fundamentals 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.

**INTRODUCTION TO
PRODUCING II**
GFMTV-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.

**SAFETY CLASS: PRODUCTION
SAFETY AND SET PROTOCOL**
GFMTV-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.

**MOTION PICTURE CAMERA
TECHNIQUES II**
GFMTV-GT.2083

Studio 2 Credits

This course teaches the fundamentals of digital cinematography with a focus on camera operation, light measurement, exposure, visual composition, as well as the study of natural light

cinematography. In the spring semester, the course will introduce the students to basic color moving image-capturing techniques for digital media with a concentration on lighting for narrative storytelling.

EDITING II
GFMTV-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 (OCS). 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.

**AESTHETICS: PRODUCTION
DESIGN**
GFMTV-GT.2011

Lecture 2 Credits

Ever since Georges Melies' "The Cabinet of Mephistopheles" 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.

LOCATION SOUND II
GFMTV-GT 2031

Lecture/Studio 2 Credits

In this course, students will become proficient in the tools and techniques of production sound for narrative and documentary filmmaking, including the use of wired and wireless microphones, mixers and digital recorders. Students will gain an understanding and appreciation of the creative use of sound as a storytelling device. They will continue to learn the techniques and methods of sound recording on set through in-class lectures as well as hands-on assignments, and will develop the ability to record dialogue, and improve their ability to capture ambiences and sound effects. Sound theory will be considered to help

transition from the set to the sound editing process.

ACTORS CRAFT II
GFMTV-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 are introduced.

SECOND YEAR—FALL

DIRECTING III
GFMTV-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 weekly directing 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**
GFMTV-GT.2117

Lecture 2 Credits

This course will help students develop engaging and imaginative, original 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.

**PRODUCING THE SHORT
NARRATIVE FILM**

GFMTV-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.

**INTERMEDIATE
CINEMATOGRAPHY I**

GFMTV-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 Alexa 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.

NARRATIVE EDITING

GFMTV-GT.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 their film with regard to the editing style.

AESTHETICS: FILM STYLE

GFMTV-GT.2125

Lecture 2 Credits

This course adds to a student's basic understanding of film techniques by exploring the way techniques combine to give a movie its particular style. Emphasis is given to the interaction between story and style, so that stylistic use of technique works less as a flourish than as narrative necessity, supporting the director's vision of how a given story can best be told. Clips are screened from films by over 45 directors representing every continent and each era of film history. Class discussion is staged to encourage students to analyze the technical strategies of screened clips toward building greater confidence in making strategic choices about the application of techniques in their 2nd year projects.

SOUND III

GFMTV-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 become even more 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.

DIRECTING THE ACTOR I

GFMTV-GT.2113

Lecture 2 Credits

This seven-week workshop prepares students to work with actors in creative collaboration to obtain authentic, truthful performances. 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 script analysis 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.

SECOND YEAR—SPRING

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

DIRECTING IV: MASTER CLASS

GFMTV-GT.2135

Lecture 4 credits

This course gives the student the opportunity to receive critical feedback, as a part of their ongoing work on their second year films, from the full time Directing faculty. For the first 9 weeks of the semester, the entire class convenes as a group with the 2nd Year Directing teachers to screen rough and fine cuts of the films. A focus is directed at how camera, blocking, design and performance work toward the director's goals for the film. Evaluations are held during the 10th week by the entire departmental faculty. After Evaluations, students break into sections for four weeks with their individual Directing instructors; these final weeks are dedicated to refining their 2nd Year film in preparation for the Second Year Showcase.

**SCREENWRITING: THESIS AND
FEATURE SCRIPTS**

GFMTV-GT.2118

Lecture 4 Credits

This class prepares the students to develop their next writing projects, which may include short screenplays or 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**

GFMTV-GT.2104

Lecture 2 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.

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 their second year films, as well as prepare for the final mix. Workshops on color correction are included within this post production course.

**ELECTIVES (enroll in 2 courses:
(4 points))**

**INTERMEDIATE
CINEMATOGRAPHY 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. Students will be required to light and operate the camera by shooting a scene employing the specific technique from each week's lesson.

**AESTHETICS: STORY AND
STRUCTURE**
GFMTV-GT.2125

Lecture 2 Credits

The course is an exploration of the structure and form of feature length narrative film. While the course investigates both conventional narrative film form (known as "classical Hollywood cinema") and various

alternatives to the classical form (i.e. slice of life, episodic, art cinema), particular emphasis is given to their distinctions. In classical narrative storytelling, the anticipation of what happens next will keep a viewer watching. What strategies does the writer (and/or director) employ to maintain the viewer's interest when using a variation of that form? Each week we analyze one or two feature films to further our investigation, also looking closely at the way in which a film demonstrates coherence in style and tone, as well as structural unity.

DOCUMENTARY SKILLS
GFMTV-GT.2248.01

Studio 2 Credits

This course expands on the introductory documentary skills taught in the first year "Observational Character Study." 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. The workshop uses a combination of short documentary filmmaking exercises (both in and out of class) to help students develop an idea for a short documentary film. The course is designed for students who want to make documentaries, and especially for those who are considering doing a documentary for their Thesis film.

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 collaborate with Graduate Acting students, for 4-5 sessions, directing them in scene study, using scenes from successful film scripts and plays. Later in the semester, scenes from material developed by the students in their writing courses will be presented. 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. Third Year—Fall

**THESIS PRODUCTION:
ADVANCED DIRECTING**
GFMTV-GT.2246

Studio 1-6 Credits

This is a directing class focused on creating a short project that will continue to challenge the student as a filmmaker. The project may be related to the proposed thesis, or it can simply be an exploration of the writer/director's voice and style.

**MASTER SERIES: DIRECTING
STRATEGIES**
GFMTV-GT.2243

Lecture 1-6 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.

**DIRECTING PROJECTS:
COMMERCIALS**
GFMTV-GT.2247.02

Studio 1-6 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 1-6 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.

WRITING THE FEATURE I
GFMTV-GT.2213

Lecture 1-6 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.

WRITING THE SHORT FORM
GFMTV-GT.2211

Lecture 1-6 Credits

The course encourages an in-depth look at the possibilities of the short form through exercises, demonstration, and lecture. By the end of the semester, students will develop a short screenplay for production in third year classes or for a potential thesis project.

TELEVISION WRITING AND SERIES DEVELOPMENT I
GFMTV-GT.2256

Lecture 1-6 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.

MASTER SERIES: CAREER STRATEGIES
GFMTV-GT.2244

Lecture 1-6 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.

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.

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 POV. 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
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.2204

Studio 1-6 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 1-6 credits

This DP Practicum is designed for directors of photography interested in shooting projects created 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 1-6 Credits

In this class, students will learn how to use Avid Media Composer using industry standard and professional practices. 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
GFMTV-GT.2241

Lecture 1-6 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
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).

THIRD YEAR—SPRING

ELECTIVE COURSES (Enroll for 18 credits)

THESIS PRODUCTION: ADVANCED DIRECTING
GFMTV-GT.2255.01 and .03

Studio/Lecture 1-6 Credits

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.

REWRITES AND REMAKES
GFMTV-GT.2255.02

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 may be shot during the semester over weekends with the Drop-In equipment, or they may be developed as a short Thesis film to be shot after Spring Break or during the Thesis Production period, but all students ultimately should be prepared to screen a short film by the end of the semester.

DIRECTING PROJECTS: DESIGN AND GRADUATE ACTING COLLABORATION
GFMTV-GT.2247.02

Production 1-6 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 an 8-day production period that spans the Spring Break, during which each director will have three eight-hour shooting days. After this production period the directors will work with editors from the Advanced Editing class. For the last four weeks of the semester the class will screen progressive cuts of the films where designers and guests will provide critical feedback to the directors and editors as they work towards the finished product.

EXPERIENTIAL STORYTELLING: A GRAD FILM/ITP COLLABORATION
GFMTV-GT.2248.02

Lecture 2 Credits (7 weeks)

This class will focus on the storytelling possibilities of cinematic VR and other new immersive media, including room-scale VR and augmented reality. Students will focus on how to create impactful experiences through learning about new spatial modalities and reviewing recent groundbreaking works. Exercises will be assigned to familiarize students with 360 storytelling using Ricoh Theta S cameras. A final, well-developed plan for a narrative short VR film, which could serve as a Thesis project, will be pitched during the last class. Along with the exercises, a strong conceptual focus will challenge the students to think outside of current

technological limitations and explore the exciting future of experiential storytelling.

MASTER SERIES: DIRECTING STRATEGIES
GFMTV-GT.2243

Lecture 1-6 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.

WRITING THE FEATURE II
GFMTV-GT.2214

Lecture 1-6 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 as their Thesis project to their Thesis committee in April.

TELEVISION WRITING AND SERIES DEVELOPMENT II
GFMTV-GT.2256

Lecture 1-6 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 as their Thesis project to their Thesis committee in April.

WRITING THE SHORT FORM
GFMTV-GT.2211

Lecture 1-6 Credits

The course encourages an in-depth look at the possibilities of the short form through exercises, demonstration, and lecture. Students may choose to develop a short screenplay for their Thesis project to be shot after Spring Break, or during the Thesis production period that extends into the 4th year.

PACKAGING AND PITCHING WORKSHOP
GFMTV-GT.2283

Lecture 1-6 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.

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.

FILM FROM THE GLOBAL PERSPECTIVE
GFMTV-GT.2284.01

Lecture 1-6 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.

ADVANCED CINEMATOGRAPHY: DIGITAL TECHNIQUES
GFMTV-GT.2204

Studio 1-6 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 1-6 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. All students work as a Director Of Photography on at least one production.

ADVANCED EDITING
GFMTV-GT.2208.01

Studio 1-6 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 sessions in which students receive hands-on practice editing material from a professional feature film. Students who took the first part of the course will be provided with additional scenes to edit.

GENRE AND SCRIPT ANALYSIS
GFMTV-GT

Lecture 2 Credits

Third year students turn their attention to genre, exploring the way in which a given genre can impact a movie's theme, setting, narrative structure and plot, characters, tone, style, casting, and use of iconography. The course also includes a brief history of film genre, as well as a look at the various stages of a genre goes through in cinema history. Also examined is the role of the unconventional narrative structure in genre film. In the second portion

of the class students analyze genre-driven screenplays. The scripts are then compared to the final version of the film. Scripts are chosen that represent both consistency and variation from the distributed movie.

DIRECTING THE ACTOR IV
GFMTV-GT.2242

Lecture 1-6 Credits

This advanced course focuses on the director-actor relationship with a special emphasis on blocking dramatic action. An advanced form of script analysis is explored and put into practice. Each student directs several scenes, tailored to each student's skill-set. Students are encouraged to workshop their own Thesis material, and have the option of bringing in a camera 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).



Dramatic Writing

721 BROADWAY, 7TH FLOOR, NEW YORK, NY 10003-6807; 212-998-1940;
WEBSITE: WWW.TISCH.NYU.EDU/DRAMATIC-WRITING

CHAIR
Joe Vinciguerra

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, features, and episodic series. Our primary goal is to educate and train the writer through an integrated curriculum: a stepped series of core writing courses, 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. Undergraduate training, in particular, 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 episodic 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 core writing, text analysis, and performance and production courses; 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 pre-professional experience. Work is judged by eminent writers according to rigorous

professional standards. Students also get a realistic view of the profession through meetings and discussions with producers, agents, and directors—the people with whom the dramatic writer works.

The undergraduate program is designed to be completed in four years of full-time study. By the senior year, each student is expected to have developed several full-length works for film, stage, or episodic media.

ADMISSION AND APPLICATION INFORMATION

For general University guidelines, refer to the Admission section beginning on page 253. Admission to the Tisch School of the Arts is highly selective. Admission is based on a careful evaluation of secondary school records; scores on optional 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 they wish 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: <https://tisch.nyu.edu/dramatic-writing/application-requirements>.

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 an example of a dramatic work that has impacted their identity as a writer. Applicants are required to submit 3–4 writing samples, totaling 25 pages. At least one of these samples **MUST** be a sample of dramatic writing (a play, screenplay, or television/episodic

script). 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. These materials should be dramatic and self-contained, with an inherent conflict, a strong protagonist, and a beginning, middle, and end. 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 admissions and regular admissions deadlines, as well as deadlines for internal and external transfers.

TRANSFER CREDIT AND MINIMUM RESIDENCY

Credit is granted for academic work completed at another institution in accordance with University regulations as stated on page 277. 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 electives. A maximum total of 32 units may be awarded from AP exams.

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:

- *Core Writing Courses* (28 units)
Craft of Dramatic and Visual Writing
Playwriting I
Screenwriting I
Episodic Writing I: Specs
Two of Playwriting II, Screenwriting II, and Episodic Writing II: Pilots
Advanced Workshop
Thesis
- *Text Analysis* (20 units)
Forms of Drama
Play Survey
Film Survey
Episodic Series 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 II: 44 units

Area III: *Electives*

A minimum of 23 units of additional coursework 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 they successfully complete 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) during or after your first year, to start no earlier than 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 episodic writing train writers in the nature of dramatic situations, character, conflict, plot, structure, dialogue and theme. Students are required to take introductory courses in play, screen, and episodic writing during their first semester and then write complete works in two of the three media by the end of their first year. Also required are 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 media of theater, film or episodic, leading to a master's thesis (an original full-length work) in one medium. In addition, the department offers special seminars and colloquia where students hear guest speakers: visiting playwrights, feature writers,

episodic 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 (up to 120 pages), screenplay (90-120 pages), or 1-2 episodic pilot scripts (up to 60 pages, total). All submitted work must be original and written solely

by the applicant (i.e., no co-writes or adaptations).

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 265 for details of the graduate application.

The deadline to apply is December 1.

GRADUATE DEGREE REQUIREMENTS

Candidates must complete 65-67 units in the following areas: core writing courses, 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 <https://tisch.nyu.edu/dramatic-writing/faculty>.

Cusi Cram

Assistant Arts Professor, Associate Chair
B.A., Brown; Gr. Dip., Juilliard

Sabrina Dhawan

Professor
B.A., Delhi; M.F.A., Columbia; M.A., Leicester

Kristoffer Diaz

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

Robin Epstein

Assistant Arts Professor
B.A., Princeton; M.F.A., Columbia

Oskar Eustis

Arts Professor
Hon. doctorate, Brown

James Felder

Assistant Arts Professor
B.A., M.F.A., New York

Terry Curtis Fox

Arts Professor
A.B., Chicago

Daniel Goldfarb

Assistant Arts Professor
B.A., M.F.A., New York

Rinne Groff

Associate Arts Professor
B.A., Yale; M.F.A., New York

Lucas Hnath

Associate Arts Professor
B.F.A., M.F.A., New York

Ian James

Teacher of Dramatic Writing
B.S., Brockport State College

Jessica Keyt

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

Shin Ho Lee

Associate Arts Professor
B.F.A., M.F.A., New York; M.F.A., American Film Institute

Cheri Magid
Assistant Arts Professor
B.A., Michigan

Suzan-Lori Parks
Arts Professor in Dramatic Writing
B.A., Mount Holyoke College

Charlie Rubin
Associate Professor
B.A., Williams

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

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

Joe Vinciguerra
Assistant Arts Professor, Chair
B.A., M.F.A., New York

Richard Wesley
Associate Professor
B.F.A., Howard

Core Writing Courses

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

CRAFT OF VISUAL AND DRAMATIC WRITING DWPG-UT 20

4 units.

This course examines the essential elements of dramatic structure through analysis of texts for stage, film and TV using Aristotle in *The Poetics* as a model. The same principles are used to discuss students' original work in weekly workshop sessions.

Students are required to write a 6-page sequence, and complete a 10-page play, screenplay or webisode. In workshop sessions, students read and criticize each other's work in order to help each writer realize the full potential inherent in the work. Students must register for Lecture and Recitation with the same instructor.

PLAYWRITING I DWPG-UT 30

4 units.

A vigorous review of the basic principles taught in *Craft* as they apply to playwriting. Students will concentrate on characterization, dialogue, and structure with an emphasis on identifying the stakes, turning points, climax and resolution of the drama. The course builds to an exploration of theatricality and how the use of physical action, props, movement, sound, and light are primary to the creation of a dramatic work for the stage. This is a writing seminar in which each student will write and workshop a ten-minute play and a one act play. In addition, there will be reading assignments of dramatic texts, primarily from contemporary playwrights, which will be discussed throughout the semester.

PLAYWRITING II DWPG-UT 1040

3 units.

Designed to expand on and enhance the concepts and techniques learned in Playwriting I and to encourage writers to engage the work and the world more critically. While traditional playwriting models will be embraced, alternative narrative modes and avant-garde structures will also be introduced. In addition to completing a full-length play of at least 85 pages, each student is required to read class-wide assignments of dramatic texts, as well as individual assignments suggested by the instructor, tailored to the student's interests and writing style.

ADVANCED PLAYWRITING DWPG-UT 1050

3 units.

As the name suggests, this is an advanced class for students who are serious about developing their playwriting skills. Initial class sessions will be devoted to generating ideas and experimenting with structures. Each student will collaborate with the instructor to create an individual reading list. The goal of the class is to write the full-length play that only you can write.

BFA THESIS—THEATRE DWPG-UT 1060

3 Credits

The play thesis project is a full-length play. Initial class sessions will be devoted to generating ideas and experimenting with structures. Each student will collaborate with the instructor to create an individual reading list. Students may use the play from *Advanced Play* as the basis of their thesis.

SCREENWRITING I DWPG-UT 35

4 units.

This is an introductory course that will focus on the fundamental components of screenplay writing.

Produced screenplays will be analyzed for structure and student work will be presented in a workshop process. Students are required to write a short silent film, a ten-minute short film and a 20-30 minute short film, as well as a synopsis and outline for a feature length film. The reading and analysis of six to eight screenplays is required in conjunction with the student's original work. Lectures integrate writing work with presentations emphasizing understanding of basic screenplay format, structure, theme, story, plot, character development and film language.

SCREENWRITING II DWPG-UT 1045

3 units.

This intermediate level screenwriting course is designed to expand on the concepts introduced in Screenwriting I by focusing on feature screenplay writing. The goal of the class is the completion of a first draft of an original feature length screenplay, after developing a pitch, a synopsis and an outline. The reading and analysis of six to eight screenplays is required in conjunction with the student's original work. Lectures integrate writing work with presentations emphasizing understanding of basic screenplay format, structure, theme, story, plot, character development and film language continued from Screenwriting I.

ADVANCED SCREENWRITING DWPG-UT 1055

3 units.

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 with a revision.

BFA THESIS—FILM**DWPG-UT 1065***3 Credit*

The Film Thesis project is a full-length screenplay. Screenplays may not be adaptations. Film thesis advisor will serve as project supervisors, using the writing workshop to guide thesis students through the revision and completion of the project. Students may use the screenplay they wrote in Advanced Screenplay or begin a new project in this class.

EPISODIC I: SPECS**DWPG-UT 1042***4 units.*

Students will write a “spec” episode of an existing series. In the lecture component of the class, emphasis will be placed on the long-term structure of one of the series the students are writing. The purpose of this class is to understand how a series functions and how writing the episodic form differs from other dramatic forms.

EPISODIC II: PILOTS**DWPG-UT 1048***3 units.*

Students will write an original pilot. In the lecture component of the class, emphasis will be placed on both pilots and the series that emerge from those pilots. The purpose of this class is for students to take their first venture into writing generative work in the episodic form.

ADVANCED EPISODIC WRITING: SERIES**DWPG-UT 1150***3 units.*

Students will come into this class with a pilot they have already written. They will rewrite that pilot and create a “series document” that demonstrates the tone and rationale of the series, a detailed description of the remainder of the first season, and a less detailed description of following seasons. The purpose of this class is to teach long-term story and character development and learn how a pilot serves as a “story engine.”

BFA THESIS—EPISODIC WRITING**DWPG-UT 1070***3 Credits*

Students will take what they have learned in the previous classes, placing special emphasis on how a pilot generates long-form story and long-term character development, and write a pilot that incorporates all of these elements. They

may have the option, at the instructor's discretion, of writing a later episode of the same series. The goal of this class is for the student to incorporate all they have learned about story generation as well as long-form story and character development into an original work that shows mastery of the form.

TEXT ANALYSIS**FORMS OF DRAMA I****DWPG-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.

PLAY SURVEY**DWPG-UT 1106***(Required for undergraduates) 4 units.*

This class is a companion to Play I. Students will read two plays each week, beginning with the birth of the modern theatre (Ibsen) and ending with works that have recently entered the theatrical cannon (e.g., Suzan-Lori Parks). Each section shall have at least one work taught in common across all sections. The purpose of this course is both to provide students with a knowledge of essential texts and to demonstrate how those texts may serve as models in their future work as dramatists.

FILM SURVEY**DWPG-UT 1107***(Required for undergraduates) 4 units.*

This course surveys screenplays from early sound 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.

EPISODIC SERIES SURVEY**DWPG-UT 1108***(Required for undergraduates) 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. Shows will be screened and scripts will be read and analyzed for story, structure, character and history.

SHAKESPEARE FOR WRITERS**DWPG-UT 101***(Required for undergraduates) 4 units.*

This class is a lecture and discussion using 10 to 14 of Shakespeare's major plays. The objective of this course is to investigate how Shakespeare used structure, character, and language to create works for a contemporary popular theatre.

DRAMATIC STRATEGIES**DWPG-GT 2631***(Required for graduate students) 3 units.*

This course delves into how dramatic strategies change from medium to medium as well as how an approach from one medium may serve when writing another. The course will range from dealing with dramatic fundamentals (how protagonists function in various media; how dramatic conflict is best expressed across form) to a discussion of tragedy, melodrama, and multiple work storytelling.

COMEDIC STRATEGIES**DWPG-UT 1630/DWPG-GT 2630***(Required for graduate students) 3 units.*

“Why is this funny?” That's what comedy writers are always asking each other. This class will answer that question by examining the set of external or cultural circumstances that allowed for the creation of a particular comic work within its time. How have those contexts changed (or not; or should have) across mediums and years, from World War 2 to 2018. Including: screenings, readings, discussions, short lectures for screen, play, and TV writers to recognize innovations and departures within their fields since the watershed event of World War 2 transformed the modern world, and with it, all the arts. Deepened them, darkened them, reshaped what comedy could be. And inevitably, what an art form was. Sample topics include: cartooning like Daffy Duck Goes to War, race humor, radio humor like The Goon Show, “Dr. Strangelove,” Moms Mabley, Crazy Guggenheim (v “Slow Donnie”), censorship (both public and private), political comedy from “The First Family” to whether Republicans can ever be funny (including Nish Kumar on trying to be a right-wing comic), the Mad Magazine parody of “Lawrence

of Arabia," "The Boys in the Band," Trevor Griffith's "The Comedians," memory plays as both comedy and tragedy, the connection between the 1997 Singaporean comedy "Phua Chu Kang" to "Sanford & Son," musical theater comedy up to Alison Bechdel's "Fun Home," novels ("Lucky Jim," "The Sellout"), short prose comedy, comic memoir, rise of the comedy-drama, and the last days of John Belushi.

FILM STORY ANALYSIS
DWPG-GT 2105

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 will be 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 will lead a group discussion and analysis of the film, focusing further on the techniques, conventions and devices employed by the screenwriter to both tell a good story and satisfy the demands of the audience.

TELEVISION STORY ANALYSIS
DWPG-GT 2110

4 units.

This text analysis class, geared to the television writer and TV writer-producer, will explore TV history from its beginnings as "radio with pictures," through its "vast wasteland" days (when it was misperceived as purely a medium for advertising), to the coming of cable in the mid-1980's, all of which anticipated the art form of the present-day. TVSA will immerse itself in the language, genres, and viewpoints (conscious, or unconscious) of numerous shows employing 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.

PRODUCTION AND PERFORMANCE

UNDERGRADUATE DRAMA LAB I & II

DWPG-UT 21 & 22

2 Credits

In Undergraduate Drama Lab students break into groups and write/perform exercises designed to focus on one dramatic element, which changes week to week. Students take turns writing, acting and directing. This course is a year-long course. Students will register for the same sections in both the fall and the spring semesters.

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.

This is a class designed to introduce the student to the performance aspect of dramatic writing. Students will either bring or create work for the class. This work will be performed by both actors and by the students themselves. Exercises will involve both stage and screen with NO emphasis on "production values" only how what happens when the page is brought to its intended medium.

STEINBERG THEATRE WORKSHOP

DWPG-GT 2408

3 units.

A production class for writers to experience the rehearsal process for workshoping stage plays. Starting with writing exercises done in the first class or previously written work that students want to develop, rewrite and/or expand, students will be paired with professional directors and actors to realize their work's potential as something that lives and breathes on the stage through notes, table work, rehearsal, staging, and performance. After the initial writing sessions, students will present work every other week.

LOVING THE LIVING PLAYWRIGHT

DWPG-GT 2405

(Students will apply and be selected for this course)

3 units.

This is a production workshop for playwrights, led by The Public Theater's Master Writer and Visiting Arts Professor Suzan-Lori Parks. Each week playwrights present bare-bones staged readings, excerpts of their previously

written work. Writers are paired off, with one writer serving as "playwright" and the other as "director." Working with professional actors, you'll be strengthening your writing chops by getting work on its feet for class discussion and feedback. "Playwright" and "Director" pairings change weekly, giving each writer multiple opportunities to explore the possibilities of their own written work.

COLLABORATION: RELOADED
DWPG-GT 2074

(Open to graduate students)

3 units.

The basis of the course is centered on writers, actors, directors and designers working together and learning to communicate with each other under the tutelage of The Public Theatre's Artistic Director Oskar Eustis and Suzan-Lori Parks.

FUNDAMENTALS OF FILMMAKING WORKSHOP
OART-UT 560/OART-GT 2560

(Required for undergraduates). 4 units.

This course 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, and then filmed and edited. The film department provides the use of its state-of-the-art digital video cameras and the Final Cut editing system for the course. A lab fee is assessed for the insurance on the equipment. The Goldberg Department of Dramatic Writing provides students with videotapes and diskettes for the editing.

INTERNSHIP

DWPG-UT 1300/DWPG-GT 2300

Required course for undergraduates. Units vary.

Internships are arranged with support from the Internship Coordinator.

PROFESSIONAL COLLOQUIUM
DWPG-UT 1301

2 units.

A class designed to help students make the transition from the academic to the professional world, involving both guest speakers and exercises. Emphasis will be placed on the five-year post-graduation between the receipt of a degree and the

start of a career. An important emphasis is to involve students with the Tisch and NYU Career Services offices and their resources.

BUSINESS OF THE BUSINESS
DWPG-GT 2350

(Required for graduate students). 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.

**MASTERCLASSES/
WORKSHOPS/ELECTIVES**

A select number of undergraduate seats are available in the following courses.

MASTERCLASS IN THEATRE
DWPG-GT 2020

3 units.
A writing course that focuses on one specific type of writing for stage.

Previous topics have included writing political theatre and theatricality. In master classes, students write a full-length work. In workshops, assignments are more limited.

**GOLDBERG MASTER CLASS IN
PLAYWRITING**
DWPG-GT 2015

3 units.
This course is for advanced students committed to playwriting. Students work under the guidance of a distinguished playwright in developing and writing a new play for the stage. Past teachers have included David Ives, Doug Wright, Susan Miller, Lisa Kron, David Grimm, Nicky Silver, and Kristoffer Diaz.

**MASTER CLASS IN
SCREENWRITING**
DWPG-GT 2017

3 units. May be repeated.
A writing course that focuses on one specific type of writing for screen. Previous topics have included feature films, animation, and writing the action film. Students will write a full-length script, or equivalent workload.

**MASTER CLASS IN EPISODIC
WRITING**
DWPG-GT 2047

3 units. May be repeated.
A writing course that focuses on one specific type of episodic writing. Previous topics have included writing for children's tv, sketch comedy, late night comedy. Students will write a full-length script, or equivalent workload.

**MASTER CLASS ACROSS
MEDIUMS**
DWPG-GT 2080

3 units. May be repeated.
A writing course that focuses on one specific type or genre of writing across all three mediums of theater, film and episodic. Examples include adaptation, long form comedy, action, scene study, rewriting. Students will write a full-length script, or equivalent workload.

WRITING WORKSHOP
DWPG-GT 2082

3 units. May be repeated.
A writing course that focuses on any specific type or genre of writing across all three mediums of theater, film and episodic. Examples include Children's TV, Political Theater, Writer's Room, Podcasts, and Writing for the Community. Students will not write a full-length script, or equivalent workload.

*Graduate Core
Courses*

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 I
DWPG-GT 2062

Core playwriting course for all graduate students. First semester only. 4 units.
This course teaches the fundamentals of writing for the stage, including characterization, dialogue, and structure with an emphasis on identifying the stakes, turning points, climax and resolution of the drama. Aristotle's Poetics will be a primary text, and classic and contemporary plays will be read and analyzed in terms of their structure and strategies. Additional topics include an exploration of theatricality and how the use of physical action, props, movement, sound, and light are primary to the

creation of a dramatic work for the stage. Each student will complete a ten-minute play (including at least one rewrite), and at least half of a new full-length play, with completion strongly encouraged. Student work will be workshoped and critiqued.

GRADUATE PLAYWRITING II
DWPG-GT 2063

Core course for all graduate students. Second semester only. 4 units.
This course teaches the fundamentals of basic structure in writing for the stage. Students may complete the second half and a rewrite of the play they started in Graduate Playwriting I or, with approval of the instructor, they may choose to do a completely new play. Lectures and discussions will include exploration of voice, motor, character, conflict, story arc, and theatricality. The balance between clarity and subtlety with a clear

tone and attention to dialogue and plot will also be emphasized. Student work will be read in workshop and critiqued.

ADVANCED PLAYWRITING
DWPG-GT 2060

Fall only. 3 units.
Students should come to class with two new ideas for full-length plays. Students will complete a new full-length play and one rewrite with continuing attention to fundamentals and refining the craft. As the name suggests, this is an advanced class for students who are serious about developing their playwriting skills. Initial class sessions will be devoted to generating ideas and experimenting with structures. Each student will collaborate with the instructor to create an individual reading list. The goal of the class is to write the full-length play that only you can write.

MFA THESIS—THEATRE**DWPG-GT 2060***4 units. Prerequisite: Any Advanced-Level Writing Workshop.*

This is a semester-long, comprehensive MFA Thesis Theatre writing course where students meet weekly with their thesis instructor to develop their stories and eventually bring pages to class. Special attention will be paid to developing dramatic ideas that are viable, structured, and will sustain the creation of a full-length work.

GRADUATE SCREENWRITING I**DWPG-GT 2066***4 units.*

Students are expected to complete a short film script and a rewrite of the short film script. Students will write the first 60 pages of a screenplay and a 5 to 15 page revised outline for the entire screenplay. In addition, students will read, analyze and study produced screenplays. (Other assignments may be given per instructor discretion.) Lectures integrate writing work with presentations emphasizing understanding of basic screenplay structure, theme, story, plot, character development and film language, with an emphasis on visual story-telling.

GRADUATE SCREENWRITING II**DWPG-GT 2067***Core course for all graduate students. Second semester only. 4 units.*

The goal of this class is completion and revision. Students are expected to complete and revise their full-length screenplay started in Screenwriting I or start and complete a new work. Emphasis on structure, theme, story, plot, character development and film language will continue.

ADVANCED SCREENWRITING**DWPG-GT 2055***Fall only. 3 units.*

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. If you are in this class and a thesis class this semester, this means you are writing two DIFFERENT full-length pieces. You must come to first class with at least two ideas for full-length screenplays.

MFA THESIS - FILM**DWPG-GT 2065***4 units. Prerequisite: Any Advanced-Level Writing Workshop.*

Students will develop their thesis project during the MFA Thesis Film writing workshop. Special attention will be given to the development of a viable film story and the careful structuring of that story prior to the actual writing of the script. No adaptations are permitted in this course. It is expected that projects begun in Graduate Advanced Screen will be completed in this class, although students who have not taken that course may begin new screenplays as may those students who have found their earlier projects not viable.

GRADUATE EPISODIC I: SPECS**DWPG-GT 2042***Core course for all graduate students. First semester only. 4 units.*

Students will write a "spec" episode of an existing series. In the lecture component of the class, emphasis will be placed on the long-term structure of one of the series the students are writing. The purpose of this class is to understand how a series functions and how writing the episodic form differs from other dramatic forms.

GRADUATE EPISODIC II: PILOTS**DWPG-GT 2048***Core course for all graduate students. Second semester only. 4 units.*

Students will write an original pilot. In the lecture component of the class, emphasis will be placed on both pilots and the series that emerge from those pilots. The purpose of this class is for students to take their first venture into writing generative work in the episodic form.

ADVANCED EPISODIC WRITING: SERIES**DWPG-GT 2150***Fall only. 3 units.*

Students will come into this class with a pilot they have already written. They will rewrite that pilot and create a "series document" that demonstrates the tone and rationale of the series, a detailed description of the remainder of the first season, and a less detailed description of following seasons. The purpose of this class is to teach long-term story and character development and learn how a pilot serves as a "story engine."

MFA THESIS—EPISODIC WRITING**DWPG-GT 2070***4 Credits. Prerequisite: Any Advanced-Level Writing Workshop.*

Students will take what they have learned in the previous classes, placing special emphasis on how a pilot generates long-form story and long-term character development, and write a pilot that incorporates all of these elements. They may have the option, at the instructor's discretion, of writing a later episode of the same series. *The goal of this class is for the student to incorporate all they have learned about story generation as well as long-form story and character development into an original work that shows mastery of the form.*



DEPARTMENT OF

Cinema Studies

721 BROADWAY, 6TH FLOOR, NEW YORK, NY 10003-6807; 212-998-1600;
WEBSITE: WWW.TISCH.NYU.EDU/CINEMA-STUDIES

CHAIR
Anna McCarthy

DIRECTOR OF GRADUATE
STUDIES
Toby Lee

DIRECTOR OF
UNDERGRADUATE STUDIES
Zhen Zhang

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 is interdisciplinary and international in scope and is concerned with understanding moving images 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 explores 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, four 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), and the Ph.D. Program in Cinema Studies. 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 pursue a double major or apply to take production courses individually through either Undergraduate Film and Television or Tisch Open Arts. 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. 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 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 a liberal arts program that focuses 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 253. 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 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 they wish 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 portfolio or 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 or media related subject. Part 2 is a one-page statement that addresses the following questions: (a) Have you had any previous cinema-related course work, (b) What areas of cinema studies are you most interested in exploring (e.g., film genres, directors, theoretical issues, etc.), and (c) What are some of your career aspirations (e.g., film journalist/critic, film museum or archive worker, film industry professional, screenwriter, filmmaker, film scholar, etc.)?

Semester in Cinema Studies

The Department of Cinema Studies will consider applications from students matriculated at other universities who would like to come to New York for a semester or academic year of concentrated undergraduate work in cinema studies. Credit accrued for the

year would then transfer to the original institution, on agreement with that institution before the student is accepted at New York University. Students interested in the Semester in Cinema Studies Program should contact

Office of Special Programs
Tisch School of the Arts
New York University
721 Broadway, 12th Floor
New York, NY 10003-6807
212-998-1500

Minor in Cinema Studies

A total of 16 units is required for the humanities minor in Cinema Studies. This takes the form of four 4-unit courses. The first course must be either CORE-UA750—Expressive Culture: Film (offered both Fall and Spring semesters; recommended for CAS students) or CINE-UT10—Intro to Cinema Studies (offered Fall semesters

only and recommended for TSOA, Gallatin, Stern, and Steinhardt School of Education students). An additional 12 units must be taken in TSOA cinema studies (CINE-UT) courses. Courses offered elsewhere in the University must be approved by the Department of Cinema Studies to count towards the minor. Included in these 12 units must

be one course on non-U.S. cinema and 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-unit courses. The first course is an Introductory Film or Media course: either CINE-UT 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-UT 112 Asian

Media and Popular Culture or CINE-UT 450 Asian Film History/Historiography. The remaining 8 units are elective courses toward the minor. See Cinema Studies department for current course listings. A sample of courses that will fulfill the elective portion are: CINE-UT 48/EAST-UA 708 Japanese Anime and New Media, CINE-UT 105 Indian Cinema, CINE-UT 108 Contemporary Japanese Cinema, CINE-UT 315 Asian American Cinema, CINE-UT 324 The

Martial Arts Film, CORE-UA 503 South Asian Media Cultures, MCC-UE 1023 East Asian Media and Popular Culture, SCA-UA 313 Cinema of the South Asian Diaspora. All other courses must be approved by the Asian Film and Media Advisor or other departmental academic advisor. The Minor in Asian Film and Media may be declared on ALBERT. Contact Cinema Studies for advisement on the minor.

Degree Requirements (B.A.)

A total of 128 units is required for the Bachelor of Arts degree in Cinema Studies. A minor in the humanities, sciences, social sciences, languages, or arts is considered an integral part of each student's program. The distribution of units for the required area is as follows:

	Units
.....	
General education	44
Cinema studies (major)	40
Related field (minor)	16
Electives	28
.....	128

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 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 an approved Social Sciences course (e.g., anthropology, Child and Adolescent Mental Health Studies (CAMS), economics, journalism (except reporting courses), politics, sociology, psychology, linguistics, metropolitan studies, social and cultural analysis.)

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 with a few exceptions offered through Tisch Open Arts. Check with your advisor and the Open Arts spreadsheet for allocations.

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 area—a minimum of 16 units in the humanities, sciences, social sciences, languages, or arts. The minor must be approved by the department chair or director of undergraduate studies.

Area IV: Electives—a minimum of 28 units. Note: at least 12 units in Area III and/or Area IV must be in the liberal arts and sciences. Double Major Option: Students may combine their minor and elective units to complete a second major in a related area of study in film production, humanities, or social sciences. Once officially admitted into the Department of Cinema Studies, students should contact the department in which they wish to double major.

Special Notes (B.A.)

Undergraduate Cinema Studies majors are permitted, with their advisor 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.

Internships

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.

Media and Production Fees

All students are assessed a fee for all CINE-UT and CINE-GT courses. The fee is based on the number of CINE-UT and CINE-GT units for which the

student registers and is subject to a yearly increase. The fee is \$25 per unit for the 2020-2021 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 279.

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; A Founding 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.

Marina Hassapopoulou

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 Universität, Berlin, M.A. Freie Universität, Berlin, Ph.D. University of Southern California

Antonia Lant

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

Toby Lee

Assistant Professor of Cinema Studies
B.A., Columbia, M.Phil. Oxford, Ph.D. Harvard

Josslyn Luckett

Assistant Professor
B.A., Berkeley; M.F.A., NYU; MDIV, Harvard; Ph.D., UPenn

Anna McCarthy, Chair

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

Dana Polan

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

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 Iampolski, *Russian & Slavic Studies, Comparative Literature*

Nicholas Mirzoeff, *Media Culture, & Communication*

Susan Murray, *Media, Culture, & Communication*

S. S. Sandhu, *English, Social & Cultural Analysis*

Richard Sieburth, *French, Comparative Literature*

Nicole Starosielski, *Media, Culture, & Communication*

Marita Sturken, *Media, Culture, & Communication*

Angela Zito, *Anthropology, Religious Studies*

VISITING FACULTY

The department regularly invites faculty to teach courses. Visiting faculty have included Michael Atkinson, William Boddy, Claudia Calhoun, Richard Dyer, Thomas Elsaesser, Jason Fox, Luke Gibbons, Christine Gledhill, Sid Gottlieb, Klemens Gruber, Tom Gunning, Marina Hassapopoulou, Kyoko Hirano, J. Hoberman, David James, Paddy Johnson, Isaac Julien, Dave Kehr, Sarah Keller, Gertrude Koch, Eric Kohn, Stuart Liebman, Adam Lowenstein, Moya Luckett, William Luhr, Babette Mangolte, Louis Massiah, Ranjani Mazumdar, Laura Mulvey, Charles Musser, Richard Pena, Melissa Phruksachart, Richard Porton, Drake Stutesman, Malcolm Turvey, Linda Williams, Mark Williams, Peter Wollen, Sarah Ziebell, and Slovaž Zizek. The department also holds colloquia throughout the year with scholars and filmmakers as guest speakers.

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

Straayer. 4 units. Third semester of study.

Closely examines a variety of theoretical writings concerned with aesthetic,

social, and psychological aspects of the medium. Students study the writing of both classical theorists such as Eisenstein, Bazin, and Kracauer and contemporary thinkers such as Metz, Mulvey, and Baudrillard. Questions addressed range from the nature of cinematic representation and its relationship to other forms of cultural expression to the way in which cinema shapes our conception of racial and gender identity.

TELEVISION: HISTORY AND CULTURE

CINE-UT 21

4 units. Fourth semester of study.

Examines the background, context, and history of radio, television, video, and sound. Topics include politics and economics of media institutions, audiences and reception, cultural and broadcast policy, aesthetic modes and movements.

ADVANCED SEMINAR

CINE-UT 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.

THE AVANT-GARDE FILM

CINE-UT 106

4 units.

Explores the history and development of the North American avant-garde film in relationship to the artistic practice of modernism in the other arts. The work of filmmakers such as Deren, Snow, Frampton, Brakhage, Anger, and Warhol are screened and examined in relationship to writings both on and (where appropriate) by these artists.

JAPANESE CINEMA

CINE-UT 108

4 units.

Japanese film offers one of the richest filmmaking traditions of any national cinema. This course explores the history and aesthetics of Japanese films in the context of the profound

social transformation wrought by "modernization." Screenings include classic films of Kinugasa, Mizoguchi, Ozu, and Kurosawa, as well as works of new wave and post-new wave directors such as Oshima, Imamura, Yanagimichi, and Itami.

ASIAN MEDIA & POP CULTURE

CINE-UT 112

Heberer. 4 units.

This course surveys Asian media and popular culture with an emphasis on cultural developments from the 1990s onward. The material we explore hails from various parts of Asia and the Asian diaspora, including East and Southeast Asia, North America, Europe, and Australia. Rather than looking for a single meaning of "Asianness," we examine the transnational flows, fissures, and movements of images, capital, and politics associated with the term (think memes, BTS, anime). Likewise, we scrutinize the "popular" in popular culture, asking how it might signify beyond mass entertainment, as an omnipresent yet invisible infrastructure defining our daily life.

TOPICS IN GREEK CINEMA: THE GREEK "WEIRD" WAVE

Hassapoglou. 4 units.

Greek cinema has always been a "weird" anomaly in overarching discourses on European cinema. But recently, "weird" has been more specifically used as a branding term for the low-budget, independent, and bizarre wave of contemporary Greek films. These films are typically characterized by their minimalist aesthetics, shock value, and idiosyncrasy. They deliberately elude straightforward interpretation, and pose new analytical/intellectual challenges to their audiences. Although the weird wave is often regarded as a direct response to (and/or symptom of) Greece's government-debt crisis, this course aims to provide students with a much more complex and broader historical and cross-cultural introduction to Greece's most popular export. We will study the weird wave alongside other European and global crises, including the socioeconomic crises in Italy, Spain, and Portugal, the immigrant crisis, Brexit, the crisis of nationalism, the EU debates, terrorism, Islamophobia, and geopolitics. The course aims to examine the weird wave in relation to other cinemas of crisis, and to understand its "weirdness" as signaling to a broader interpretative chasm between Greece's self-projections

and the world's perception of Greece (and how this could be applicable to other weird cinemas from around the world). We will explore through different contexts whether "weird" waves can function as what Maria Chalkou calls a "cinema of emancipation" that frees domestic film culture from internationally conceived stereotypes. The Greek "weird" wave challenges audiences to radically reconceptualize national cinema beyond familiar notions of cultural mirroring and representational aspects. Consequently, the course will not only engage with theories on national/transnational cinema and cultural studies, but also other critical frameworks such as: posthumanism, animal studies, queer theory, ethics, and biopolitics.

IRISH CINEMA

CINE-UT 135

IRISH CINEMA

McCarthy. 4 units.

This course surveys the cinema of Ireland from the silent period to the present day. In addition to looking at feature films, we will examine home movies, documentary, and television programming. Film and media intersect with this history of modern Ireland in complex ways, as the readings will detail. In the period spanning the beginning of the twentieth century (when film was introduced) to the present day, the Irish people lived through colonial domination, revolution, partition, civil war, mass emigration, theocracy, paramilitary sectarian violence, martial law (The Emergency Provisions Act), an unprecedented peace agreement and, finally, a contradictory sort of liberal secularism. In different ways, all of the course's screenings speak to some aspect of this history. The goal of lectures and discussions is to amplify the implications of these depictions, through a focus on formal and aesthetic practices and an awareness of the historical and geopolitical context of the present.

FILM GENRES: FILM NOIR

CINE-UT 320

4 units.

Shadowy streets, femmes fatales, and cynical private eyes—we can immediately summon the images of film noir, for it is one of the cinema's most popular legacies. Whether one understands film noir as a genre, cycle, or style, one cannot deny that it has become an important cultural mythology. Using a broad array of

aesthetic, historical, and critical frameworks, this course explores why film noir has been so significant, beginning with its roots in 1930s European cinema, moving through its "classic" period in 1940s and '50s Hollywood films, and concluding with the current success of neo-noir.

BLACK AMERICAN CINEMA

CINE-UT 387

4 units.

Surveys a variety of expressions, issues, and images in films made by and about African Americans in popular narrative cinema. Engages a spectrum of critical concerns from crude stereotyping in *The Birth of a Nation* (1915), to performing the primitive in *The Emperor Jones* (1933), to the challenge of independent narratives like *Killer of Sheep* (1974) or *Chameleon Street* (1989), to the "crossover" ambitions of productions like *Rosewood* (1997) and *Beloved* (1998). Covers the debates and issues critical to the development of black cinema, including the construction of race, class, gender, and sexuality, as well as how social and economic conditions work to over-determine African American cinema production and its meanings. The course also engages the two main currents of black cinematic expression: the brilliant contributions that blacks have made to mainstream cinema and the innovative productions that mark African American efforts to build an emergent, independent black cinema practice.

THE FILMS OF ALFRED

HITCHCOCK

CINE-UT 205

4 units.

A close examination of the films of Alfred Hitchcock. Investigates in detail the visual style and narrative structure of his works. Particular attention is paid to how the style and structure of his films serve to articulate human perversity. Films are screened from all periods of Hitchcock's career.

THE FILMS OF STANLEY

KUBRICK

CINE-UT 206

4 units.

The films of Stanley Kubrick constituted one of the most innovative bodies of work in commercial cinema for 30 years. This course investigates Kubrick's films in detail, with emphasis on their narrative conceptions and structures. Topics include the use of irony and of the voice-over; the representation of

the relationship between humans and technology; the centrality of the topic of war; and the role of genre in Kubrick's work.

THE FILMS OF ORSON WELLES

CINE-UT 209

4 units.

An intensive exploration of the films of Orson Welles, with special emphasis on the early stage of Welles's career and his theatre, radio, and film projects of the early 1940s. The course analyzes the interrelationships among Welles's works in different media and relates his projects to the culture and politics of the period in question and to the institutional circumstances of their making.

MELODRAMA

CINE-UT 300

4 units.

Traces the history of melodrama in American cinema from the films of Griffith and other works of silent cinema through the women's pictures of the '30s and '40s to the technicolor melodramas of Sirk and Minnelli. Emphasizes the way in which the aesthetic and rhetorical strategies of the melodrama serve to articulate and negotiate social anxieties about gender, race, and class.

THE MUSICAL

CINE-UT 304

Lant. 4 units.

Surveys the American musical film from the advent of sound to the present. Examines the relationship between musical numbers and narrative in the creation of the myth of the couple; the various subgenres of the musical; the impact of widescreen and color on the genre in the postwar period; and the way in which the genre is transformed, revitalized, and deconstructed in response to social change.

ISSUES IN CONTEMPORARY

AFRICAN AMERICAN CINEMA

CINE-UT 113

4 units.

With the success of Spike Lee's low-budget feature *She's Gotta Have It* in 1986, the film industry recognized an audience for black cinema, and black cinema gained mainstream financing. This course explores art and ideology of black Hollywood cinema of the last decade, including the films of Mario van Peebles, John Singleton, Spike Lee, and the Hughes Brothers, and contrasts these mainstream works with the

more personal vision of “independent” filmmakers such as Charles Burnett and Julie Dash.

**FREE CULTURE & OPEN ACCESS
CINE-UT 611**

Besser: 4 units.

At the root of “Free Culture” and “Open Access” lies the idea that aesthetic and informational works, once shared with the public, become public resources that should be further shared, built upon, and incorporated into new creative works. This interdisciplinary class examines both ideas from a variety of perspectives: aesthetics, politics, law, and social movements. It pays particular attention to the relationship between these ideas and the rise of new forms of media that allow age-old concepts like “The Commons” to flourish. It also situates these ideas within longstanding practices of scholarship, librarianship, and artistic practice. The class highlights the positive results that can come from seemingly transgressive acts. The course places a focus on contemporary and very recent activities, and will deal extensively with ways in which the 2020 pandemic prompted a loosening of copyright maximalization and a surge in open access activities, particularly to support distance learning environments. The course will also examine closely related ideas and movements such as “Information Wants to be Free”, Illegal Art, Culture Jamming, Appropriation, Remix, Tactical Media, Fair Use, Free Software/Open-Source, CopyLeft, and “Access to Knowledge”. Prominent public figures will make presentations to the class.

TIER III

Tier III classes consist of a two-semester sequence in two vital areas of historical film scholarship: American Cinema and International Cinema. The fall semester covers the origins of both areas to 1960; the spring semester will evaluate the

last 50 years in both areas. These classes are open to all students across the University. Tier III classes are intended to give all students a well-rounded education in the history of world cinema.

AMERICAN CINEMA: ORIGINS TO 1960

CINE-UT 50

4 units. Fall semester.

AMERICAN CINEMA: 1960 TO PRESENT

CINE-UT 51

4 units. Spring semester.

**INTERNATIONAL CINEMA:
ORIGINS TO 1960**

CINE-UT 55

4 units. Fall semester.

**INTERNATIONAL CINEMA:
1960 TO PRESENT**

CINE-UT 56

4 units. Spring semester.

TIER IV

Tier IV courses are small theory and practice courses in writing, film criticism, and forms of filmmaking. They are open only to Cinema Studies students

FILM CRITICISM

CINE-UT 600

4 units.

This course demystifies the professional and intellectual role of film criticism in the contemporary media landscape through a historical foundation. Students will write reviews and critical essays as well as produce analyses of existing work, all of which should aid those interested in pursuing further opportunities in criticism and/or developing a deeper understanding of the craft. Through a combination of readings, discussions, and screenings, we will explore the expansive possibilities of criticism with relation to global film

culture, the role of the Internet, and the impact of the practice on the film and television industries themselves. We will cover the influence of major figures in the profession with course readings and discussions based around work by major figures including Ebert, Kael, Sontag, and many others. Major critics and publicists will visit the course to provide additional context. We will also explore newer critical forms, such as the video essay, and explore the related field of entertainment reportage. In addition to engaging in classroom discussions, students will be expected to write reviews, pitch essay ideas, file on deadline during certain courses, and complete a final essay.

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.

**INDEPENDENT STUDY AND
INTERNSHIP**

INDEPENDENT STUDY

CINE-UT 900-CINE-UT 905

Prerequisite: approval of a full-time faculty sponsor. 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 (MIAP) 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. MIAP 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.

MIAP 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 (MIAP) 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 two letters of recommendation. 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 \$25 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 and Internship units shall not exceed 8 units combined. 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 seminar led by a MIAP instructor, which contextualizes and synthesizes the fieldwork 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 work together. Work completed during the internship 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 their advisor beginning in the second semester to make sure that the capstone project reflects their 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 their field and a comprehensive knowledge of one field in particular.

A doctoral candidate must complete all requirements no later than 10 years from matriculation into the NYU Cinema Studies Master's program or 7 years from the time of initial matriculation if the candidate holds a master's degree from another department or institution.

Course of Study: Students must

complete 36 points of course work in addition to their M.A. degree (which will be assessed at 36 points) to total 72 points, three qualifying exams, a foreign language requirement, an oral defense and approval of the dissertation proposal, and an oral defense and approval of a doctoral dissertation. Students are permitted to take up to two classes outside the department or as independent study. A student interested in independent study must obtain approval from a full-time faculty member after submitting a statement of purpose and a proposed bibliography.

Summary of Ph.D. Program

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

Internships: It is possible for Ph.D. students to receive independent study credit for work at various film libraries, associations, and archives. 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 continued fellowship funding. 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; history of Chinese-Language Cinema and history of Indian Cinema.

The theory and history exams are take-home exams and the third area exam is an oral exam. The take-home exam consists of six questions, of which three are to be answered in the form of a 10-page essay per question. The student has one week to complete the take-home exam. Each subject area is offered for examination once a year either in the spring or summer semester. The oral exam is conducted at the time of the student's dissertation proposal defense at the end of the fourth semester. A schedule of the areas offered in a particular semester is available from the department at the beginning of each academic year. Exams are graded by three faculty members. The student receives a grade of high pass, pass, low pass or fail. If a student fails an examination, the exam in the same subject area must be taken the next time it is offered. Upon failing an exam in any one area twice, the student must leave the Ph.D. program.

Foreign Language Requirement:

A student must demonstrate proficiency in one foreign language. Six languages are accepted toward fulfilling the Ph.D. language requirement: Chinese, French, German, Italian, Russian, and Spanish. Students proficient in another language may request an exemption from this requirement from the director of graduate studies.

Language proficiency may be demonstrated by any of the following: (1) passing the foreign language proficiency examination given by the Graduate School of Arts and Science; (2) passing a departmental examination; or (3) completing, or having completed not more than two years before matriculation, a full or final intermediate-level college course in the language with a transcript grade of B or better.

School of Professional Studies (SPS) courses do not satisfy this requirement; however, students with no previous knowledge of a foreign language or those who wish a review are encouraged to enroll in the SPS special reading courses for graduate degree candidates. A two-semester sequence is offered in French, German, Chinese, and Spanish (plus Italian and Russian in the summer session). For information, call the SPS

Foreign Language Program, 212-998-7030.

Students who have met the language requirement in another graduate school not more than two years before matriculating in the department may request that such credentials be accepted by the department.

Formal application for the Graduate School foreign language proficiency examination (not the department's) must be filed on the appropriate form in the Degree and Diploma Office of the Office of the University Registrar not later than five weeks before the examination date. Please consult the current calendar for examination dates and application deadlines. The departmental examination is administered during the academic year. For further information, contact Liza Greenfield at 212-998-1615.

Ph.D. Dissertation Adviser:

Ph.D. students are advised by the director of graduate studies or chair of the department until such time as they select their dissertation adviser. Ph.D. students should select their dissertation adviser no later than their fourth semester of Ph.D. course work. The adviser must be a full-time faculty member of the Department of Cinema Studies or an affiliated NYU faculty member approved by the chair.

Doctoral Committee: Each student must select two faculty members to serve as members of the core committee alongside their 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 they have consulted (in person, except in extraordinary circumstances) with all three of the core members of their 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, they 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 is then submitted to the department.

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, they 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, they 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 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-GT 1996 [4 pts]
 - Video Production Seminar II

In order to obtain an M.A. in Cinema Studies with a Certificate in Culture & Media, students must complete a minimum 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

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 auteurism, 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 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 institution to reveal how they differ from one another, paying particular attention to how different institutional missions affect internal metadata and information systems. It examines theories of collecting, the history and ethics of cultural heritage institutions, the organizational structures of institutions that house collections (including trends in staffing and the roles of individual departments), and their respective missions and operational ethics. The class will visit a variety of local

cultural organizations, and will have working professionals talk about their organizations and duties.

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 hour/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/works 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 studies are substituted if students are waived out of other courses. The elective may be a media course, a computer science/technology course, a course in cultural institutions and practices, or a course in preservation. MIAP provides a list of potential electives each semester and students are encouraged to research possibilities from across the University. The student's academic advisor must approve a proposed elective course for it 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

SOUND & IMAGE IN THE AVANT-GARDE

CINE-GT 1113

Weiss. 4 units.

This interdisciplinary course will investigate the relations between experimental film, radio, music, and sound art in modernism and postmodernism. The inventions of photography, cinema and sound recording radically altered the 19th century consciousness of perception, temporality, selfhood, and death.

The newfound role of the voice — depersonalized, disembodied, eternalized — appeared in poetic and literary phantasms of that epoch, and offered models of future (and futuristic) art forms. This course will study the aesthetic and ideological effects of this epochal shift, especially as it concerns the subsequent practice of avant-garde art and aesthetics. It will specifically focus on the recontextualization of the history of avant-garde film in the broader context of the sound arts and their discursive practices, from Dada and Surrealism through Lettrism, Situationism, Fluxus and the American Independent Cinema. Special attention will be paid to the transformations of the 1950s and 1960s, the moment when the arts moved toward a more performative mode, entailing the dematerialization and decommmodification of the aesthetic domain. The goal of this course is to examine what happens when the general visual dominance in film theorization is overturned and the role of sound is taken as essential.

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

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.

JAPANESE CINEMA
CINE-GT 1109

4 units.

Explores the history and aesthetics of Japanese cinema from the 1920s to the 1980s in the context of the profound social transformations wrought by "modernization." Screenings include classic films of Kinugasa, Ozu, 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

Zhang. 4 units.

The cinemas of mainland China, Hong Kong, and Taiwan have undergone a renaissance in the last 20 years. This course examines the cultural influences on these cinemas, their aesthetic forms and relationship to other media, and the relationship that these cinemas bear to each other.

ASIAN CINEMA
CINE-GT 1121

4 units.

A comprehensive introduction to the cinemas of Asia as well as contemporary Asian American cinema. A look at the political, social, economic, technological, and aesthetic factors that determined the shape and character of different "national cinemas" in Asia and some of the "minority" movements within these nation-states. While the focus of the course is primarily on Chinese, Indian, Japanese, and the concept of "Asian America," students are encouraged to explore other relevant film movements and histories.

AFRICAN CINEMA
CINE-GT 1160

Diawara. 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.

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.

HOLLYWOOD CINEMA: 1960-PRESENT
CINE-GT 2125

Polan. 4 units.

This course offers a broad survey of American cinema from 1960 up to the present. 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 or 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-mediatic 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 audiotopias; 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

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 overdetermine 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

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

4 units.

An intensive exploration of the early stages of Orson Welles's career, concentrating on Welles's theatre, radio, and film projects in the 1930s and early 1940s. Central topics for analysis include an appreciation of the narrative conception and structures of

these projects and the interrelationships of narrative structure and style among the theatre, radio, and film works; the relating of these projects to the culture and politics of the period in question and to the institutional circumstances of their making; and the theorization of Welles's work through the notion of the "dialogic." The last third of the course focuses on Welles's post-1940s films.

THE FILMS OF ALFRED HITCHCOCK

CINE-GT 1205

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/Fuller, 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

Lant. 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

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.

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 intertextuality? 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.

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

Lee. 4 units.

This course applies forms of anthropological, historical, gender, and cultural studies theory to a range of genres: countercolonial, cinema vérité, direct cinema, ethnographic, instructional, historical, and auteurist documentaries. It is designed for cinema studies graduate students 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).

SEMINAR IN MEDIA STUDIES
CINE-GT 2600/CINE-GT 3600
4 units.

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

ADVANCED SEMINAR IN QUEER MEDIA/THEORY
CINE-GT 3700
Straayer. 4 units.

This seminar focuses on the relationship between gay/lesbian/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. Vitally 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—auteurist, genre, formalist, political, feminist etc.—will be assessed. The challenges of reviewing mainstream films, as well as art cinema and avant-garde work, will be explored. Course readings will include seminal essays by, among others, Bazin, Agee, Kael, Sarris, Farber, Haskell, Macdonald, Daney, Durgnat, Rosenbaum, Hoberman, Mekas, and Adrian Martin. Students will be expected to write at least 1,000 words a week evaluating films screening in the New York City area.

THE SCRIPTWRITER'S CRAFT
CINE-GT 1500

Luckett. 4 units.

This course is designed to center the work of the writer by analyzing the techniques employed by a diverse range of Oscar nominated screenwriters to lesser known independent screenwriters such as Paddy Chayefsky, Nora Ephron, Guillermo Ariaga, Tina Fey, José Rivera, Kathleen Collins, Josefina Lopez, Dee Rees, and Jordan Peele. We start in the “hold” by exploring the formal elements of the script (character, scene, dialogue, plot structure, genre). We then move to consider how underrepresented

communities are served by the efforts of script writers to bring untold stories to big and small screens, thereby changing and challenging film culture.

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.



Tisch School of the Arts

*Emerging Media
Group*

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THE CLIVE DAVIS INSTITUTE OF
Recorded Music

370 JAY STREET, 5TH & 6TH FLOORS, BROOKLYN, NY 11201; 212-992-8400;
WEBSITE: [HTTPS://TISCH.NYU.EDU/CLIVE-DAVIS-INSTITUTE](https://tisch.nyu.edu/clive-davis-institute)

CHAIR
Dr. Jason King

ASSOCIATE CHAIR
Nicholas Sansano

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 Institute offers Professional Development for aspiring music students: we recognize the creative music entrepreneur as both an artist and an executive, and we envision music recording and production themselves as creative mediums. By offering business and entrepreneurship courses and studio training, in tandem with musicianship & performance, songwriting, 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 Professional Development,

students are introduced to the art and business of creating and selling recorded music. Students will receive introductory music business training, and they learn about the history and culture of creative entrepreneurs in recorded music—those figures include performers, producers, business executives, technology innovators and social entrepreneurs, music journalists and curators, and songwriters. 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 of Professional Development, students deepen their understanding of the art and business of creating and selling recorded music. Students have the opportunity to study how the audience and artist have historically influenced each other, the role that creative music journalism, criticism and writing plays in the music ecosystem, how material is written and arranged, how a complete album is constructed in the studio, and how students can apply innovative marketing

strategies towards the launch of their own venture. Upon completion of a first year and second year Professional Development review, students work closely with their faculty advisor to develop a personalized course of study focusing on their area(s) of interest.

The third year of Professional Development focuses on exploration and examination as students pursue opportunities for engagement beyond the classroom. During their third year, students learn about the global recorded music industry by studying abroad anywhere in New York University's global network and/or participating in the Clive Davis Institute's semester-long study abroad priority program in Berlin, Germany. As they develop formalized business plans and learn about storytelling in the emerging music media landscape, students may also pursue internships, volunteer work and/or part-time employment, as they explore identity, interdependent collaboration, and community-building. During the

third and fourth years of Professional Development, students may also pursue advanced-level courses in the Institute for studies in business & technology, production, musicianship & performance, or writing, history, & emergent media. Students may also enroll in elective courses at the Stern School of Business, the Steinhardt School of Culture, Education, and Human Development, the Gallatin School of Individualized Study, or in the College of Arts and Science.

The final year culminates with Professional Development courses in which students develop a full creative and business plan to launch themselves as entrepreneurs. Students have launched an independent record label, created a production company, developed a new media company, and started an innovative live music venue. Working alone or in teams, the students present themselves first in front of faculty and mentors, after which they can audition to showcase their entrepreneur-

ship, as a live performance or as a business pitch, in front of invited industry professionals.

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 253.

Admission to the Tisch School of the Arts is highly selective. Admission is based on a careful evaluation of secondary school records, a 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 they wish 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/clive-davis-institute.

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

1. A creative portfolio that must be submitted directly to the Institute. For specific information and requirements, please refer to the Institute's website: tisch.nyu.edu/clive-davis-institute
2. An academic review, including previous schoolwork
3. A review of co-curricular activities, teacher recommendations, as well as evidence of leadership and/or entrepreneurship

Degree Requirements

The Clive Davis Institute of Recorded Music offers the degree of Bachelor of Fine Arts. Candidates for the bachelor's degree must fulfill the following requirements:

Area I, Recorded Music Core: a minimum of 58 units, with specific distribution requirements (see below).
Area II, Liberal Arts: a minimum of 44 units, with specific distribution requirements (see below).

Area III, Electives: a minimum of 26 units.
Students need 128 units to graduate.

Distribution Requirements

Area I: Recorded Music

Group A—Writing, History & Emergent Media: five 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. Mastering the Emergent Media Landscape: Professionalizing Your

Writing & Storytelling Skills: 2 units

d. Two additional Writing, History & Emergent Media elective courses: 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: minimum of six courses for 18 credits

- How the Contemporary Music Business Works: 4 units
 - Professional Development: Working with an Industry Mentor I: 0 units
- How Music Marketing Works: Building Your Audience, Clients, & Customer Base: 4 units
 - Professional Development: Working with an Industry Mentor II: 0 units
- Developing a Business Plan for Your Music Venture: 4 units
 - Professional Development: Working with an Industry Mentor III: 0 units
- Worldmaking & Ethics: Transforming the Music Business through Activism & Social Justice Leadership: 2 units
- Internship/Service Learning: minimum of 2 units
- Developing a Business Pitch For Your Music Venture: 2 units
 - Professional Development: Working with an Industry Mentor IV: 0 units

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

- Musicianship: Music Theory & Construction: 2 units
- Critical Listening for the Recording Studio: 2 units
- Writing the Hit Song: 4 units

Group E—Colloquium: one course for a minimum of 0 units

- 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.

- 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.

- Humanities & 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.

- 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.

- Balance of Liberal Arts: Additional general education courses to bring the total of the three areas to a minimum of 44 units.

Departmental Standard

Students must earn a grade of C or better in departmental courses (or approved substitutions) in order to receive credit

in the major. A passing grade of C- or lower will count as elective credit.

Curriculum

The curriculum is designed to allow the student some flexibility in selecting a course of study suitable to their particular interests and objectives. Courses taken to satisfy distribution requirements in Area II are generally taken in the College of Arts and Science or, depending on course content, in the Tisch School of the Arts. Electives may be taken in the Tisch School of the Arts, the College of Arts and Science, the

Stern School of Business, the Steinhardt School of Culture, Education, and Human Development, the Gallatin School of Individualized Study, 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 their 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, or a minor in the Stern School of Business or a minor in 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.

Facilities for Instruction

The Clive Davis Institute of Recorded Music is located in NYU's newest building at 370 Jay Street. At 370 Jay Street, the intersection of tech and emerging media, top researchers, artists, innovators, and entrepreneurs from a

variety of disciplines, including the Clive Davis Institute of Recorded Music, ITP, Interactive Media Arts (IMA), and the NYU Game Center, will collaborate to create the communications and content of tomorrow. The facility will encourage

and enhance the interaction of disciplines that fuse technology and the creative arts, with media commons, audio labs, mo-cap labs, VR rooms, black boxes, makerspaces, performance space, an exhibit hall, and workshop spaces.

The Institute's new -32,000 sq ft footprint on the 5th and 6th floors of 370 Jay Street serves as a professional-quality, state-of-the-art recording and teaching facility, and features the following:

- Four full-scale recording studios, one equipped with Dolby ATMOS technology, two equipped with 5.1 Surround Sound
- Oscilloscope Studio - One of the above four full-scale recording studios is the former Beastie Boys studio, Oscilloscope Labs Recording. The Yauch family donated this studio to The Clive Davis Institute. Formerly in its original Canal Street in Manhattan location, the facility was dismantled, packed, and

moved to our Jay Street location for reinstallation. The studio's layout, as well as all gear, instruments, furnishings, and finishes are original.

- Two acoustically accurate overdub/mix suites, each featuring a small isolation booth
- Two Digital Audio Workstation instructional labs with full A/V capability
- Two hybrid performance/rehearsal/class rooms, equipped with sound system, stage w/ lighting, video capture, and digital recording capability
- Four private practice rooms with acoustic pianos
- Five sound-isolated Digital Audio Workstation edit suites with full A/V

- One suite is set up to fully accommodate podcast recording and production, with video capture.
- One immersive critical listening room capable of ATMOS and all surround formats
- One private vocal coaching room with piano, sound system, and video capture capability
- Two small collaborative entrepreneurship suites/conference spaces with built in A/V capability
- One large collaborative entrepreneurship room/conference space with high fidelity sound playback, HD video wall, and built-in remote conferencing capability.

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 279.

Laboratory/ Equipment and Insurance Fees

The Institute 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 Institute 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.

Dr. Jason King
Chair
Associate Professor
Director of Writing, History & Emergent Media
Director of Global Studies

Nicholas Sansano
Associate Chair
Associate Arts Professor
Director of Production

Jim Anderson
Professor

Dan Charnas
Associate Arts Professor

Lauren Davis
Arts Professor
Director of Professional Development
Coordinator, Social Entrepreneurship & Community Engagement

Errol Kolosine
Associate Arts Professor
Co-Director of Business & Technology

Matthew Morrison
Assistant Professor

Jeff Peretz
Assistant Arts Professor
Live Musical Director
Coordinator, Songwriting

Marc Plotkin
Assistant Arts Professor
Co-Director of Business & Technology

Bob Power
Arts Professor

Sofia Rei
Assistant Arts Professor

JD Samson
Assistant Arts Professor
Director of Performance
Live Performance Director

The B.F.A. Curriculum

B.F.A. Total Units: 128

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

Colloquium:
Creativity in Context *Fall*

Business & Technology:
How the Contemporary Music Business Works *Fall*
Professional Development: Working with an Industry Mentor I *Spring*

Writing, History & Emergent Media:
Creative Music Entrepreneurs in Historical Context *Spring*

Production:
Engineering the Record I *Fall*
Fundamentals of Audio Workstations I *Fall*
Engineering the Record II *Spring*
Fundamentals of Audio Workstations II *Spring*

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

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

Elective:
Elective Course of Choice *Fall and/or Spring*

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

Business & Technology:
How Music Marketing Works: Building Your Audience, Clients, & Customer Base *Fall or Spring*
Professional Development: Working with an Industry Mentor II *Fall or Spring*

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

Production:
Producing the Record: Side A *Fall*
Producing Music w/ Software & MIDI I *Fall*
Producing the Record: Side B *Spring*

Musicianship & Performance:
Writing the Hit Song *Fall*

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

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

Study Abroad—Berlin (or elsewhere, upon special request) *Fall and/or Spring*

Business & Technology:
Developing a Business Plan for Your Music Venture *Fall or Spring*
Professional Development: Working with an Industry Mentor III *Fall or Spring*
Worldmaking & Ethics: Transforming the Music Business through Activism & Social Justice Leadership *Fall or Spring*

Writing, History & Emergent Media:
Mastering the Emergent Media Landscape: Professionalizing Your Writing & Storytelling Skills *Fall or Spring*

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

Fourth Year: Advanced Study & Professional Development Project

Business & Technology:
Developing a Business Pitch For Your Music Venture *Fall or Spring*
Professional Development: Working with an Industry Mentor IV *Fall or Spring*
Internship/Service Learning *Fall and/or Spring*

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

Courses

WRITING, HISTORY & EMERGENT MEDIA

CREATIVE MUSIC ENTREPRENEURS IN HISTORICAL CONTEXT REMU-UT 1201

4 units

This course introduces students to the history of innovative entrepreneurs and institutions in American recorded music. We recount the stories and make arguments about famous executives, managers, producers, performers DJs, and journalists/ publishers from the dawn of the music business until the present day. We study how and why

the fields, fiefdoms, and empires built by these impressive and sometimes controversial icons have transformed the course of popular music. Along the way, students become well versed in the history of 20th and 21st century recorded music, and in various music genres and styles; and we place the art and business of creating and selling recorded music in historical, political, cultural and social context. Throughout, we look at approaches to crafting successful oral and written arguments about popular music with clear, compelling writing about sound.

ARTISTS & AUDIENCES IN HISTORICAL CONTEXT REMU-UT 1203

4 units

A follow-up complement to the first-year required Creative Entrepreneurs in Historical Context course that focused on entrepreneurs and producers, Artists and Audiences in Historical Context considers the history of popular (& semi-popular) music through the lens of iconic performers/recording artists and their audiences and communities, considered in their physical and social spaces. This is a reading and writing course. Students read critical and historical writing about performers/recording

artists, and then practice critical/creative writing themselves. Weekly audio/video playlists will supplement the reading and writing. Students will be expected to write regular assignments, as well as a final paper.

MASTERING THE EMERGENT MEDIA LANDSCAPE: PROFESSIONALIZING YOUR WRITING & STORYTELLING SKILLS

REMU-UT 1196

2 units

Despite the name of the course, writing about popular music goes far beyond penning a five-thousand-word cover story for an established outlet. And no matter if you want to be a music journalist, an artist, or a producer (or some combination of the three), you need to know how to tell a good story across a variety of media. In the age of personal branding, everyone needs to be able to pitch themselves and have a coherent narrative—and if you make it big, tell your own story before others tell it for you. This course can be broken down into roughly three parts. We'll start off with the basics—what does the landscape look like in 2018, and what are the outlets available to tell stories? We'll cover constructing a narrative, pitching that narrative, and how to give and get a good interview—all skills that artists and journalists need. Part two explores other media—mixed reality and podcasting—as a means for telling a story. Finally, we'll focus on longform writing, essays, and oral histories.

RACE IN 20TH CENTURY AMERICAN POPULAR MUSIC: FROM BLACKFACE MINSTRELSY TO HIP-HOP

REMU-UT 1153

4 units

Contrary to the suggested notion of a “post-racial” U.S., unrest and protests against racial profiling and policing in places such as Florida, Ferguson, and New York highlight the persistent impact race has upon contemporary society. This impact is furthered by how racial identity is portrayed, performed, and understood by the masses through popular media, both historically and at present. In an effort to highlight the more covert ways that race continues to shape identity and society, we will explore its construction in the development of global popular music and the culture of sound in and

before the 20th century in the United States. We will focus on music of the global African diaspora, produced primarily in the U.S., from the late nineteenth century until the civil rights era. Beginning with the sounds and performance of blackface minstrelsy, you will learn how racial identity has been constructed through the development of popular American music, ranging from Tin Pan Alley to blues and jazz, as well as to country and rock and 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.

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 musician 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 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.

QUEER/POPULAR/MUSIC

REMU-UT 1160

4 units

Queer theory is a scholarly field that might be applied to the study of popular music to illuminate how queerness shapes and is shaped by popular culture. This scholarly field

emerged out of LBTQ and queer studies to destabilize normative categories of gender (male/female), sexuality (heterosexual/homosexual), and their power relations that have structured American society. Even though queer identities, experiences, and lives have become more accepted in contemporary culture, queer performers still remain largely marginalized in popular music. However, queer performers and queer performances have always been central to popular music and culture, contributing to the destabilization of systematic gender and sexuality norms. This course will explore the relationship between queer theory and popular music, as we consider ways that the spectrum of queer identities has been articulated, constructed, performed, and consumed within popular music and society at large. In addition to introducing students to foundational texts in queer theory and identity studies, we will critically consider how the lives, performance, music, and reception of selected musical figures have contributed to the conversation of queer identity and sexuality in popular culture—from the blues of the 1920s to trap music of the contemporary era. While the class will focus on specific eras of popular music and selected artists, each class will concentrate on a topic that considers queer theories, reading practices, and performances to explore the myriad ways queer identities are central to and impacted by popular culture and society at large. We will also consider how queer identities in and out of popular music are mediated by culture and societal norms, and how these identities are further impacted by race, class, gender, and religion. Bessie Smith, Rosetta Tharpe, Billy Strayhorn, Little Richard, Fanny, Sylvester, Annie Lenox, George Michael, Prince, Meshell Ndegeocello, Ru Paul, Frank Ocean, Lady Gaga, Young Thug, Azalea Banks, and Tyler the Creator are but a few of the artists and cases we will consider within our application of queer theory to the analysis of popular music, sound, and culture in this course.

RE-IMAGINING THE MUSIC INDUSTRY: BLACK POWER, CONTROL, & EQUITY

REMU-UT 1171

4 units

This course puts students in direct conversation with executives, entrepreneurs, and artists to answer the question: What would a truly equitable

music business look like for Black Americans? The music business was founded in the early 1900s, in the midst of the Jim Crow era, and the modern industry still retains its contours. Segmented into market sectors which segregate both artists and executives by race and ethnicity, the business of music — by structure and design — continues to place white executives in charge of marketing a culture largely derived from Black Americans, while placing artists and executives of color in marginalized positions. And yet, the narrative of the music business has not been one of constant defeat for Black Americans. In fact, most of the progress out of Jim Crow has been the result of a succession of Black entrepreneurial successes and victories; and these strategies give us also a great sense of possibility. The American music industry, like so many other institutions, is currently being challenged by coalitions and initiatives, as never before, to confront and overcome its deep structural inequities. Racism is far from the only problem: There is the systematic diminishment and exclusion of women; patriarchy and sexism are twinned with and reinforce white dominance. Instead of incremental reform, what actions could we take, both inside and outside the business, to create more radical models that no longer disenfranchise Black people, diminish women, and center whiteness? The final projects will put these ideas into the forms of actionable proposals and business plans.

ADVANCED WORKSHOP FOR MUSIC JOURNALISTS, WRITERS, & CURATORS

REMU-UT 1164

2 units

In this intimate upper-level workshop, students with a demonstrated interest in music writing, journalism and/or curation will have the opportunity to draft, write and rewrite clips (reviews, blog posts, artist profiles, interviews, etc.) and have those clips routinely edited by a professional instructor. The objectives of the class are for students to: improve their own writing via detailed professorial line editing and thematic guidance; to learn how to incorporate negative critique and line edits to produce more robust writing samples; and to professionalize their writing by developing a portfolio of competitive writing samples (or a longer, sustained work) that can be pitched and submitted for publication. The workshop is also

relevant for entrepreneurial writers, journalists and curators who are in the process of launching writing-centric business ventures (including, but not limited to: ad-supported blogs, online music hubs, documentary video projects or album box sets with a strong written / liner notes component).

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, Miles Davis, Led Zeppelin, Fela Kuti, Aretha Franklin, Bob Marley, Paul Simon, Stevie Wonder, James Brown, Mariah Carey, The Motown Legacy, Nirvana, The Electronic Avant-Garde, Def Jam, Freddie Mercury, Funk, David Bowie, Prince, Talking Heads, J Dilla, Paul McCartney, Joni Mitchell, Dub Nation, the 1980s, Gaming, The Clash, Kendrick Lamar, Amy Winehouse/ Erykah Badu, among others.

BUSINESS & TECHNOLOGY

HOW THE CONTEMPORARY MUSIC BUSINESS WORKS

REMU-UT 1202

4 units

This course provides a broad overview and practical analysis of the music industry, covering a broad spectrum of business areas, including streaming, distribution, licensing & synch, publishing, live performance, radio, marketing, copyright and related fields. This course will also explore emerging technologies accelerating rapid changes and the challenges and opportunities students will face when entering the marketplace. Students will examine different music industry roles and career paths, and the knowledge skills experiences they will need to gain a competitive edge. Students will be introduced to the course topics via readings, lectures, interviews and other media-rich content delivered asynchronously in advance which will allow every class meeting to focus on productive discussions and activities related to business concepts. Face-to-face class meetings will be complemented with smaller group breakouts guided by industry professionals who will serve as professional mentors. There, students

will have the opportunity to grapple with, workshop, and apply business concepts and ideas to advance their own music projects.

HOW MUSIC MARKETING WORKS: BUILDING YOUR AUDIENCE, CLIENTS, & CUSTOMER BASE
REMU-UT 1205

4 units

It takes everything you've got to make something great. The song that defines the times, the video that leads to change, the app that solves the problem. But making something great isn't enough to guarantee it'll reach people. The world is noisy and getting noisier every day. Unless you pair your great creation with a thoughtful and reliable strategy to reach people, it's unlikely to reach its potential. In this course, we'll talk about everything that happens after you've created your initial offering. How do we identify the right audience for it? How do we reverse-engineer the attention of the target audience? Whether you're an Artist looking for an audience, a Producer, Engineer, or Manager looking for clients, or an Entrepreneur looking for customers, we'll dissect the psychology of amassing trust at scale and getting to the people who want what you've made and will stick with you.

DEVELOPING A BUSINESS PLAN FOR YOUR MUSIC VENTURE
REMU-UT 1272

4 units

This course is designed to help accelerate your professional development by creating a business plan for the future. Through study, collaboration and research you will formalize your current endeavor, whether it be as an agent, artist, engineer, executive, manager, in marketing & promotion, a producer, tech start up, grant proposal - or any other music business related venture. In the event of the objective to work for another company, you will complete a plan towards that end. Students will learn the key factors associated with success and critically evaluate their own prospects for entrepreneurship. An array of approaches, methodologies, and tools are utilized to create ideas and opportunities, based upon the key factors of each student's unique situation.

WORLDMAKING & ETHICS: TRANSFORMING THE MUSIC BUSINESS THROUGH ACTIVISM & SOCIAL JUSTICE LEADERSHIP
REMU-UT 1219

2 units

Worldmaking refers to the way artists and creative entrepreneurs help us realign, reshape, transform, disrupt and renegotiate our understanding of the present—to dream beyond the limitations of what currently exists, to imagine and then remake what is possible. In this colloquium series, we encourage music students to move beyond introspective, self-focused examination to interrogate their own community and civic engagement. We want students to take a deeper, critical look at industry and cultural values, ideologies, practices, beliefs, and ethics. Students will hear from music industry speakers who have excelled at worldmaking in their impressive contributions to social good, progressive public policy, or applied activism. While the music industry has long been plagued by systemic tensions around issues like gender inequality, racial injustice, and climate un-sustainability, this course encourages students to become socially-responsible creators, to broaden their moral and ethical perspectives, and to explore alternate value systems that prioritize ideals of inclusion, justice and equality. Through discussion, reading and assignments, students will be reminded that they do not always have to be bound by the industry's requisite profit motives and financial bottom-lines—that they too can play a role in transforming the power relationships that have sometimes made the music industry a less democratic space. As students explore the meaning of civic duty in the context of 21st century creative music entrepreneurship, they will be expected to complete a semester-long collaborative, community-focused project incorporating service learning and volunteering.

DEVELOPING A BUSINESS PITCH FOR YOUR MUSIC VENTURE
REMU-UT 1401

2 units

The objective of Professional Development is to provide professional development training, mentorship and relevant learning experiences to Recorded Music students in their senior year to better prepare them for independent careers as musicians, performers and founders, and assist them

in their pursuit (and competition for) jobs and leadership roles in the music industry. The curriculum is organized around every student's creation of a customized music business venture which, defined broadly, could be a start-up, live music event, career launch as a performer or songwriter, or job search. Professional Development is execution-focused and is meant to publicly convey your personal/intellectual and artistic journey and who you are as an artist/entrepreneur/person at this stage of your career. The focus is twofold: First, on the acquisition of professional skills such as written and verbal communication, personal branding -online, in-person and through communications, and making a powerful first impression. Second, on the creation of an e-portfolio website containing an "about me" section (a/k/a professional biography), updated resume, work samples (if applicable), a "contact me" section and professional social media links that will enable you to stand out and more quickly land career -enhancing opportunities and jobs.

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.

THE SOUND OF FASHION: MUSIC'S INFLUENCE ON ICONIC FASHION BRANDS FROM SONG, TO RUNWAY, TO THE STREET
REMU-UT 1189

2 units

Raf Simons. Supreme. Undercover. Rick Owens. Takahiro Miyashita The Soloist. Helmut Lang. Number (N)ine and many more have built collectible fashion empires and massive secondary resale

markets with soaring price points for rare items inspired by the attitudes, and in collaboration with, the greatest music and artists of all time: Bowie, Cobain, Jagger, Yeezy, Public Enemy, and many more. This course will look closely at the timeless iconic brands, artists, and spirit which transfers from song, to runway, to street. We will look at rare and collectible pieces, the resellers marketplace, limited collaborations, licensed images, and the new generation of designers who carry the torch of music in the pieces they create.

**INDEPENDENT PROJECT
MANAGEMENT, PRODUCT
LAUNCHING, & BREAKING THE
ARTIST**

REM-UT 1207

2 units

This course is for students to continue the development of projects as well as for live-testing marketing and launch plans and caters equally to aspiring executives, tech and social entrepreneurs, performers, producers, songwriters, and journalists. Utilizing project management techniques, students will be responsible for accomplishing weekly milestones that will move them towards product-market-fit and building an audience. Lessons from Creative Marketing and Incubation & Launch will move student projects from theoretical to applied, with the professor available to reiterate any difficult concepts and provide regular individualized guidance.

**MUSIC CONTRACTS &
DEALMAKING**

REM-UT 1223

2 units

Performing. Producing. Recording. Playing. Writing. Collaborating. Licensing. All of these activities give rise to contractual rights and expectations that underlie day-to-day transactions in the music, media and tech industries. Contracts memorialize important facts such as people, dates, locations, compensation, products, services, experiences and remedies that are at the heart of agreements made between individuals, groups and companies. They also prescribe remedies in the event of one-party failure to uphold their end of the bargain. This class introduces you to essential contracts that apply to the creation and exploitation of music and also provides a basic framework for you to understand the complex legal and business issues facing the music and

entertainment industries. We will also introduce you to principles of contract drafting and how they are applied in the music/media/ tech industries. We will look at how contracts are generated, drafted, negotiated and executed. The aim of this class is to provide you with a real-world, skills-based learning opportunity that will help you better understand, analyze and interpret the language, terminology and the working parts of contracts that you are presented with, help you address and resolve ambiguities and inconsistencies at the drafting stage and ensure that your interests are fully protected.

**LEADERSHIP IN THE MUSIC
INDUSTRY**

REM-UT 1225

2 units

The music, tech and performing arts industries have tremendous power and influence. Each industry and with each industry driven by the vision of its leaders who make daily artistic and business decisions; and create products that are intended to be seen, heard and experienced around the world. Success depends on having strong leadership. Leaders are self-aware, demonstrate character, excel at critical tasks, are instinctual decision makers; develop and communicate a shared vision that others are inspired to follow. This course will provide you with practical ideas and a framework to help you realize the purpose of your individual leadership journey—in the music/tech/performing arts industries or any industry that you work in. You will be introduced to contemporary leadership theories; become more aware of different styles of leadership and ways to lead. You will evaluate the traits, skills, approaches and situational contexts of leaders in the Music Industries in relation to our own leadership, with the goal of building a strengths-based leadership plan going forward. Through readings, class discussions, research and reflection, we will consider questions such as: What do leaders actually do? What makes an effective leader? What different types of challenges do leaders face? What are the skills, values, abilities, that today's leaders need to possess? What kind of leader do I want to be? Topics include: leadership skills and preferences, leading self and leading others, team leadership; ethical leadership, personal leadership development. By the end, you are equipped with practical insights, tools

and a commitment that will better position you to take advantage of opportunities to lead when the moments present themselves.

**FUNDING YOUR MUSIC
VENTURE**

REM-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.

THE VISUAL MUSIC EXPERIENCE

REM-UT 1228

2 units

Can you listen to Michael Jackson's "Thriller" without envisioning the zombie transformation? What about Beyonce's "Single Ladies" without seeing the accompanying choreography? Both of those songs, along with countless others, have benefited from the groundbreaking visuals that have accompanied them. From the Classic Rock films of the 1960's to the MTV revolution of the 1980's and 1990's to the innovations of YouTube and Virtual Reality, this class will examine how the convergence of visual and auditory mediums has created some of the most impactful art. We'll extract the great lessons from the pieces we study and utilize our production skills to create videos, on-stage visuals, and songs of our own. We'll also investigate how the creation of videos alongside songs has disrupted the marketing and sales fates for the music industry multiple times. The weekly class structure will alternate between one 90min lecture/discussion course and one 90min production course where we will be collaborating on creating new content for each assignment together.

**ARE FRIENDS ELECTRIC? MUSIC,
SCIENCE, & FUTURISM IN THE
21ST CENTURY**

REM-UT 1229

4 units

Historically the music business has generally relinquished the most significant inventions and innovations

to third parties. And while many can recite the contemporary Pavlovian catch phrases of the moment, what about the next wave of science and thinking that will impact music? This class will seek to identify, understand and predict the latest advancements in science that will serve to influence and transform music consumption in the next 20 years.

**THE FUTURE OF THE MUSIC
STREAMING ECONOMY**
REMU-UT 1231

2 units

On demand music streaming has caused a major paradigm shift in the music industry and its monetization. The Nordic countries have been at the forefront of this technological trend and has been the testing ground for the majors over the past ten years with services like Spotify and Wimp/Tidal. It's still quite a young technology and for the users a very new experience. There is little dedicated research and that gives way to a lot of opinions and views. Through this course we will closely follow the discourse that goes on outside academia and tap into ongoing research and developments. You will be guided through the history of streaming and the technology that made it possible. You will be introduced to the new storefronts of online music made possible by this technology, and we will investigate how the digital marketplace can streamline both sales and marketing. Beyond exploring the effects of the technology on music and media startups, we will explore how artist development and career growth has been affected and learn specific techniques and tools to maximize visibility, connect with fans and increase the chances of being discovered.

**3D PRINTING & THE MUSIC
INDUSTRY**
REMU-UT 1234

2 units

This course will introduce students to the basic concepts of 3D design and capture through the use of apps and other tools. Through examination and discussion of the current state of 3D printing technology we will explore current and future implications for music and the music business, including but not limited to, live and recorded music, music publishing, innovative tools, part and instrument fabrication, licensing, management, touring, copyright, distribution and marketing. Extra focus will be given to existing

and potential merchandise platforms, as well as how 3D can lead to the growth of new industries and new opportunities for cross-pollination with a variety of sectors. Students will be encouraged to pursue both practical and abstract concepts in the furtherance of dynamic and newly inventive ideas - and will be required to develop and submit a concept and plan for their final project.

**THE BASICS OF MUSIC
PUBLISHING**
REMU-UT 1236

2 units

This course focuses on the basics 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 PUBLISHING LAB
REMU-UT 1237

2 units

This class is targeted to DIY Music creators, songwriters, recording artists, and music rights owners who want to acquire, develop and manage their songs and act as their own publisher. In this class, students will learn about music publishing's main royalty sources, Mechanical, Performance, Synchronization and Digital, how they are generated, maximized and protected. Topics include: the music publisher's role and responsibilities which including getting exposure for songs and collecting monies earned from their exploitation. Students learn the different steps involved in starting up and running their own music publishing companies. They are also exposed to effective

marketing and business strategies that will best position them for music publishing success.

**THE BASICS OF MUSIC
LICENSING**
REMU-UT 1240

2 units

On-demand Song Streaming, Streaming Video On-Demand (Netflix, Disney+ etc.). Twitch Gaming & Music Live Streaming. AM/FM and Internet Radio Plays. Alexa/Google Home Smart Speaker Play. Lyric Merchandise. Each music use involves a different set of rights, royalties and licenses which are often obtained from different individuals and groups. The aim of this Basics of Music Licensing course is to demystify the business side of music licensing and expose students to music licensing terminology, deals, revenue streams and opportunities. Students will explore different types of music licenses, why and when they are needed, revenue streams and how they are generated, collected and paid. By the end of the course, students will learn how to place, license and monetize their songs and master recording across different platforms. They will also learn how to locate rights holders and acquire the right to use copyrighted content in their own projects.

MUSIC LICENSING LAB
REMU-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.

THE BASICS OF BRANDING
REMU-UT 1251

2 units

Brands generate loyalty, trust and familiarity with consumers. Nearly anyone can release an artist, or an album, or start their own MP3 download site, but those versed in branding have the ability to successfully capture the attention of their audience and speak to them in clear and persuasive terms. Creative branding is becoming the key to understanding what makes audiences tick and to increasing sales performance. Reading key books and articles and talking to guest speakers, students will learn the ins and outs of branding theory and consider why some brands succeed where others fail. We will then narrow the focus to consider branding as it relates to today's music industry, and for the final assignment, students will write a paper analyzing a brand of choice.

THE BASICS OF ARTIST MANAGEMENT
REMU-UT 1261

2 units

This course is specifically designed for students who want to explore artist management as a possible career path, learn about the day-to-day creative and business sides of artist management (e.g., what managers do and how they do it) before starting to manage and manage themselves as a DIY artist, songwriter, producer and take control of the creative and business aspects of their career. A manager's job is to nurture, oversee and promote their clients' careers—from independent, DIY artists to multi-platinum superstars. Through readings, case studies, written assignments and guest, the students will learn about key principles and creative, business, legal and sides of artist management, the training, knowledge, skills and preparation required to step into the role, and the process of artist management that includes developing a vision, finding the right artist to manage

or deciding to self-manage and getting business affairs in order.

ARTIST MANAGEMENT LAB
REMU-UT 1262

2 units

Artist managers are the central focus of the music business, the dealmakers behind the latest industry developments, and the brokers of power, influence, and revenue streams for not only recording artists, but creative entrepreneurs and technology startups as well. The role of the artist manager is to help creative talent find commercial success. We will study the basics and fundamentals of artist management, and its many different functions. We will learn about the different roles that artist managers play as well as understand how artist managers build and develop their teams, and the different kinds of leadership positions that they assume. We will look at different styles of artist management, and discuss best practices by reviewing case studies, and speaking with special guests. Through a class lab, we will analyze various potential problems and scenarios, and develop techniques and skills for forming solutions, simulating the artist management experience. We will hypothetically take over the management duties for an existing artist and help them re-organize his/her career in a comprehensive final project. Artist managers now serve as the gatekeepers of commercial and brand value in the talent food chain, and they not only help grow careers, they create many new ones along the way. From Troy Carter and Scooter Braun, to Amy Thomson and Kelly Clancy, artist managers are the thought leaders of this business and catalysts for industry change.

THE BASICS OF SOCIAL ENTREPRENEURSHIP
REMU-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
REMU-UT 1321

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.

PRODUCTION

ENGINEERING THE RECORD I & II

REMU-UT 1040/1041

2 units each

Engineering the Record I familiarizes students with the practical aspects of the recording process in the studio by examining the theory, techniques, and science of sound recording. Students will be introduced to the basics of recording studios and sessions through lectures, demonstrations, supplemental reading and assignments carried out in the studio. In tandem with learning the mechanics of the process, students begin to develop their critical listening skills and audio vocabulary. Topics include: the propagation of sound and instrument radiation patterns, hearing and perception, microphones and microphone technique, analog signal flow, and signal processing. The second semester of this course will survey the tools used in the studio and the methods and mechanics behind them.

Moving beyond fundamental scientific concepts, we will explore the workings of compressors, equalizers, reverbs and delays. Also, the course will delve into the powerful combination of Pro Tools and analog technology, automation, as well as important concepts in electronics, gain structure and metering.

FUNDAMENTALS OF AUDIO WORKSTATIONS I & II
REM-U-UT 1020/1021

2 units each

Students will acquire an in-depth, theoretical and practical knowledge of Digital Audio Workstations through a weekly, lab-based workshop. An emphasis will be made on file management, and system configurations. Students will then start using Pro Tools and Logic Pro, learning the operating modes and tools, gain structure and multi-tracking techniques, using overdubs to build an arrangement. The semester will round out with techniques for editing and “comping”, consolidating tracks and preparing the files for the mix session. During the second semester students will apply what they learned in the first semester to MIDI. Selection techniques, quantization, real-time properties, synchronization and an introduction to virtual instruments and programming. They will then focus on mixing both outside and inside “the box.” Setting up the mix environment, using equalization, compression, and effects plug-ins and finally using automation. Emphasize will be made on proper mix master delivery, as well as preparing for mastering. The semester will end with a project that will enable students to apply all they learned during the year.

PRODUCING THE RECORD: SIDES A & B
REM-U-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 & MIDI
REM-U-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
REM-U-UT 1010

2 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 PRODUCTION FOR SONGWRITERS & ARTISTS
REM-U-UT 1011

2 units

The “Producer” has become an extremely nuanced role in the music industry. From at-home beat-making with pre-recorded soundbanks, to executive producing in a studio with a full orchestra, or even recording atmospheric sounds on your smart phone, this class is designed to approach a deeper relationship to the sonic choices made in regards to instrumentation and production. Not only have the lines blurred for producers, but between the role of the artist, songwriter and musician alike. We are in an era where we have the opportunity to become self-sufficient in our practice, and take charge of our sound from a deeper perspective. The relationship we have to the production, as well as the technical and aesthetic control of that production, will help us to maintain a better communication with our practice. The pillars of this class are experimentation and conceptual production for recording, and how those ideas can transfer to stage applications. The student will create a language and story for their compositions that will develop throughout the semester and eventually follow from the studio to the stage (and vice versa), using technology that meets the students’ requirements. This is a class where the student will become comfortable with

their work, from a variety of angles and magnifications, so that they have more clarity of their capacity as artists, songwriters, and producers.

**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), they 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, remixer, 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 they 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

4 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 ensure 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**

**MUSICIANSHIP: MUSIC THEORY
& CONSTRUCTION**
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. Through theoretical and practical listening exercises, students will develop this expertise.

WRITING THE HIT SONG
REMU-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.

NEW PERSPECTIVES IN LATIN MUSIC: THE NORTH
REMU-UT 1087

2 units

Integrating aspects of music appreciation and rhythmic training, this class will explore the broad stylistic diversity of Latin American music today by tracing the roots of some of its most impactful styles and connecting them with its newest manifestations. New Perspectives in Latin Music: The North will focus on the Caribbean and the US. The instructor will provide an overview of rhythms, vocal characteristics and musical forms of genres such as Cuban son, merengue, salsa, timba and reggaetón analyzing the new trends and crossovers that this music is experiencing now. The course will also discuss the fluid exchange between these new movements, American popular music and the global scene. All class meetings will incorporate critical listening sessions combined with rhythmic training that

will include body percussion, circle singing and improvisation. All new skills and elements will be directly applied in performance, composition and production assignments, including exercises on vocal phrasing and freestyling, beat making and songwriting. The instructor will provide a library of original samples to draw from. Throughout the semester, the students will have a chance to interact directly with internationally renowned percussionists, producers, vocalists and songwriters who will provide their own original approach through guest lectures on selected topics.

NEW PERSPECTIVES IN LATIN MUSIC: THE SOUTH
REMU-UT 1088

2 units

Integrating aspects of music appreciation and rhythmic training, this class will explore the broad stylistic diversity of Latin American music today by tracing the roots of some of its most impactful styles and connecting them with its newest manifestations. New Perspectives in Latin Music: The South will focus on South America. The instructor will provide an overview of rhythms, vocal characteristics and musical forms of genres such as cumbia, Brazilian samba, Afro-Peruvian festejo, and Uruguayan candombe analyzing the new trends and crossovers that this music is experiencing now. The course will also discuss the fluid exchange between these new movements, American popular music and the global scene. All class meetings will incorporate critical listening sessions combined with rhythmic training that will include body percussion, circle singing and improvisation. All new skills and elements will be directly applied in performance, composition and production assignments, including exercises on vocal phrasing and freestyling, beat making and songwriting. The instructor will provide a library of original samples to draw from. Throughout the semester, the students will have a chance to interact directly with internationally renowned percussionists, producers, vocalists and songwriters who will provide their own original approach through guest lectures on selected topics.

ADVANCED MUSICIANSHIP: PRIVATE INSTRUMENTAL AND MUSIC THEORY APPLICATION INSTRUCTION
REMU-UT 1090

2 units

This course is the “hands on” continuation of Musicianship: Music Theory & Construction REMU-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 INSTRUMENTAL AND MUSIC THEORY APPLICATION INSTRUCTION
REMU-UT 1091

2 units

This course is the “hands on” continuation of Musicianship: Music Theory & Construction REMU-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 three areas of study; Production, Composition, and Improvisation.

ADVANCED SONGWRITING WORKSHOP
REMU-UT 1093

2 units

Building on the concepts and techniques introduced in Writing the Hit Song, this course will provide students with a platform to write, co-write, and exchange constructive feedback on songs in a more advanced, workshop setting with opportunities to discuss the instructor’s personal perspective on songwriting method, theory, and motivation. Small class size will enable the instructor to provide individualized and in-depth critical analysis, and lead a free exchange of creative ideas among the student writers in the class. Through group meetings and one-on-one consultations, this course will impel students both to find and hone their own voice as songwriter and to

move well beyond their familiar topical and stylistic approaches. Students will fine-tune their skills through creative experimentation, individually designed assignments, analytic discussions, and intensive workshoping in a supportive critical environment.

**STUDIO PERFORMANCE
WORKSHOP: SONGWRITING,
ARRANGING, & PERFORMANCE**
REMU-UT 1301

2 units

Performing on the stage and for recordings share many similar attributes and both rely on proficient musicianship and listening skills - but the art of performance in the recording studio requires a unique skill set that at times runs counter to the logic that dictates live performance on stage. In order to create a timeless, memorialized performance that the listener will desire to hear repeatedly requires a specific set of talents. This class addresses those talents and, through practical application, teaches those talents. This course is primarily for two types of students: the performance musician and the studio arranger producer/ engineer. Both will develop their craft, in a studio setting, simultaneously. While production courses teach students how to distill and refine a song down to its most functional and aesthetically 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 ensure a project's success.

**CREATING A COMPELLING LIVE
CONCERT EXPERIENCE**
REMU-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 caters 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.

THE BODY & THE STAGE
REMU-UT 1311

2 units

As the music industry diversifies, many artists are developing conceptual and layered stage performances to help magnify their work as performers. There is a rich history of collaboration and multi-media elements within music performance that has defined many artists, and subsequently, entire genres of music. This class will build on each student's persona and stage performance ideas through exercises in collaboration, creative music direction, and experiments in multi-media design. In addition to focusing on the above elements, the students will gain more comfort in performing their songs within differing applications of music direction. With the above practice, students will grow significantly towards a more comfortable place on the stage, in their own body, and in communication with others. This course was developed in conjunction with CDI Berlin's performance class, "Experiments in the Future of Performing" and exists as an excellent companion course for the performance student.

**ARTIST DEVELOPMENT, A&R, &
PERSONAL BRANDING**
REMU-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 put 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**
REMU-UT 1326

2 units

Pop Singing Essentials is an introductory course designed to guide the developing singer through the essential physical elements of singing. Methods taught will include a balance of muscular engagement with a careful study of breath support and release. The class will introduce the basics of practice and warm up, along with established methods to achieve vocal health through proper physical maintenance. By observing and listening to others, each student will learn the importance of proper physical placement and adjustment. Each student will develop a daily warm-up, based on the content

of each class, and will be expected to practice these warm-up routines between class meetings. Students will also be expected to prepare material to sing for each class, allowing the practical application of techniques to be experienced in class, in real time. This course will serve as a prerequisite for all advanced level musicianship & performance course study, as well as all private vocal coaching.

**PERFORMANCE ESSENTIALS:
INTRODUCTION TO
STAGECRAFT**
REMU-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
REMU-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.



DEPARTMENT OF

Photography & Imaging

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CHAIR
Deborah Willis

The Department of Photography & Imaging (DPI) 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 education in the liberal arts. DPI offers students a solid grounding in the practice, history, and theory of photo-based image making. Our advanced course offerings allow students to follow their individual interests and passions. With a focus on visual literacy, we encourage critical engagement both in and outside of the classroom. Our curriculum is designed to give our students the prac-

tical and conceptual tools to meet the challenges of an ever-changing field allowing them to work in virtually all modes of photo-based image making and new media. The faculty and staff consist of artists, curators, professional photographers, designers, critics, historians, and scholars offering a wide range of perspectives. We embrace diversity and encourage students to expand their conceptual and technical boundaries.

Through our studio and critical studies courses, DPI graduates have a wide spectrum of career choices. Alumni are exhibiting artists, documentary photographers, photojournalists, commercial photographers, photo editors, art directors, social practice artists, filmmakers, cinematographers, computer programmers, motion graphics

artists, web designers, graphic designers, educators, activists, writers, art historians, curators, arts administrators, archivists, and more.

The department's facilities comprise three digital labs with a total of 34 work stations that feature a number of high-end scanners and large format printers, video editing suites, two black-and-white gang darkrooms, and three shooting studios. Our equipment hub 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 media 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. First-year 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 first-year, students take Contemporary Imaging Practice, the studio foundation course, as well as Culture, History, Imaging, and Photography Studies (CHIPS), the introductory course in critical

studies. All critical studies courses explore the manifold aspects of global visual culture in contemporary life as well as throughout history: the meanings and functions of images and their relationships to texts, media, and institutions, and the impact of technological change that 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. video, new media storytelling, post-photographic imaging). Students also take critical studies courses such as the Social History of Photography and/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, Design Projects, Portraiture, Lighting, Emerging Media Studio courses, Archive-Based Projects, as well as Directed Projects, in which students work on semester-long projects of their choosing. Mid-level and advanced critical studies courses include Contemporary Photography, Black Body and the Lens, Asian Photography and changing topic based 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 projects in the spring. A Business of Art course 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 our ISO student run magazine and the opportunity to become teaching assistants in Future Imagemakers, our free Saturday high school program for NYC teens, and our Summer High School program. Awards and Fellowships are awarded each year to students, such as the Tobias Award, the Thomas Drysdale Production Fund, the Yvonne Willis Brooks Scholarship Fund, the Gordon Parks Foundation Scholarship, and the William R. Kenan, Jr. Scholarship. The department hosts several annual gallery shows including the Faculty & Staff exhibition, one special exhibition, alumni exhibitions, and the spring senior exhibitions.

Admission

For general University guidelines, refer to the Admission section beginning on page 253. 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 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 they wish 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.slideroom.com.

Portfolio Requirements:

I) PORTFOLIO: Submit 15-20 images via SlideRoom.com. At least 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 thoughtful

and meaningful content is of particular importance. The portfolio assignment requests images on a single theme, but this should not limit you to submit 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 submissions of new and interactive media-based work, sound and video art. You may include up to 5 non-photo based images (fine art, drawing, etc.), but if you choose to do so, you must submit a total of 20 images.

II) 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 in photography & imaging? You may write a brief statement below or include the link to a video introduction of 30 seconds or less.

2. Project Statement

Write a brief statement about the work you submitted. 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.

6. Is there something that you would like to add about yourself that your application would be incomplete without us knowing?

Tell us more about your background, family life, interests, and goals.

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 other experiences related to your image-making work that you would like to share?

5. If you have a website or social media you would like to share, please include the URL/link.

6. Outside of photography, what other activities or academic subjects are most important to you?

7. List community service, sports, clubs, etc.

Degree Requirements

The Department of Photography and Imaging offers a program leading to the degree of Bachelor of Fine Arts.

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

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 first-year and sophomore year 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 their 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 their 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 279.

Laboratory Fees

The department charges a laboratory fee each semester to all students enrolled in the department. The fee provides for shared materials and equipment servicing related to lab operations. The fee is subject to yearly increase. At the time of the printing of this bulletin, the fee was \$439 per semester. All fees are paid during registration each semester.

In general, students spend between \$100 and \$500 for supplies per class, depending on the course. Equipment, including an inventory of photographic equipment, includes over 120 cameras ranging from 35mm to 8x10 large format film cameras, small and medium format digital cameras, digital video cameras, multiple varieties of both

continuous light sources and electronic flash for location and studio work, grip equipment, and sound recording equipment, are available for students to use on or off campus on a 24-hour basis.

Special and Part-Time Students

The department accepts “special” and visiting students. Under certain circumstances, such students may be admitted to follow a carefully specified

and limited course of study. Students must apply via Tisch Special Programs and submit an artistic portfolio to be considered for admittance. See page 259.

The department does not accept part-time students.

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 departments. 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 277. 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 them 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 Photography and Imaging is below. For full biographies on departmental faculty, visit www.tisch.nyu.edu/photo/faculty.

Wafaa Bilal

Arts Professor of Photography & Imaging
B.F.A., New Mexico; M.F.A., School of the Art Institute of Chicago
www.wafaabilal.com

Isolde Brielmaier

Assistant Professor of Photography & Imaging
B.A., M.A., M.Phil., and Ph.D. Columbia University
www.isoldeb.com

Snow Yuxue Fu

Assistant Arts Professor of Photography and Imaging
B.F.A., Southeast Missouri State University; B.A., Sichuan Normal University; B.F.A. and M.F.A., School of the Art Institute of Chicago
snowyuxuefu.com

Mark Jenkinson

Assistant Arts Professor of Photography & Imaging
B.F.A., Cooper Union
www.markjenkinsonphoto.com

Editha Mesina

Assistant Arts Professor of Photography & Imaging
B.A., New York University; M.F.A., Rutgers

Lorie Novak

Professor of Photography & Imaging
Associate Chair
B.A., Stanford; M.F.A., School of the Art Institute of Chicago
www.lorienovak.com

Shelley Rice

Arts Professor
Department of Photography and Imaging and Department of Art History
Associate Faculty, Institute of Fine Arts
B.A., SUNY (Stony Brook); M.A., New York University

Deborah Willis

University Professor; Professor of Photography & Imaging
Chair
Associate Faculty, Social and Cultural Analysis, Africana/CAS
Director, Institute of African American Affairs & Center for Black Visual Culture
Affiliate Faculty, Institute of Fine Arts and Department of Art History
B.F.A., Philadelphia College of Art; M.A., CUNY; M.F.A., Pratt Institute; Ph.D., George Mason University

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 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 are incorporated into assignments and discussed at length. Through a series of exercises, students become 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 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 view slide lectures on contemporary photography as well as photographs from the medium's rich past. The class visits and are required to respond to relevant gallery and museum exhibits. The aim of this course is to immerse students in the issues and ideas that have surfaced in the medium's 200+ year history. The goal of this course is to provide students with an environment wherein they can grow as perceptive image-makers, critical thinkers and engaged human beings.

PHOTOGRAPHY AND IMAGING MULTIMEDIA
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 are conceptual, photo-based courses, incorporating elements of moving image and sound. In this course, students experiment with time-based imaging, photography, video, new media, and online durational performance. Topics for Multimedia change and can be repeated.

PHOTOGRAPHY AND IMAGING MULTIMEDIA: POST-PHOTOGRAPHIC IMAGING
PHTI-UT 3

Prerequisite: Photography and Imaging Analog and Digital. 4 units.

The paradigm of the indexical photographic image has come into a new era – a computer-generated one. Maya 3D software, typically used to create commercial games and animations, will be used to introduce experimental computer imaging as a visual art form. Students will solve a series of formal problems, introduced in increasing levels of complexity, and examine the broad cultural, philosophical, and theoretical implications of CG imaging. Moving from the 2-dimensional to 3-dimensional and ultimately to the four-dimensional or time-based, students will evolve their abilities to utilize aspects of light and dark, form, rhythm, color, proportion, and volume but in terms of a post-photographic discourse.

PHOTOGRAPHY AND IMAGING MULTIMEDIA: TRANSMEDIA STORYTELLING
PHTI-UT 3

Prerequisite: Photography and Imaging Analog and Digital. 4 units.

Contemporary photographers and image makers employ a wide array of artistic approaches for creating and presenting their work, moving from the screen to the social web to the gallery to the printed page, and beyond. An interdisciplinary approach requires artists to embrace a collaborative spirit and develop their projects across platforms, channels, screens, and communities to reach and engage. This class invites students to create a multi-platform project. During the course, students will look at some of the ways image makers are using – and will use—existing and newer platforms to create work and engage audiences. Students will consider and experiment with various methods of presentation and self-expression, including some of the following: stills, gifs, video, web, apps, immersive and augmented experiences, film, interactive storytelling, photo/graphic novels, zines and social media strategies. Through a series of case studies from Matt Black, Doug Aitken, Thenmozhi Soundararajan and Katerina Cizek, to name a few, and through their own practice, students will address current issues and practices in making multi-platform work. Production techniques in video, audio, print and web publishing will assist students in developing skills needed to create a project.

PHOTOGRAPHY AND IMAGING MULTIMEDIA: VIDEO
PHTI-UT 3

Prerequisite: Photography and Imaging Analog and Digital. 4 units.

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 Premiere. 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.

CONTEMPORARY IMAGING PRACTICE
PHTI-UT 1010

4 units. Fall and Spring.

Contemporary Imaging Practice is a foundation course in the 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 are 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.

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 a portfolio review and permission of the department. Fall. 4 units.

In this intensive critique course, students produce their senior thesis project for exhibition in the following 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.

ADDITIONAL STUDIO COURSES

THE PORTRAIT

PHTI-UT 1005

Prerequisite: Photography & Imaging Multimedia or permission of the Department. Fall and Spring.

Photographers have used portraiture to reveal a certain beauty or truth within their subject. This course will explore traditional and non-traditional approaches to making a portrait through slide lectures, museum and gallery visits, and relevant readings. Students will focus on the development of a body of work that mines the idea of the portrait. The class will explore issues in portraiture including beauty, identity, truth, and artifice. In addition, demonstrations and discussions will deal with lighting, camera format, and project presentation. The course will address the use of text, video, and other media to expand upon traditional notions of the portrait. Critiques and discussions will focus on improving technique, editing, and developing one's content. Slide lectures will include photographers from the medium's rich past as well as contemporary photographers working in portraiture. The class seeks to develop in the student a greater understanding of his/her own image making and the potential of the portrait.

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; Little Italy; the disappearance of family-owned businesses; 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 setups using electronic flash as well as lighting for the new generation of hybrid DSLR's (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.

LIGHTING

PHTI-UT 1013

Prerequisite: Photography & Imaging: Analog and Digital or permission of the department. Fall and Spring.

This course is an introduction to photographic lighting, one of the most basic and important aspects of photography. We will examine the studio environment, professional practices, and location lighting situations. A series of lighting demonstrations and assignments thoroughly acquaints the student with the application and control of electronic flash and natural lighting. Students discover the creative advantages of a variety of lighting equipment, camera controls, synchro-daylight and painting with light. Color theory, color temperature, and color correction are taught by utilizing film and digital mediums. Lighting demonstrations incorporated the use of analog cameras and computer-tethered digital cameras. Students may also work in color print form, provided they have a working knowledge of color printing prior to this class. Students may work in any genre, including but not limited to: figure, portrait, still life, fashion. A final creative portfolio is required by the end of the semester. Cameras, lighting equipment, and basic materials are provided. Students are expected to furnish additional film and supplies.

LARGE FORMAT PHOTOGRAPHY

PHTI-UT 1014

Prerequisite: Photography and Imaging III or permission of the department. 4 units. Spring and Summer.

Many artists and photographers turn to 4" x 5" and 8" x 10" large-format cameras for the creative potential that the large negative affords in addition to the incredible sharpness of the resulting prints. This course introduces the student to the special characteristics of large-format work, including camera movements and metering strategies. The exposure and development techniques known as the zone system are also covered. Early in the course, students choose a specific project to concentrate on and apply their growing skills throughout the semester to produce a final body of work that reflects their evolving vision. A good deal of technical material is covered (e.g., meters, filters, developers, film), current exhibits of artist and photographers in New York are discussed, and occasional field trips are arranged. Large-format cameras are available for student use.

PHOTOJOURNALISM

PHTI-UT 1015

Prerequisite: Photography and Imaging II or permission of the department. 4 units. Fall and Spring.

Prerequisite: Photography & Imaging: Digital, Analog, and Multimedia (can be taken concurrently) or permission of the Department.

What is photojournalism? This course will explore the history and evolution of photojournalism through readings, discussions, critiques, and visits from editors and photographers from the New York Times and other periodicals. The first half of the semester, students will be expected to produce weekly assignments under the pressure of deadlines; the second half, students will focus on a longer-term narrative project. Topics will include ethics of representation; working in different communities and cultures; the demands of a one-day feature; how to build a story; how to develop your style in a journalistic context; how to present your story ideas and your assignments to editors; the business of photojournalism.

EMERGING MEDIA STUDIOS

PHTI-UT 1018

Prerequisite: 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. A focus of the course 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.

EMERGING MEDIA STUDIO: DIGITAL BODIES

PHTI-UT 1018

Prerequisite: Multimedia: Post-photographic Imaging or permission by the Department required. 4 Units. Spring.

Digital Bodies is an intermediate 3D imaging studio course that examines and explores the current technological

applications and conceptual implications of the post-photographic digital human simulations. We will regularly study the work that deals with digital bodies by contemporary artists and photographers such as LaTurbo Avedon, Chen Man, Quentin Deronzier, Hyphen-lab, Hayoun Kwon, and Gregory Bennett, and many digital art platforms in various categories, such as artificial human imaging, digital fashion models, and deepfake. We will be discussing the various theories relating to the idea of cyborg and post-human conditions. Students will be learning 3D imaging skills for building, scanning, appropriating, and customizing prefabricated body models from multiple resources, exploring their movements that both imitate and go beyond the limits of reality, expanding conceptual themes. Besides the technical exercises, students are encouraged to create semester-long self-directed research and a final project using the imaging technology they've learned. Artist visits, field trips, and exhibition visits will also be arranged online or according to the public health safety situation. The exhibition of the students' final projects will be arranged at the end of the semester. *The class is suitable for students with basic skills of 3D imaging in Maya.

EMERGING MEDIA STUDIO: FUTURE TENSE

PHTI-UT 1018

Prerequisite: Photography & Imaging Multimedia or permission by the Department required. 4 Units. Fall.

Skyscrapers & factories, atomic bombs & TV; robots, drones, the internet, AI; new imaging technologies and the changes they both represent and precipitate have long fascinated artists. Some celebrate the latest innovations as a means to finally realize human potential. Others despair the alienation of mass production, mediation and consumerism. This course looks at the evolving relationship between humans, machines, environments, and art and how the images relating to them are mediated. With writings by futurists and techno utopians and their critics, we will examine the impact of media and technological change on society, the human body, and especially on the visual culture. We will examine works from artists and creatives from the first Machine Age to now, including Rafael Lozano-Hemmer, Hito Steyerl, Morehshin Allahyari, Nam June Paik, Natalie Jeremijenko, and Tale of Tales.

Class exercises, readings, visits, and projects will be designed to help students to develop critical theoretical foundations and approaches relating to those matters, as well as to build technical skills in digital imaging tools such as basic intro to using post-photographic 3D software including Maya and Poser. Students will create self-driven works that address the course themes in the artistic imaging medium(s) of their choice.

DESIGN PROJECTS

PHTI-UT 1020

Prerequisite: Photography & Imaging Multimedia and InDesign. 4 units.

This is an intense design class for the crossover creature who yearns to design their own exhibit, create a street poster, develop an ad campaign, design titles for a film, invent a visual identity for a musical score, etc. This is a hands-on, process-driven class that will push you to imagine, create, and produce. Students must know InDesign.

INDESIGN

PHTI-UT 1021

Prerequisite: Photography & Imaging: Digital or equivalent. The course runs during the first seven weeks of the Fall semester.

This course is devoted to an understanding of the design and production of a photo book or magazine. While the course will focus on multi-page print design, students will explore InDesign and learn how to use the program to create a publication, deciding on the size and order of image and where the text will go. Students will work also with type. The course will explore how to make type work for you and what typefaces work best depending on the design and art. Image pacing and the flow of text throughout a publication are also discussed. In the third session, layouts are reviewed and InDesign files are revised if needed. The course then turns to production. The goal is to make projects as final as possible and ready for print. The course will discuss the different ways to get documents published and how to do each one. At the beginning of this course, the students walk into the classroom with a loose body of work and leave with their work organized into a printable book format.

TYPOGRAPHY

PHTI-UT 1023

Prerequisite: Photography & Imaging: Digital or equivalent. Knowledge of InDesign suggested. The course will run for the second seven weeks of the Fall semester.

Typography is important in understanding how the use of type can make a huge difference in the work process and design. The function and meaning behind typography are explored through the structure of studio lectures, in-class assignments, discussions, comprehensive projects, and critiques. The course will also cover the history of typography and students will apply it to real-world design assignments. Within these assignments, letterform anatomy, and function, as well as how to choose an appropriate typeface and how to use this typeface effectively through the hierarchy of size and with leading, kerning and paragraph structure.

DIRECTED PROJECTS

PHTI-UT 1030

Prerequisite: Photography and Imaging Multimedia or permission of the department. 4 units. Fall and Spring. This course is repeatable for credit.

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.

DIRECTED PROJECTS: JUNIOR SEMINAR

PHTI-UT 1030

Prerequisite: Junior standing. Photography and Imaging Multimedia. 4 units. Fall.

In this course, each student formulates and pursues a body of work of their own choosing. Discussion and investigation of process, photo-based artists, the archive, new media, contemporary photographic theory and professional practices are key parts of the seminar. The form of final projects will be determined by the nature of the project. Students are encouraged to use any digital and photo-based method or approach that

can best serve their individual ideas and directions. Students will be expected to challenge themselves and each other to delve deeper into their work and all will play an active role in constructing critiques. The primary focus will be on reading, interpreting, and evaluating images. Over the semester, we will also attend exhibitions, lectures, view contemporary and historical exhibits, screen documentary and narrative films; and discuss a variety of images in art and popular culture.

DIRECTED PROJECTS: ARCHIVE-INSPIRED PROJECTS

PHTI-UT 1030

This course explores the artistic possibilities of working on archive-based projects. Archival images have been an important source and inspiration for many contemporary artists' projects, and most projects require archival research in some fashion. Half of the classes are devoted to field trips to visit archives throughout the city, such as The Fales Collection at NYU, The New York Times Photo Archive "The Morgue," The NY Public Library Picture Collection, Visual AIDS, Schomburg Center for Research in Black Culture, The Museum of the City of New York, and private collections. Student interest helps to determine the sites that are visited. Numerous online archives are also explored. Students work on self-designed projects in any media that have an archival component or involve archival research. Students may work with images from archives the class visits or any archives or collections (personal or public) they may have access to. Bi-weekly work progress critiques accompany discussions of contemporary and historical art works along with assigned readings and exhibitions. Modes of working and presentation are also explored. Objectives include testing new concepts, raising questions, deciphering problems, and inventing solutions.

THE BUSINESS OF ART

PHTI-UT 1100

Open to DPI Juniors and Seniors. 2 units.

This class will attempt to demystify the questions and decisions young artists face when choosing a profession in the arts. Central to the course is understanding an artist's creative growth and lifestyle choices are inextricably entwined with his/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 class is largely a survey of the many career choices available to artists. Topics covered will be graduate schools, careers in teaching, editorial, advertising, stock, and corporate photography, art buying and photo editing, photo assisting, galleries, artist's residencies, grants and fundraising sources, portfolio preparation and marketing resumes. The class relies heavily on guests from the publishing, business and art world, giving students the chance to show their work to, and elicit advice from, top industry professionals.

ADVANCED LIGHTING

PHTI-UT 1202

Prerequisite: Lighting or permission of the department. 4 units. Fall.

This course is designed to give students a chance to master the skills they have already touched on in Lighting Theory and Practice through working on a body (or bodies) of work which use light quality to achieve a consistent interpretation of the artist's place and ideas in the world. Light and its behavior is the constant for all physical law and forms the experimental basis for all interpretations of physical reality. Similarly, all artists use the quality of light in depictions of the physical world to create idiosyncratic universes, with an implied set of consistent physical laws. Emphasis will be placed on discovering an idiosyncratic approach to lighting solutions motivated by artistic content. Within these broad guidelines, anything is allowed and encouraged, including fashion photography, documentary projects, music videos and building a professional portfolio. Students may work in any image-making medium of their choice, including video and film. They may elect to work on one project over the course of the semester or a few different projects of their choosing. Contact sheets are required along with final prints for every class.

HISTORICAL PROCESSES

PHTI-UT 1214

Prerequisite: Photography and Imaging Analog or permission of the department. 4 units.

This class is designed to train aspiring photographers/journalists in the unique production techniques and tools of hybrid still/video DSLR cameras such as the Canon 5D Mark II. The course also addresses and familiarizes the student with the emergent landscape for new technologies in digital presentation, journalism and storytelling using

photography, video, sound, and the written word. Students will be thoroughly trained in production tools and techniques with hybrid DSLR cameras and other recording devices, as well as the integration of content using Adobe Lightroom 3, Final Cut, and written text. A lab fee is charged for this course.

ADVANCED DOCUMENTARY STRATEGIES PHTI-UT 1216

Prerequisite: Documentary Strategies, Photojournalism, or permission of the department. Spring. 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.

ADVANCED DIGITAL PRINTING PHTI-UT.1236

Prerequisite: Photography Digital or permission by the Department. 2 units.

This is a seven-week workshop. Advanced inkjet printing and color management workshop. This course will cover fine inkjet printing techniques and color management techniques for both color and black and white printing. Topics will include profiling devices, neutralizing greys in Photoshop, correct use of paper profiles, proofing, building custom profiles, and an understanding of how lighting conditions affect print viewing. This will be a technical class, with a mix of lectures, demos, and printing sessions.

ADVANCED PHOTOSHOP PHTI-UT 1260

Prerequisite: Photography and Imaging Digital. 2 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. The emphasis in this class will be on using Photoshop for image manipulation as well as on 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, the class explores creating and using layer masks and image effects, creating paths and shapes, custom fills and patterns. The class will also 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.

INTERNSHIP PHTI-UT 1300

Prerequisites: Junior standing and permission of the internship coordinator. Students may enroll only after an internship contract has been completed. 1-4 units.

DPI 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.

ANATOMY OF THE BOOK PHTI-UT 1400

Prerequisite: InDesign and Typography recommended. 4 units. Fall.

The workshop nature of the class stresses collaboration and experimentation. Lectures include topics such as making type beautiful, process as place, being a

visual scavenger. In addition to exploring the creative process, workshops in Indesign, type design, photo editing, and pagination will be taught throughout the semester. Students will learn the craft and execute a handmade book. After the design process is completed, students begin the production process: choosing paper, constructing digital files, coordinating with a printer, and working out printing budgets.

REQUIRED CRITICAL STUDIES CORE COURSES FOR MAJORS

CULTURE, HISTORY, IMAGING, AND PHOTOGRAPHY STUDIES PHTI-UT 1003

4 units. Fall.

This required first-year 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. Sophomore Standing. 4 units. Fall. Open only to Photography & Imaging majors.

This class will chronicle the history of the photograph'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 will describe 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) will be 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.

THE AESTHETIC HISTORY OF PHOTOGRAPHY
PHTI-UT 1102

Prerequisites: Culture, History, Imaging, and Photography Studies or equivalent. Sophomore Standing. 4 units. Spring. Open only to Photography & Imaging majors.

The Aesthetic History of Photography is a survey of “art” photography – but it will also be a lesson about “history.” This course is structured chronologically and will provide a historical perspective. The focus is on the development of art photography, which is ONE of many photographic traditions, and examining the evolution of that singular tradition – mainly, but not exclusively, in Europe and North America, over the past 150 years. Readings include a cross-section of photographic criticism and theory. Close readings of a number of individual artists are done in order to ascertain how they felt about their medium, how they defined “art” and how they related to other, more established visual traditions. At the end of this course, students will understand how artists learn from and respond to their peers, and how this interchange has shaped a separate, self-conscious and highly elitist tradition within the history of a democratic medium.

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.

ADVANCED HISTORY SEMINAR: 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 development 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 Hatakeyama. Turning to China, we will examine the work of contemporary figures such as Zhang Huan, Cao Fei, Yang Fudong, Lin Tianmiao, Lu Yang, Wang Qinsong, 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.

ADVANCED HISTORY SEMINAR: THE BLACK BODY AND THE LENS
PHTI-UT 1120

Prerequisites: Junior standing, the Social History of Photography or the Aesthetic History of Photography or permission of the Department. 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, Gordon Parks, Jamel Shabazz, Deborah Bright, Lyle Harris, Cathy Opie, Ajumu, Larry Sultan, Yasumasa Morimura, among others. Photography has a long history of imaging the body, especially naked

women. Students discuss the notion of the “gaze” as more than just a look and the implication of visualized fantasies in this genre in photography. Students also look at and critically discuss thematic exhibitions that have been produced over the last five years concerning these issues, such as Dear Friends, Rose Is a Rose Is a Rose: Gender Performance in Photography, and Picturing the Modern Amazon.

ADVANCED HISTORY SEMINAR: CURATORIAL PRACTICES
PHTI-UT 1120

Prerequisites: Social or Aesthetic History of Photography or permission of the Department. 4 units. Open to DPI Juniors and Seniors. Spring.

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, engaging and analyzing artistic developments. Discussions revolve around the analysis of critical readings and case studies as well as regular visits to current exhibitions. Final projects are comprised of a written exhibition proposal and a curated component. Museum and gallery visits outside class are required. Guest speakers will also visit our class from time to time. Art emphasis will be placed on photography as well as related media and technology where possible.

ADVANCED HISTORY SEMINAR: GLOBAL ISSUES IN CONTEMPORARY PHOTOGRAPHY
PHTI-UT 1120

Prerequisites: Junior standing, the Social History of Photography or the Aesthetic History of Photography or permission of the Department. Course may be repeated. 4 units.

This course will serve as an exploration of the impact of globalization on both visual expression and its consumption in the “postcolonial constellation” defined by Okwui Enwezor. Professor Rice’s early lectures will focus on periods of great social change and the artworks that expressed them. Beginning with the invention of the hot air balloon and huge mass media panoramas at the end of the 18th century, the visual materials that are shown in this course will reflect the influence of World’s Fairs, tourism,

international exhibitions and the traffic of people, imagery and artistic styles that has accelerated over the last century, culminating in the mélange of cultures that Enwezor refers to as the “intense proximity” of contemporary life. Migration, mobility, displacement and interconnectedness, the relationship between the local and the global, between roots and routes, will be central themes in this seminar and be examined, both in theory and artistic practice, during lectures and discussions.

**ADVANCED HISTORY SEMINAR:
IMAGING ENVIRONMENTAL
CHANGE**
PHTI-UT 1120

Prerequisites: Social History of Photography or the Aesthetic History of Photography or permission of the Department. Course may be repeated. 4 units.

Understanding the impact of climate change is one of the most important tasks of the present day. Directly or indirectly, climate change is linked to such alarming phenomena as deforestation, melting polar ice caps, rising sea levels, increasingly turbulent weather patterns, accelerated species extinction, and human climate migration. In this course, we will explore the ways that image-makers in a variety of fields are responding to the current climate crisis, and we will examine their contributions to the ongoing public debate over effective courses of action. A wide range of recent photographic projects, documentary films and videos, artists' multimedia installations, and interactive web-based projects will be presented and discussed. We will also see how the concept of the Anthropocene—the geological age in which human activity becomes a force reshaping the earth's environment—provides a valuable new framework for evaluating visual works of the past and present. During the semester, students will carry out several short writing assignments, and they will make short class presentations on assigned topics. They will also be expected to complete a substantial creative project or research-based project.

**ADVANCED HISTORY
SEMINAR: LATIN AMERICAN
PHOTOGRAPHY**
PHTI-UT 1120

Prerequisites: Social History of Photography or the Aesthetic History of Photography or permission of the Department. Course may be repeated. 4 units.

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 cataloging 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 Palma, Marta María Pérez, and Vik Muniz.

**ADVANCED HISTORY SEMINAR:
SEXUAL POLITICS, ART WORLD
STYLE: FEMINIST ARTIST OF THE
1970S**
PHTI-UT 1120

Prerequisites: Social History of Photography or the Aesthetic History of Photography or permission of the Department. Course may be repeated. 4 units.

This class will be an exploration of the feminist movements of the 1970s, and the art and artists whose energy shaped a new and important dialogue within the larger quest for Civil Rights at that time. Centered on North American artists, the class will nevertheless expand its range to include women working in the networks of sisterhood created by global feminisms. Artists of many media, like Judy Chicago, Adrian Piper, Eleanor Antin, Nancy Spero, Hannah Wilke, Mary Beth Edelson, Carolee Schneeman, Faith Ringgold, Betty Saar, Mierle Laderman Ukeles, Lorraine O'Grady, The Guerilla Girls, Mimi Smith, Martha Wilson, Lynda Benglis, Orlan, Ana Mendieta, Suzanne Lacy, Jacki Apple, Rachel Rosenthal, Agnes Varda, Valie Export, Gina Pane and others, will be

examined as the creators of a new social consciousness enacted through imagery; and writers like Linda Nochlin, Lucy Lippard, Arlene Raven, Mira Schor, Abigail Solomon-Godeau and Esther Ferrer (among others) will weigh in on the ways in which the “personal became political” at this historical moment. As for assignments, students will be expected to write short response and research papers, and also to present seminar reports exploring the works, influences and careers of these Amazons of Art.

**#ID: VISUALIZING IDENTITIES
AND DIFFERENCE ACROSS
MEDIA**
PHTI-UT 1120

Prerequisites: Social or Aesthetic History of Photography or permission of the Department. 4 units. Open to DPI Juniors and Seniors. Fall.

This advanced seminar is about representation. It explores the broad concept of “identity” as it manifests visually across different platforms including photography, film/video, various media, immersive technology, and social media. It investigates both the live and virtual spaces in which varied concepts of “identity” are constructed, enacted, performed, reinforced, appropriated, critiqued, resisted and dismantled. Examining the often overlapping 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. Course topics focus primarily on U.S. contexts and are intended to establish a general foundation but do also consider “the global” as well. The aim is to open up new avenues for critically thinking about, visualizing and engaging with the world and those who live within it.

**TOWARD A CRITICAL
VOCABULARY**
PHTI-UT 1129

Prerequisites: The Social History of Photography or the Aesthetic History of Photography or equivalent. 4 units. Fall.

This class will be an exploration of new writings on photography, the internet, mass, and social media, with an emphasis on understanding contemporary theories of the image, its functions, and limitations. Readings will include essays by Boris Groys, Seth Price, Hito Steryert, David Joselit, Nicolas

Mirzoeff, Ariella Azoulay and others, studied with an eye to their relevance to the image-lives of students in today's media-saturated world. Main sources for readings will vary, from the New Museum's anthology *Mass Effect* (Cornell and Halter, editors), Boris Groys' new collection *In the Flow*, artists' writings on various topics and online publications by collectives like Triple Canopy, e-flux journal and the Raqs Media Collective. The aim will be to gain some form of global understanding of new insights and critical forms now emerging within the contemporary art scene.

**CONTEMPORARY
PHOTOGRAPHY: PHOTO NOW**
PHTI-UT 1130

Prerequisites: The Social History of Photography or the Aesthetic History of Photography or equivalent. 4 units. Spring. Digital technology today allows the combination of still 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 relationship between the still photographic image and the moving image. The class explores an unusually wide range of visual materials: still photographs, photo books, feature films, avant-garde films, documentaries, and artists' films and videos. Class readings introduce a range of critical approaches to the relation between the still and moving image, and

will also highlight key works and visual innovators.

ENCOUNTERS
PHTI-UT 1131

Prerequisites: Photography & Imaging majors: Social or Aesthetic History of Photography. 4 units. Fall.

A performance-based workshop that blends critical study and practice to explore the idea of open-ended performance as a strategy for engagement. Performance emerged as a strategy of resistance against established conventions in art. From the first impulse towards emphatic presence and lived experience in Futurist seratas to Kaprow's happenings, a performance developed in opposition to establishment impulses. For many artists working in performance, the goal was to explore methods to provoke their audience from passive spectatorship to active participation in order to create the possibility of social change. While performance brought art discourse closer to the realm of everyday life, it also established and retained its own one-directional hierarchy between the performer and the audience. Artists began to actively explore their bodies in space and play with experience as an artistic medium, even though audiences remained passively engaged spectators. Philosopher and historian Susan Buck-Morss writes about the distinction between one-way and two-way channels of communication in relation to the feedback between artists and their viewers. In a one-way channel, artists enact a performance for a passive audience. While the platform of action

has moved from the theater stage to public and social spaces, the dynamic of its hierarchy is largely intact. In Encounters, artists begin to dismantle this hierarchy into a two-way feedback loop, activating viewer engagement in performances and activities that trigger their participation in order for the performance to develop. This two-way channel expands audience engagement in a participatory loop that collectively develops the performance.

VISUAL CULTURE COLLOQUIUM
PHTI-UT 1650

Prerequisites: Social or Aesthetic History of Photography or permission of the Department. 4 units. Open to DPI Juniors and Seniors. Fall.

This course focuses on the work, practices, and perspectives of working photographers and photo professionals. Invited guests include photographers and photo specialists from a range of photographic fields including contemporary art, commercial advertising, fashion, editorial, documentary, and photojournalism. An emphasis will also be placed on those working with new media in its various forms. These guests will speak about their own work and process while critically assessing and exploring their position within the broad field of photography today. Several individual exhibition/field visits are also expected.



Interactive Telecommunications Program (ITP)/Interactive Media Arts (IMA)/IMA Low Residency (IMA Low Res)

370 JAY STREET, 4TH FLOOR, BROOKLYN, NY 11201; 212-998-1880;
WEBSITE: [HTTPS://TISCH.NYU.EDU/ITP](https://tisch.nyu.edu/itp)

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 graduate students, but also to an extended network of the technology industry's most daring and prolific practitioners. In 2018 ITP added the IMA undergraduate BFA program, and in 2020, in concert with NYU Shanghai, the IMA Global Low Residency MA program.

ITP/IMA 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; VP of product design & responsible innovation at Facebook; 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 our-

selves, how we communicate with each other, and how we perceive, think, and interact with our world.”—*Red Burns, ITP Founder and Former Chair*

Program Resources

New York City, the richest communications environment in the world, provides the ideal location for the department, which is situated in NYU's state of the art 370 Jay Street interdisciplinary research and production center in Brooklyn. 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 2019 marked the 40th anniversary of the Interactive Telecommunications Program.

Starting in Fall 2018, the department launched a brand new four year Bachelor of Fine Arts undergraduate program

called Interactive Media Arts (IMA) that grew out of the work of the ITP graduate program. In addition, starting in Summer 2020, the department also launched a new global low residency graduate MA program called IMA Low Res. This groundbreaking program culminates in a one year Master of Arts degree that involves three site-specific sessions (Shanghai, Berlin, NYC) across NYU's global network paired with two semesters of collaborative online learning.

ITP/IMA is a state-of-the-art multimedia production center located in New York University's Tisch School of the Arts. Starting in September 2019, the department moved to NYU's MTA (Media, Technology and Art) facility located at 370 Jay Street in Brooklyn, New York. The MTA building is a major new tech hub in Brooklyn and is the culmination of a five-year renovation of the former Metropolitan Transportation Authority (MTA) headquarters into a major center for technology, emerging media, and the creative arts. ITP and IMA occupy the 4th floor and resources include a full production equipment

room, gallery spaces, shared studio spaces, and fabrication studio and shops for designing, prototyping and fabrication of projects.

Students can reserve a wide variety of digital production equipment for creating and showing dynamic content, including a large microstudio for capture and documentation and a separate polycast room for live web streaming or remote transmission. Also featured is a redesigned fabrication area for physical computing with dedicated wood and metal shops. On floor fabrication resources also include three state of the art laser cutters, four mills, four 3D printers and dedicated areas for pc board making and soft circuit design. A new finishing shop is planned for the basement which will house a full bed 4'8" CNC, four axis mill, manual mill and finishing booth for spray painting and powder coating. All classrooms and presentation spaces support projection sharing and live view cameras. The space as a whole is highly reconfigurable and responsive to support cluster work, large audience presentations and open floor-wide gallery shows.

Interactive Media Arts (IMA) B.F.A. Undergraduate Program

ITP has launched an interdisciplinary undergraduate Bachelor of Fine Arts (BFA) degree in Interactive Media Arts (IMA). The inaugural class started 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.

<https://itp.nyu.edu/imal>

Admission—Undergraduate

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 creative materials. Evidence of character and maturity are regarded as essential in potential students who hope to benefit fully from the unique offerings of the University and its urban environment. Participation in meaningful school and community

activities is also an important factor. A student applying to the Tisch School of the Arts must submit an application to New York University and indicate the particular department that he or she wishes to enter and may only apply to one program. Prospective students

wanting more information about undergraduate admission should refer to the undergraduate admissions Website at www.admissions.nyu.edu. Prospective students wanting more information about the creative materials should visit the department's Website at <https://itp.nyu.edu/ima/>

The undergraduate program in IMA 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 are strongly encouraged to submit creative materials. Applicants can submit anything that shows the skills, creativity, curiosity, or generosity that you could bring to the emerging interactive forms we are inventing at IMA. We know that creativity does not just happen in art class so we want to read things you wrote, see any of your work, your musings, your tinkering and experiments in any discipline. This can be artwork, it can be programming, DIY projects, songs you wrote, projects you were involved in, it can be anything you made. Finally, applicants can include

a short statement about why you are interested in studying interactive media and thinking about its implications for society. Personal recommendations from teachers, academic administrators, and professional artists will be well regarded. Please check the website for the various deadlines, including early admissions and regular admissions deadlines, as well as deadlines for internal and external transfers.

The contact email is ima.info@nyu.edu.

Transfer Credit and Minimum Residency

Credit is granted for academic work completed at another institution in accordance with University regulations as stated on page 277. 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 electives with a maximum total of 32 units awarded from AP exams. Transfer students should be aware that the

maximum number of transfer credits allowed at IMA is 64. Transfer students should expect to spend a minimum of four academic semesters of study in IMA before they qualify for graduation.

Undergraduate Degree Requirements

The undergraduate program at IMA offers the degree of Bachelor of Fine Arts. Candidates for the bachelor's degree must fulfill the following requirements: 1. A minimum of 60 units in IMA major classes including foundation classes, capstone and electives in each of the five areas: programming & data, physical computing & experimental interfaces, media & entertainment, art & design and studies. 2. A minimum of 48 units in liberal arts & sciences general education core and elective classes. 3. A minimum of 20 units in unrestricted electives. Total: 128 units

DISTRIBUTION REQUIREMENT

Area I: The Major

A minimum of 60 units, including:

- *Major Requirements (12 units)*
 - Creative Computing
 - Communications Lab
 - Capstone Studio
- *IMA Major Electives (48 units)*
 - Elective distribution - students must take a minimum of two courses in each category. Some sample courses are included under each category:
 - Programming & Data
 - Reading and Writing
 - Electronic Text
 - The Code of Music
 - Networked Media
 - Front End Web

— Creative Approaches to Emerging Media
 Physical Computing & Experimental Interfaces
 —Designing Interfaces for Live Performance
 —Introduction to Assistive Technology
 —Introduction to Fabrication
 Media & Entertainment
 —Fairy Tales for the 21st Century
 —Immersive Experiences
 Art & Design
 —Design for Change
 —Art Strategies
 —Readymades
 —User Experience
 Studies
 —Big Ideas in the History and Future of Technology
 —Writing Out Loud
 Total Area I: 60 units

Area II: Liberal Arts General Education

A minimum of 48 units, including the following:
Expository Writing (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 Quantitative Reasoning (4 units)
 One course in Physical Science or Life Science (4 units)
 One course in Expressive Culture (4 units)
 One course in Societies & the Social Sciences (4 units)
 Four additional courses in the liberal arts (16 credits)
 Total Area II: 48 units

Area III: Unrestricted Electives

A minimum of 20 units of additional course work from any division of NYU (excluding the School of Professional Studies)
 Total Area III: 20 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 IMA and successfully completes the requirements for a major in a separate department at NYU. Courses in the NYU College of Arts & Science fit particularly well since the classes will fulfill the liberal arts general education requirements while also fulfilling the requirements of a second major through CAS. 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 will be challenging and requires that you apply to the desired department after your first year, or possibly your second year, and requires approval of the IMA academic advisor.

You must be accepted, just as you were to IMA, based on a new application.

TISCH MINOR

IMA has designed a minor for current Tisch students who are interested in pursuing studies focused on the

proposition that computation—the ability to code, learn new software, manipulate data and create physical and digital interactions—is an essential creative capability. This minor is open to Tisch students only.

Undergraduate Courses

IMA MAJOR REQUIRED COURSES

CREATIVE COMPUTING IMNY-UT 101

4 units

In this course students will be asked to think beyond the conventional forms of human computer interaction (i.e. the keyboard and mouse) to develop interfaces that consider the entire body, the body's capacity for gesture, as well as the relationship between the body and its environment. Students will learn the fundamentals of electronics and programming as they build projects using the Arduino microcontroller platform. Arduino is a small computer based on open source hardware and software. When used in conjunction with various sensors and actuators, Arduino is capable of gathering information about and acting upon the physical world. In addition to these physical computing techniques, students will also learn to harness the methods of traditional computation. The fundamentals of programming: variables, conditionals, iteration, functions and objects, will be explored through the use of the Processing programming language. Students will gain a deeper appreciation of the expressive possibilities of computation as they learn to author their own software, and not simply use that which has been provided to them. Additional topics will include digital modeling and fabrication using 3D printers and laser cutters, the manipulation, presentation, and exchange of data, algorithmic drawing and animation techniques, as well as control of images, video, and audio. Structured weekly exercises are aimed at building specific skills, however students are free to pursue their own diverse interests in their midterm and final projects.

COMMUNICATIONS LAB IMNY-UT 102

4 units

In this foundation course, designed to provide students with a framework to effectively communicate through digital means, students will explore

the possibilities of digital media by successively producing projects that make use of digital images, audio, video, and the Web. Students learn in a laboratory context of hands-on experimentation, and principles of interpersonal communications, media theory, and human factors will be introduced in readings and investigated through discussion. Imaging, sound, and video will be examined, in the context of fundamental web languages, such as HTML, CSS and JavaScript to establish a diverse digital toolkit. Both traditional and experimental outputs, including online and interactive media platforms, will be explored. Weekly assignments, group and independent projects, as well as project reports will be assigned in each of the core areas of study.

CAPSTONE STUDIO IMNY-UT 400

4 units

Required for and Limited to Graduating Seniors

The Capstone course asks students to produce an interactive project (with documentation), a research paper, and a personal portfolio. The interactive project will illustrate students' unique interests as well as evidence of competency within the field of interactive media production. Students are encouraged to develop their project around a theme previously explored in their work. Projects will be presented and critiqued repeatedly throughout the capstone process to peers, faculty, and industry professionals. A final presentation of the interactive project will be delivered late in the semester. The research paper (4000-5000 words) will focus on at least one aspect of the interactive project: e.g. culture, theory, philosophy, or history, the project context, and/or production methods. For example, students may write about their project's reception by a set of specific users, or by users who are part of a larger culture, society, or market. It is important that students think beyond the project itself and situate it in a broader context accessible through research. The research paper will include an annotated bibliography of the books and other resources they

used for their research. Students will also be guided in the production of an online portfolio to showcase their work and accomplishments to the outside world. Graduates will be evaluated by their portfolio when applying for jobs, graduate school, artist residencies, grants, and the like. Portfolios will be tailored to the demands of each student's future goals and target audience.

IMA MAJOR ELECTIVES

READING AND WRITING ELECTRONIC TEXT IMNY-UT 221

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/text analysis topics covered include: the history of computer-generated writing in arts and literature; plain text transcription and character encodings; ethics and authorship in the context of computer-mediated language; poetic structure and sound symbolism; performance and publishing. Programming topics covered include: data structures (lists, sets, dictionaries); strategies for making code reusable (functions and modules); natural language processing; grammar-based text generation; predictive models of text (Markov chains and recurrent neural networks); and working with structured data and text corpora.

THE CODE OF MUSIC IMNY-UT 222

4 units

This course explores the elements of music through the lenses of computation and interactive design. Each of the five course units focuses on one element of music (rhythm, melody, timbre, harmony, and structure), approaching

it from the perspective of music theory, computation, and design. For each element, students listen to examples from different periods and styles, represent and manipulate the element in code, and create an interactive study around it. As students work toward their final projects, the class takes a more self-directed approach. Final projects can take the form of digital applications, spatial installations, or physical devices.

In-class coding and assignments will be done in P5.js, but students will be free to use other languages and frameworks for their final projects.

NETWORKED MEDIA IMNY-UT 223

4 units

The network is 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 will be 50% project driven technical work and 50% theory and discussion. The technical work will utilize 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, HTML, CSS, templating, and databases. The theory portion of the course will include reading and discussion of past and current media theory texts that relate to the networks of today; included in this will be works by Marshall McLuhan, Wendy Chun, Lev Manovich, Philip Agre, Tiziana Terranova, and more.

In short, this course will be 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.

DESIGNING INTERFACES FOR LIVE PERFORMANCE IMNY-UT 243

4 units

This course is designed to provide students with hands-on experience working with sensors and other electronics to design interfaces for a

live multimedia performance. Students will explore the expressive properties of sensors to control a variety of outputs such as light, sound, projection, and/or other media. The forms and uses of physical computing, computational media, and its application are explored weekly in both a hands on laboratory context, as well as weekly discussions of readings and existing performances.

INTRODUCTION TO FABRICATION IMNY-UT 242

2 units

An introductory course designed to familiarize students with all the IMA prototyping 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.

FAIRY TALES FOR THE 21ST CENTURY IMNY-UT 283

4 units

Fairy tales, myths, and stories of magic have always served as a way for both children and adults to make sense of the unpredictabilities of the world around them. How do these stories serve us today? How do new technologies allow us to reinterpret them so that they have new meaning for our times? Through readings, weekly exercises, and a final project, students in this course will explore the historic role and structure of fairy tales as well as the potential contemporary frameworks that allow us to entertain the impossible. Students will work with stories of their choosing however we will examine their implementation through traditional material and book art techniques, as well as projection mapping, 3D and VR (using Unreal Engine.)

IMMERSIVE EXPERIENCES IMNY-UT 282

4 units

This course is designed to provide students with hands-on experience working with interactive and emerging applications for creating immersive experiences, with a focus on designing for virtual reality headsets. The class will also touch on related technologies, methods, and fields including experience

design, virtual painting, augmented reality, interactive installation, and 360 video/audio. The course materials will also include readings and discussions on prior art/relevant critical texts.

BIG IDEAS IN THE HISTORY AND FUTURE OF TECHNOLOGY IMNY-UT 203

4 units

"Big Ideas in the History and Future of Technology" is designed to provide students with a critical perspective on current issues in technology in the context of the history, controversies, consequences, and ethical questions in emerging media. This first course in the series includes: in the first half—some seminal early works that imagine a future in which technology enhances/ augments human intelligence and capabilities and how that might affect society; in the second half—2 classic works of fiction and some podcasts/ audio lectures that address questions relating to "What is Human."

WRITING OUT LOUD IMNY-UT 202

4 units

Writing Out Loud trains you to write more clearly, by asking you to write for public consumption—Reddit, Quora, AllRecipes, GitHub, Ravelry, and so on. You will concentrate on the parts of these sites that reward plain, concise expression; writing in those environments, you will gain a sense of context and genre appropriate for different audiences.

The subject of the class is factual or descriptive writing, in standard English. While there are many other kinds of writing—fiction or poetry; sentence fragments or dialect—this class is only concerned with sentences and paragraphs that explain things in ordinary language. In this class, your writing does not have to be impressive or stylish. It does have to be clear.

The course emphasizes revision, principally working with short answers, posts, and essays. The final project will be a short, conversation starting essay on a topic and in a forum of the student's choosing.

INTRODUCTION TO 3D PRINTING IMNY-UT 244

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.)

PERFORMATIVE AVATARS

IMNY-UT 284

2 units

Whether it's through photo realistic scans found in current-gen video games or the cartoonish and low-fi aesthetic of Bitmoji there is no limit to ways in which the body and the self are represented in digital spaces.

This 2 credit class will look at how avatars have been historically used in the realm of art, commerce, and entertainment and utilize existing avatar creation tools to develop projects that examine identity, body politics, and contemporary performance. In class we will cover the basics of Unreal Engine, photogrammetry, 3D scanning, and model rigging although students will be encouraged to use existing skill sets and creative thinking to complete some of the smaller week-by-week assignments. The class will culminate with a short performance, small installation or single/multi-channel video piece using one or more of the techniques covered in class. This can be a solo project or a group project.

COLLECTIVE PLAY

IMNY-UT 225

4 units

Rules of play shape competitive games from checkers to football. But how do the rules of interaction shape non-competitive play? In this course, we will explore, code and test design strategies for playful group interactions while at the same time interrogating both what it means to play and how individual identities and group behaviors.

DESIGN FUNDAMENTALS

IMNY-UT 261

4 units

This class aims to provide students with the critical thinking and practical skills to explore and communicate ideas visually. This foundational course is a combination of lecture and studio format that will introduce the fundamental principles of design including typography, color, composition, branding and product design, and offer hands-on

application of those principles through both in-class exercises and weekly assignments. The course will serve as a solid foundation of skills relevant to pursuing a degree in Interactive Media Arts and expose students to the myriad of opportunities a grounding in design principles opens up for them.

INTERNET FAMOUS

IMNY-UT 201

4 units

How does someone become famous on the internet? What does it take to capture our digital attention? While movie stars, rock gods, and other mainstream A-listers struggle to find their place in a sea of emerging technologies and platforms, a new swarm of micro celebrities and influencers has coasted into the cultural space they once filled. Riding a wave of viral content and memes, the newly-famous rule an internet where anyone can have adoring fans... for a price. They are nimble, niche, obnoxious, empowering, and sometimes disturbing.

This class explores what happens when fame is freed from the traditional intermediaries of print, television, and radio, when social media provides everyone with the tools to be their own marketing studio and PR department. It examines the transformation of celebrity, from a 19th century sales gimmick to the formidable cultural, social, and technological force it is today. Students will study a wide array of fame-related topics, from the privacy effects of trolling to the class implications of selfies. And we will engage in practices and exercises that produce real-world instances of celebrity in case we, too, wish to join the ranks of the internet famous.

INTRODUCTION TO MACHINE LEARNING FOR THE ARTS

IMNY-UT 224

4 units

An introductory course designed to provide students with hands-on experience developing creative coding projects with machine learning. The history, theory, and application of machine learning algorithms and related datasets are explored in a laboratory context of experimentation and discussion. Examples and exercises will be demonstrated in JavaScript using the p5.js, ml5.js, and TensorFlow.js libraries. In addition, students will learn to work with open source pre-trained models in the cloud using Runway. Principles of data collection and ethics are introduced.

Weekly assignments, team and independent projects, and project reports are required.

RESEARCH METHODS IN ART AND DESIGN

IMNY-UT 204

This course is intended for students planning to conduct qualitative research in a variety of different operational settings. Its topics include- case studies, data, documentary evidence, participant observation, surveys, and supportive technologies. The primary goal of this course is to assist students in preparing their thesis proposals/projects.

CREATIVE APPROACHES TO EMERGING MEDIA

IMNY-UT 205

4 units

We live in a world where we have more data, computational power, and access to digital connectivity than ever before. But how do we make sense of the promise inherent in this reality while holding space for the challenges that it presents for different groups and communities? How do we situate the technologies that we have come to take for granted? And more importantly, how do we leverage an artist's perspective to creating active responses that interrogate and hint at the potential for different futures?

This course examines emergent technological fields, spanning topics like data collection/representation, digital archives, artificial intelligence, social algorithms, and automation and asks how the technologies inherent to each can be leveraged for artistic response, creation, and critique.

While this course is primarily conceptual and art theory-based, the content covered will be technical in nature and students will be tasked with making three creative responses to the content in the tradition of the new media, digital, and conceptual art worlds.

INTRODUCTION TO ASSISTIVE TECHNOLOGY

IMNY-UT 241

2 units

Assistive technology is a term that includes a wide variety of technologies for people with disabilities. This two-point survey course is designed to provide students with an overview of the field of assistive technology. Field trips, readings, and guest speakers will provide students with an understanding of current research and development as

well as processes used in determining appropriate technologies. Weekly assignments and a final research project. This course meets once per week.

FRONT END WEB

IMNY-UT 220

4 units

This course will provide a foundation for understanding modern web development with a focus on front end technologies and accessing public data. The forms and uses of these technologies are explored in a laboratory context of experimentation and discussion.

Students will create two well-designed single-page web applications,

including one that leverages public APIs and digital services from a wide range of existing web products. The goal of the course is for students to learn how to think holistically about an application, both by designing a clear user experience and understanding the algorithmic steps required to build it.

USER EXPERIENCE

IMNY-UT 262

4 units

This course aims to provide students with the critical thinking and practical skills for creating effective and compelling interfaces. We will dissect what a compelling user experience is

and discuss and apply design methods for creating one. Throughout this 14-week course we will examine a wide range of examples of interfaces with a focus on understanding the attributes of a successful interface and applying proven research, mapping and testing techniques.

The class format will include lectures, case studies, student presentations, discussions of readings and in-class design exercises. The format is very hands-on with assignments that focus on problems that are typical of those a UX designer will encounter in the professional world.

*Interactive
Telecommunications
Program (ITP)
M.P.S.
Graduate
Program*

ITP graduate admissions is open to students from diverse academic and professional backgrounds. Acceptance into the program is competitive; enrollment is limited to full-time applicants who show exceptional promise

and are interested in collaboration and experimentation. Admission for graduate degree candidates is for the Fall semester only. Prospective students can access the online application.

*Admission—
Graduate*

ITP graduate admissions is open to students from diverse academic and professional backgrounds. Acceptance into the program is competitive; enrollment is limited to full-time applicants who show exceptional promise and are interested in collaboration and experimentation.

Admission for graduate 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 graduate 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 or IELTS English language proficiency exams. The deadline for all applications is December 1. Admissions and departmental questions may also be addressed to the ITP admissions coordinator by way of email: itp.admissions@nyu.edu.

*Program
Requirements*

The ITP graduate program 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.

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:

ITPG-GT 2000 Applications of Interactive Technologies
ITPG-GT 2004 Comm Lab: Hypercinema
ITPG-GT 2005 Comm Lab: Visual Language
ITPG-GT 2233 Introduction to Computational Media
ITPG-GT 2301 Introduction to Physical Computing

ELECTIVE STUDIES— TIER TWO

Unit Requirement: 40

The purpose of elective studies is to enable a student to study in depth in areas that are related to the concerns of the program. Electives consist of non-foundation courses available in the program, graduate courses available elsewhere within the Tisch School of the Arts, or graduate courses in other schools within the University. (Students may take a maximum of 8 units outside the department. These must be 1000- or 2000-level courses to count for graduate

credit. It is the responsibility of the student to confirm that they 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.

Transfer of Credits

For the ITP graduate program, 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.

ITP Course Descriptions

TIER 1—FOUNDATION COURSES

APPLICATIONS

ITPG-GT 2000

4.0 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: HYPERCINEMA

ITPG-GT 2004

4.0 units

Storytelling is a powerful method of communicating messages and engaging an audience. Whether you are building an expressive narrative world, documenting existing work, or pitching a new project, a carefully crafted story is a powerful way to connect with others. How do new technologies change the way we tell stories? Communications Lab: Hypercinema will examine new forms of communication and storytelling through an investigation of time-based media. This course will cover principles of interpersonal communication, media theory and collaborative storytelling through a series of weekly assignments and labs. Over the course of the semester students will become comfortable with the basics of time-based media, and examine the contexts in which this media exists in society, both historically and in current practice. Topics include: sound art, animation, immersion and interactivity, and real time 3d game engine environments.

COMM LAB: VISUAL LANGUAGE

ITPG-GT 2005

2.0 units

The goal of this course is to provide students who are new to the principles of visual design with the practical knowledge, critical skills and confidence

to effectively express their ideas in a visually pleasing and effective way. Over the course of 7-weeks an overview of the many tools and techniques available to convey an idea, communicate a message and influence an experience will be presented, discussed and applied. Topics covered in the course include: typography, color, composition, branding, logo and information design. This class is intended for students who do not have formal graphic design or visual arts training but recognize the powerful impact of visual decisions in their work.

COURSE OUTLINE

Class 1—Principles of Visual Communication

Class 2—Signage and Information Systems

Class 3—Typography/Composition

Class 4—Logo and Brand Design

Class 5—Color Theory

Class 6—Information Design

Each meeting a new topic will be presented. The format will be a class discussion with a focus on examples of the theme for the week. Each topic will have a related assignment that will done by each student individually and presented and critiqued in the following class. For students, new to or with limited skills in Photoshop or Adobe Illustrator there will be a series of informal weekly workshops led by residents to teach the basics and answer questions on use of the software. 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

*4.0 units **Full Term***

**INTRODUCTION TO
COMPUTATIONAL MEDIA:**
MEDIA
ITPG-GT 2233

*(2.0 units) **Second Half Only***

The 17th century philosopher Spinoza described “wonder” as a state of suspension in the mind, a paralysis resulting from a confrontation with something wholly new, disconnected from past experience such that judgements of whether it is good or bad are not possible. At this moment in time, we are caught in such a state of suspension with digital technologies. Creating computer applications instead of simply using them will provide you with a deeper understanding for the essential possibilities, limitations and unknowns of computation.

The first half of Introduction to Computational Media focuses on the fundamentals of programming the computer (variables, conditionals, iteration, functions, and objects) and includes a basic introduction to HTML5/ DOM. The JavaScript-based ‘p5.js’ programming framework is the primary vehicle for the class. All sections assume no programming experience at all.

The second half focuses on applying fundamental programming concepts to generate and manipulate various media including imagery, sound and text and data. This course assumes a working knowledge of JavaScript and the ‘p5.js’ programming framework. Students who already have experience with programming in JavaScript and p5.js may join the course in the second half. Prerequisite: ICM: Code or equivalent programming experience.

**INTRODUCTION TO PHYSICAL
COMPUTING**
ITPG-GT 2301

4.0 units

This course 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 your 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 2—ELECTIVE COURSES

**TOPICS IN DIGITAL MEDIA:
DEVELOPING ASSISTIVE
TECHNOLOGY**
DM-GY 9103—A

3.0 units

This multidisciplinary course allows students from a variety of backgrounds to work together to learn about and develop assistive technology. Partnering with outside organizations, students will 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.

This course provides an overview of some of the assistive technologies currently used by people with disabilities to participate in life’s activities, including those used for computer access, mobility, and activities of daily living (ADLs). Working in small groups, you will work with a mentor with a disability to solve a problem by creating a tech solution making the problem easier to deal with. We have a number of ongoing projects such as developing interactive activities to improve balance of preschoolers with hearing impairments and cochlear implants, or working with a deaf woman in Argentina to develop a tool that can allow her to participate in group discussions. Other projects may include working with people with physical and sensory disabilities. This course provides you your own evidence of the benefit of using client centered design with input from multiple professionals.

**TOPICS IN DIGITAL MEDIA:
MOTION CAPTURE**
DM-GY 9103—B

3.0 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.

BIG SCREENS
GAMES-GT 236

4.0 units

This class is dedicated to experimenting with interactivity on large-scale screens. Students will work to develop one project over the course of the semester, culminating with a showing at InterActive Corps’ 120 X 11-foot video wall at their corporate headquarters on 18th St. and the West Side Highway. A mock-up of the system is available for testing. Class time is divided between independent project development, critique, technical demonstrations, and field trips to IAC.

DRAWING IT TOGETHER
ITPG-GT 2538

1.0 unit

Drawing is one of the most ancient forms of communication – it has the power to engage users like no other technology. Drawing can connect people beyond language or culture, helping humans express emotions and abstract ideas where words fail. But often times people are too self-conscious to even pick up the pen, let alone draw something someone else will see. How can new interactive interfaces give people the confidence to draw without inhibition, and inspire previously impossible collaborations and creations?

In this weekend workshop, we’ll examine the game design behind analog drawing games and how to translate them into digital experiences.

**KNITTING: BEYOND THE SCARF
(EVEN IF IT KINDA LOOKS LIKE
A SCARF)**

ITPG-GT 2029

1.0 unit

Knitting, a relatively modern (only eleven to twelve hundred years old) technique for making stretchy fabrics, got its beginnings in the Middle East, and spread via trade routes into Europe, and then on into the rest of the world. Knitted items were initially a rare luxury, and then sailors and peasants learned to knit and make things for themselves, and the art took a turn into the realm of a common handicraft. Later,

in the 1500s, machines were created that could knit, but it was still cheaper for people to make their own clothes. With the introduction of synthetic fibers, along widespread colonizations and the globalization of the garment industries, manufactured knitted clothing became so inexpensive as to be disposable. Today, hand-knit (and even hand-drawn knitting machine made) items straddle the line between handicrafts and luxury items (and the process sometimes becomes a performative art). With the use of new/non-traditional materials, knitted objects are also being used in healthcare and industry.

MAKING MEDIA MAKING DEVICES

ITPG-GT 2998

1.0 unit

Small, affordable single board computers enable you to blend the principles of Physical Computing with media playback and capture. This course uses the Raspberry Pi computer as a platform for creating portable devices that have the capability to display graphics, play video, play audio, take photographs, and capture video. As a foundation for the course, students will learn the basic workflow of using the Raspberry Pi computer for physical projects. This foundation includes gaining an understanding of the Linux software, Python, and digital input and output. Students will work independently or collaboratively to build on this foundation to create their own media playback and capture devices.

MASQUERADE

ITPG-GT 2044

1.0 unit

Masks have been used around the world since antiquity for ceremonial and practical purposes, as devices for protection, disguise, entertainment and bodily transformation, made to be worn or displayed.

Sociologist Erving Goffman wrote about the everyday life as a masked theatrical performance. The performative aspect of our lives today is ever so present in our use of social media, where we present a curated version ourselves for the immediate visual consumption of others. In our “Selfies”, we can assume a multitude of identities and characters.

Recent tools and platforms have evolved social media portraiture to an art form and have created new opportunities for artists to create and distribute interactive augmentations, forming new relationships between artists and viewers.

This class explores the developing language of social media portraiture enhanced by Augmented Reality.

Students will:

- study masks in art history, leading up to today
- ideate, design and develop interactive masks, starting from physical objects and moving towards real-time distributed digital masks (AKA effects/lenses/filters)
- learn to use the Spark AR Studio software and other tools

TEXTILE INTERFACES

ITPG-GT.2030

1 unit

Want to make an interface that can be squished, stretched, stroked, or smooshed? This course will introduce the use of electronic textiles as sensors. Focus will be placed on physical interaction design—working with the affordances of these materials to create interfaces designed to invite or demand diverse types of physical interaction. This course does not require knowledge or love of sewing—a variety of construction methods will be introduced. It will rely on a physical computing approach, with Arduino being used to read sensor values. Working with a breadth of conductive and resistive materials, students will learn to design and create bespoke alternative interfaces that can live in our clothing, furniture, and built environments.

DATA: DIG

ITPG-GT.2073

1 unit

In this class students learn how to use data. If you can learn to live with uncertainty, you can make something beautiful and true. Students will learn about data as another form of evidence. We will collect our own datasets to learn about challenges and opportunities. We will explore sources of uncertainty, and how imagination and empathy can help uncover ways that data can lead to insight or alternatively, lead one astray. We cover basic stats principles to show how even properly collected data may lead you astray; we cover design principles, we introduce technical tools for visualizing data. Students collect their own data set, share reactions to assigned readings, and find their own examples of data usage that are positive or misguided.

ART TOY DESIGN

ITPG-GT 2196

1.0 unit

Is it a plaything? Sculpture? Nostalgia? A Product? Art toys exist at the center of a unique Venn diagram. Each student in this class will develop an original limited-edition art toy. We will cover toy fabrication, character design, material selection, packaging design, and art toy culture. The class will be fabrication heavy, there will be weekly assignments, and a final project.

50 DAYS OF MAKING

ITPG-GT.2337

1 unit

50 Days of Making is a 1.0 unit online course that offers students the opportunity to pursue a creative passion and develop or refine a skill over a 50-day period. Students choose a topic of interest and produce an expression of that topic every day for 50 days. For examples of past projects from the 100-days version of the class see here: <https://itp.nyu.edu/classes/100days/>. This course will meet four times on a bi-weekly basis over the course of the 1st 7-weeks of the term (every other week). Class time is spent discussing student progress and reflecting on students’ creative journey.

THE COVID-19 IMPACT PROJECT: EXTRACTING STORIES FROM DATA

ITPG-GT.2338

1 unit

This course will use the open source COVID-19 Impact Dashboard (<https://epvisual.com/COVID-19-Impact/Dashboard/a0/>) as a base to explore ways to humanize the unfolding data on the pandemic. We will learn how data flows from public github repositories and what tools are needed to visualize the data. We will review other COVID-19 dashboards to analyze what questions they are trying to answer and to compare and contrast them with our COVID-19 Impact Dashboard. Using data visualization as a scaffold we will explore ways to support community-driven mourning and memorialization. Students can choose to participate as javascript coders, p5js explorers, UI/UX designers, citizen journalists, or data science explorers.

MOTION DESIGN FOR USER FEEDBACK

ITPG-GT 2059

1.0 unit

Microinteractions are everywhere, you interact with them on a regular basis.

Animated emojis, heart buttons that burst with love when you tap them or password fields that shake when you type in the wrong password - these are the tiny animations that produce delightful moments while providing users with valuable feedback. They can intuitively guide your users without having to explicitly write a set of descriptive rules. They are the soul and character of your interface, and if crafted well they can turn every interaction to a joyful moment while improving the user experience.

Using Adobe After Effects and Lottie as our primary tool, we'll learn how to design, animate and export playful SVG animations as interactive components. We'll examine the basic principles of UI motion, cover how to create loopable animated states with fluid transitions between them.

INTRO TO DESIGN FOR DIVERSITY

ITPG-GT 2062

1.0 unit

As demographics in consumer markets and the global labor forces shift rapidly, diverse, equitable and inclusive (DEI) designers are necessary in all facets of business, from product and service design, to organizational and business design. In this multimedia and interactive Intro to Design for Diversity (D4D), students will be provided with critical thinking skills to begin viewing diversity, equity and inclusion as design processes necessary for the future wellbeing of humans. D4D is a design framework that marries design thinking with diversity, equity and inclusion best practices and frameworks to illuminate cultural and racial biases. D4D is not only a means to harm reduction, but also a way-finding tool for better business. Students will be provided with historical context and case studies of racially biased practices that are now prevalent in biased algorithms in tech, as well as the lineage of culturally biased media narratives and how that plays a central part in today's design practices, as well as their negative impacts. Students will be provided with a shared language and the outline of the D4D framework's 5 Key Areas to enable them to design away from dominant culture, and instead, design for all people.

PRODUCT DESIGN: DESIGNING FOR PEOPLE

ITPG-GT 2479

2.0 units

In this course, students will learn the process of developing products that address user needs. Students will go through the process of identifying a user need, developing a product prototype, evaluating the product with the target user, and outlining the next development steps. Topics will include such elements as need finding, archetype development, user journey maps, ideation, prototyping, user evaluation and validation.

RECURRING CONCEPTS IN ART

ITPG-GT 2586

2.0 units

What is the relationship between new media art and the art that preceded it? Has the revolutionary impact of digital media produced entirely independent spaces of art making and creativity? Thinking around such questions tends toward historical dialectic, or the idea that the present is always in dialogue with the past. There is a long history of ties between the making of art and technological advancement. Taking this history as its foundation, this course will explore how digital technologies have produced new arenas for artistic expression and interpretation, while focusing on how 20th-century artists working before the digital boom utilized other media, techniques and approaches to effect comparable formal, conceptual and experiential dynamics. The course has been designed to enhance perception and understanding of art through a variety of channels - from sustained, close looking to exploratory conversations to more rigorous thinking and discussions informed by readings, projects (including making projects) and written assignments.

DESIGN RESEARCH

ITPG-GT 2997

2.0 units

This course will focus on different design research and innovation workshop methodologies including Design Thinking, LEGO Serious Play, Service Design and Systems Design. The format will be a combination of seminar, presentation and practical application with students leading workshops both in and out of class. Students will learn how to create deliverables such as roadmaps, journey maps and service blueprints along the way. The workshop

methodologies and exercises we will cover include: Futurecasting and scenario planning, Life Design, Google Ventures Design Sprints and Gamestorming. The course will ask students to consider practical applications in a variety of contexts from personal to group to community to country to global and beyond. Students will be required to apply one or more of these workshop methodologies to an issue they've identified in one area of their daily life.

DESIGNING CLUB CULTURE

ITPG-GT.2047

2 units

In the 1960's and 70's, club culture was a social phenomenon that introduced new forms of technologies, experiences and designs. In this course, students will study a variety of different cultures (from social, to visual to sound) from pre-1600s to present day. These learnings will realize historical patterns and psychologies displayed throughout the decades. These social investigations are generally practiced through a United States lens, but students will also be invited to explore how similarly communities were developed around the world due to a variety of parallel conditions. Relationships between counterculture movements and visual and sonic creations will be examined. Students will then experiment with audio-visuality and study how light, sound and color and other senses are used to design an experience within different spaces, particularly spaces for entertainment. This course will culminate with students co-creating a series of temporary audio-visual clubs for public entertainment. Technologies introduced in this course include Cinema4D, Ableton, Max/MSP, and TouchOSC.

FAKING THE NEWS

ITPG-GT.2151

2 units

Lies. Hoaxes. Conspiracies. Rumors. Propaganda. Fake news is an age-old phenomenon—but the internet is making targeted misinformation cheap and scalable. That is affecting politics, public opinion, and the everyday experience of the internet. In this 6-week class, we will explore the cutting edge of “fake news” by engaging in ethical research and fabrication. Participants will manufacture and observe a controlled “fake news” event. We will experiment with command-line tools for

doctoring video, neural nets and deep fakes to fabricate reality, Twitter bots, behavioral psychology, and the dark underbelly of the ad economy.

**IMMERSIVE LISTENING:
DESIGNING SOUND FOR VR**
ITPG-GT 2022

2.0 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, we will explore the emerging field of 3D sound design and for both 360 video and game engine-built VR using a digital audio workstation, game engines, and 3D audio plugins.

INTRO TO FABRICATION
ITPG-GT 2637

2.0 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.

**LISTENING MACHINES (DIGITAL
SYNESTHESIA: SEEING SOUND)**
ITPG-GT.2043

2 units

Digital Synesthesia: Seeing Sound. Synesthesia occurs when a person perceives one sensory input across multiple of their senses. For example, a certain sound might be accompanied by a distinct visual response. This phenomena has been a fascination of artists and researchers for more than a century as they have pursued deeper understanding of the limits and potential of human perception. In more recent years, however, artists have been exploring nascent technologies to begin creating highly sensitive artificial synesthetic experiences; digital experiences that augment and enhance our senses. These experiments have paved the way for considering synesthesia as an expressive toolkit and framework for creative applications. This class will examine synesthesia in the context of art and technology. We will focus on music and ambient sounds as primary drivers for synesthetic experiences. Students will be introduced to methods for extracting meaningful information from sound as well as strategies for using that data to create synesthetic elements in their own projects. The class will introduce topics from signal analysis, music information retrieval, data visualization, and machine learning. No prior knowledge about these topics, or musical training, is necessary or assumed. This course will build off the knowledge gained from classes like ICM. Hashtags: #audiovisual #synesthesia #multisensory #experiential #perception #inspiring #sound #music #realtime #audioviz #dataviz #musicviz #DMX #MIR #DSP #ML

**MINDFULNESS AND
TRANSFORMATIVE
TECHNOLOGIES**

ITPG-GT.2145

2 units

Transformative technologies (a.k.a. Transtech) are the wave of the future, yet many challenges remain before their use can become as effective and widespread as that of personal computers and cell phones today. This course will introduce students to this exciting field, starting with the examination of the potential for optimizing experience through mindfulness and meditation, the understanding of basic issues in obtaining and interpreting physiological signals, toward the aim of generating ideas for wearable transtech projects. Students will examine the ideas behind

efforts to optimize human experience; practice different meditation techniques to experience the variety of cognitive and affective strategies they use and the varied effects they generate; explore the basic issues in obtaining and interpreting physiological data, and the use of brain stimulation methods such as TMS, dTCS, etc., and use this info to come up with ideas for wearable transtech devices. The class will be a mix of lectures, exercises and demos.

**THE BODY, EVERYWHERE AND
HERE**

ITPG-GT.2070

2 units

Today's internet, made up of mostly text documents and two-dimensional images and videos, is the result of historical limitations in bandwidth, graphics processing and input devices. These limitations have made the internet a place where the mind goes, but the body cannot follow. Recent advances in motion capture devices, graphics processing, machine learning, bandwidth and browsers, however, are paving the way for the body to find its place online. This course will explore embodied interactions in the browser and across networks. Specifically, we'll explore TensorFlow.js models like PoseNet and BodyPix, and Microsoft Kinect in p5.js and Three.js. Assignments will consider designing engaging embodied experiences for individual and social interactions online. Experience with Node, HTML and JavaScript is helpful but not required. ICM level programming experience is required. The course will have weekly assignments that explore embodied interaction online. Assignments will begin with exploring single points of interaction (i.e. one mouse or one joint), and progress to considering full bodies and multiple bodies in one browser. Students will have a 2-3-week final project with which they will delve more deeply into the subject matter in one piece of work. Students will have readings/watchings focused on embodied and networked user experience. Some influential works that will likely be assigned/discussed are Laurie Anderson's "Habeas Corpus," Todd Rose's "The End of Average," and Myron Krueger's "Artificial Reality." The course examples will be taught in Javascript using web technologies/frameworks. However, students are welcome to work in their preferred medium.

BLUETOOTH LE AND LOW POWER WIRELESS INTERACTIONS

ITPG-GT.2089

2 units

Bluetooth Low Energy (BLE) provides low power wireless connections between devices, including but not limited to mobile phones, smart home devices, and wearables. Following the standardized protocols, it's easy and efficient to develop low-energy wireless interactions using Bluetooth LE. This 7-week class introduces fundamental information about Bluetooth LE and provides hands-on practices for students to learn and understand BLE. This class is a good fit for students who are interested in designing and developing IoT devices, wearables, or who would like to learn more about physical computing. What will students do? The topics we will discuss in class will include wireless communications, hardware protocols, power management, etc. Students will get hands-on experience of designing and prototyping BLE projects individually or in groups. How will the course be structured? Each class will be a hybrid of lectures, demos, discussions, and hands-on workshops. For each class, the instructor will bring up different topics and share existing projects and research for the students to have an overall understanding of the topics. The topics will be followed by in-class practices where students will practice the techniques they've learned. In a remote class format, students will be divided into small groups to get their questions answered.

ITS SHADER TIME

ITPG-GT.2091

2 units

A course where we will follow the computer rendering pipeline, and understand how shapes and images end up on our screens. The course will cover different steps of the process, but will focus primarily on shaders and how they can be used to program the graphics card and render out visuals. Topics will include meshing techniques and topology, the ins and outs of the different shading steps, and how graphics cards can be used for non-graphics computing. The course will primarily use web technologies (either p5.js or three.js) making it easy to view and share each other's work.

CONSIDERING RELIGIOUS ROBOTS

ITPG-GT.2092

2 units

While the automation of religion may sound like science fiction, the foundation of this course is examples of physical religious robots already built and spanning most major religions. Their existence raises complex questions about spiritual assistive devices, religious jobs as work, technology as "miracles," idolatry, transhumanism, sacrilegious robots vs secular robots, the role of rites for robots, and whether a robot can be a member of a religion. Religious robots confront us with the boundaries of personhood, and can provide insights of what that means for technology, spirituality, and society. The course will combine reading, writing, discussion, research and speculative design.

VISUAL JOURNALISM

ITPG-GT.2071

2 units

When it comes to climate change, election, or coronavirus spread, telling a story through words can be limited. We need visuals like maps, data visualization, or photography to understand complex and hard to grasp information. Visual journalism is a way of telling stories through visuals. Due to the development of computation and technology, there has been a big improvement in visual journalism. Large amounts of data can be rendered on a screen. Readers can experience a story through AR or VR. Games can be used to deliver complicated investigative stories. The goal of this class is to learn how to tell engaging and easier to understand stories through visuals. We will go over the best practices of visual journalism and learn its way of storytelling. We'll look at how it's produced. Work process, most frequently used tools and coding materials will be shared. This class will also focus on how to tell stories right. Many things should be considered when telling stories through visuals. Data can be biased. Visualization can be incorrect or misleading. Texts might not be referenced. We're going to learn how these are carefully addressed in various visual stories. Stories start with a question. Students will bring their own questions and be helped to answer them. The final deliverable for students is to create a visual story that started from the question. Format can be various from paper storyboard to interactive visual

storytelling. Week 1: An introduction to visual journalism Week 2: The process of making a visual story in a newsroom Week 3: What is data and how it's used Week 4: Data visualization and its best practices Week 5: Telling a story as a narrative (scrolly telling + game + animation) Week 6: Telling a story as an experience (AR/VR, chatbot) Week 7: Final presentations and critique.

EXPERIENTIAL COMICS: INTERACTIVE COMIC BOOKS FOR THE FOURTH INDUSTRIAL REVOLUTION

ITPG-GT.2072

2 units

Juxtaposed to traditional comics, Experiential Comics combines emergent tech, unconventional comic book art/structure, and game engines to offer users a more immersive, continuous storyworld experience. Challenging the status quo of classic and contemporary digital comics, students will explore new technologies/world-building techniques better suited to craft innovative comic book narratives and formats --worthy of the Fourth Industrial Revolution. Students will ingest a brief history of classic and digital comics formats, collaborate with comic book artists to design engrossing characters, engage in world-building sessions, play with Unity/Unreal engines to generate avatars/virtual environments, work with actors in motion capture/volumetric capture studios, learn the latest iteration of the Experiential Comics format, and share their unique expressions of Experiential Comics in a final presentation. Throughout a 7-week period, the course will be divided into 7 themes

- 1) The Disconnection of Digital Comics
- 2) Classic and Unconventional Comics Continuity
- 3) Marvel vs DC vs Insert Your Universe Here
- 4) Fourth Industrial Revolution Technologies
- 5) Capture & Creation
- 6) Infinite Engagement and Unlocking Immersive Format
- 7) Experiential Comics Presentations.

Each weekly class will be divided into two halves

- 1) Exploration of Theme/Discussion
- 2) Process, Practices, & Play.

**CYBERNETICS OF SEX:
TECHNOLOGY, FEMINISMS,
AND THE CHOREOGRAPHY OF
CONTROL**

ITPG-GT.2074

2 units

What can cybernetics, the study of how we shape and are shaped by systems, teach us about the sexual and social reproduction of gender and sexism? How does sex become gender and what are the politics surrounding who gets reproduced? We will explore how social regulatory systems are encoded into technological platforms and disentangle how they produce social pressure and govern behavior through somatic exercises, discussion, and project making. In this class, we will not shy away from difficult conversations and work closely together to cultivate a space of openness and mutual support. Discussion and project-making is core to this class. Together we will read the work of scholars such as Donna Haraway, Ruha Benjamin, Paul Preciado, Silvia Federici, & Audre Lorde. Along with lecture, discussion, and in class activities, students will be encouraged to explore their own research interests and personal histories. When projects are discussed, we will practice communicating ideas through presentation as a medium and will co-create a culture of constructive feedback.

PERFORMING REALITY

ITPG-GT.2032

2 units

Time-based art, performance - and theater most specifically - should be perfect manipulators of experience. Many creators of time-based art look for the "universal" in content and overlook what we all have in common in form: brains. What happens in the minds of all truly happens (what happens in the lobby also truly happens). How can we use art to make our brains experience the same things? What behind-the-scenes work can we employ to manipulate experience. Film scoring works on us in ways we don't perceive in the moment. Can we pay closer attention to this when making work? Sometimes what we have for lunch effects our experience of art more than the hours of labor that went into the most minuscule of decisions when making that art. Is empathy always ethical? Show don't tell. How does the art take place in the room in front of us? How can public performance not be awkward? How do we experience a performance rather than watch it?

**REAL TIME SOCIAL SPACES:
BUILDING VIDEO & AUDIO
INTERACTIONS FOR THE WEB**

ITPG-GT.2327

2 units

We have seen our social lives thrust online: holidays with family, parties with friends and live performances have all been arranged (with varying degrees of success) into 2D grids of video feeds through platforms such as Zoom and Google Meet. What happens when we break out of this grid and explore new forms of real-time social interactions online using webcam video and audio? Some recent explorations in this realm (including houseparty, gather.town, topia.io and ITP's very own YORB. itp.io) have shown the promise of new environments for engaging real-time social interactions online. In this course, students will create their own series of experimental social spaces that explore these questions: how does the shape and nature of our environment affect the way we communicate? What unique forms of real-time expression and sharing might be possible online (and only online)? How can we design for the social experiences we want? Students will be exposed to a series of open source Javascript tools for arranging live webcam video and audio in 2D and 3D space in the browser. They will learn the basic principles of WebRTC (Web Real-Time Communications) and Node.js to create connected experiences. And they will learn WebGL (through the THREE.js library) to build 3D environments in which to connect. Guests will include theater artists working in the digital realm, game designers, and technologists trying to make the online world more like the best parts of the world around us.

SOUND ART: LISTENING

ITPG-GT.2328

2 units

Listening is not something we do through hearing alone. Engaging with multiple perspectives, from Deaf studies and critiques of ableist hearing ideologies, to the possibilities and pitfalls presented through machine listening and imaginative sonic speculation, we will playfully deconstruct and question what it means to listen at all. Each week, readings will be assigned and students are asked to respond to prompts in the form of light-weight exercises that will orient most of our in-class discussion. Time will be spent discussing readings, presenting, and providing critique for each other's projects in order to help draw connections between theory and

practice. Through in-class presentations, we will encounter works by Christine Sun Kim, George Lewis, Pauline Oliveros and read from Jennifer Lynn Stoever, Tina Campt, and François Bonnet. The class has no technical prerequisites, and students are welcome to respond with works using tools and techniques from other classes (audio/video presentation, programming and physical computing, installation and fabrication, etc.). Through this work, we will unpack how the way in which we attend to the physical world and its inhabitants through our listening has real consequences. In much the same way our interpretation of the world is informed and influenced by factors outside of ourselves, our capacity to listen is conditioned through societal, political, economic, historical, and racial dimensions. We will disentangle listening from hearing and consider listening as a practice that begins not with how we hear sounds but how it allows us to (or prevents us from) interfacing and relating to our exteriors (and interiors). By the end of the class we will attempt to converge and coalesce our own ideas and perspective of what it means to listen.

**WIRELESS TECHNOLOGIES AND
APPLICATIONS**

ITPG-GT.2330

2 units

Wireless technologies have become a very critical part of our lives. However, even for some electrical engineers, radio frequency (RF) related topics are considered to be somewhat governed by "black magic". This course aims to provide an intuitive understanding of how RF circuits and systems work, and to help you utilize wireless technologies in a more predictable manner. Topics such as wave propagation, modulation, RF transceiver topology, and basic antenna design will be covered. Lab sessions are tailored to provide hands-on exploration of various RF circuits/modules and their real-world applications, such as wireless Arduino communications, antenna fabrication and testing, and oscilloscope / spectrum analyzer measurements. Basic circuit design and prototyping skills are preferred, but a review class is provided at the beginning of the course. Class 1 Recap of fundamentals of circuit design, prototyping, and Arduino topics. Class 2 Basic wireless communication concepts – wave propagation and modulation (w/ in-class demonstrations) Class 3 Lab 1 – Signal measurements

(oscilloscope and spectrum analyzer/
software defined radio)
Class 4 Basic wireless communication
concepts – transceiver architecture and
antenna (w/ in-class demonstrations)
Class 5 Lab 2 – Simple transceiver
(Arduino communication through ASK
module)
Class 6 Project – Antenna design and
fabrication
Class 7 Project – Antenna measurement
and integration.

DESIGNING CHANGE

ITPG-GT.2331

2 units

This asynchronous 7-week class focuses on design as a vehicle for change. As designers we have the opportunity to create products and experiences that can change perceptions, break patterns and introduce new methods and behaviors in ways that can have meaningful impact at both an individual and societal scale. This course combines the practical skills of UX design with the conceptual skills of behavioral psychology to provide a framework for designing products focused on initiating change. 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. The course is both a seminar class and a production studio. **CLASS FORMAT** The class will be taught asynchronously meaning lectures will be available online, discussion will take place online and assignments should be submitted online. Students will be expected to be actively engaged in the online discussions that will be topic-based and include providing feedback on fellow student's work. The final project can be done individually or with a partner. There will be weekly office hours for students to meet with the professor to ask questions, discuss work and participate in workshops that provide hands-on experience with the concepts covered in the lectures.

FUNDAMENTALS OF MULTIMEDIA STORYTELLING

ITPG-GT.2334

2 units

People think in stories. They're how we make sense of the world. Professionally, it isn't just artists who tell stories: activists, advertisers, and politicians all know that a compelling story can capture an audience in a way that arguments and statistics can't. This course will introduce students to the fundamentals of narrative structure across a variety of media: written stories, movies, games, comics

and graphic novels. Across these media, students will learn to identify the key elements that grab people's hearts and minds. Outside of class, students will focus on developing one interactive or transmedia project inspired by a work we study in class. Students will walk away with an understanding of, and practice working with, the principles of storytelling.

FAST FUN: PHYSICAL CONTROLLERS FOR UNITY

ITPG-GT.2335

2 units

Fast Fun: Physical Controllers for Unity will guide students in the creation of game controllers for Unity applications. Leveraging simple circuits and easy communications protocols, students will create physical controllers to control their Unity creations. Strategies will be oriented towards quickly creating multiple, effective prototypes. An emphasis will be put on reusable, eco friendly materials and methods that work in your bedroom as well as the shop or lab. This class will be part code workshop, Physical Computing review, and HCI/UX analysis. Discussions of readings will frame and give context to technical exercises.

MAKING VISUAL ART WITH GANS

ITPG-GT.2336

2 units

Generative Adversarial Networks (GANs) are the current state of the art machine learning technology to synthesize imagery. In Making Visual Art with GANs students will use popular deep learning models to create images, videos, and interactive experiences. The focus will be on hands-on experimentation with style transfer, CycleGAN/Pix2Pix, and StyleGAN2-ADA in RunwayML and Google Colab. The course will cover the theory behind deep learning and GANs, using pre-trained models, dataset creation, and training custom models. We'll look at ways to generate images and videos using Python, p5.js, as well as reacting to sound and motion inputs. Coding in Python is not required for this course, but a general knowledge of programming basics is encouraged.

POPULATION INFINITE: THE FUTURE OF IDENTITY

ITPG-GT 2041

2.0 units

"Being a person is not the essence of humanity, only—as the world's history suggests—one of its masks."—John Gray

"my main concern with someone stealing my identity is that they would be a better me"

—@BrandyLJensen

"A caterpillar who seeks to know himself would never become a butterfly."

—André Gide

We are currently living in a society that operates under the principle that one body equals one agent, one vantage point, one identity. But emerging technologies may create a future in which the notion of a single personal identity becomes outdated. That future includes: machine learning techniques that make emulating the style and behavior of other people fast and easy; widely available AR/VR headsets that get people to identify with however many faces and bodies they choose, instead of just those they were born with; cryptocurrencies enabling the use of pseudonymous economic identities to transact across the planet in a permissionless manner. This is a course where we will get to explore and anticipate the utopian and dystopian aspects of this weird future of identity, by: designing weekly interventions for obfuscating, simulating, multiplying, and merging ourselves online and offline, using tools like Puppeteer and Runway; looking at projects that seek to redefine, expand, or dissolve concepts of personal and social identity, from artists such as Lynn Herschman Leeson and Stelarc; and reading widely about the historical, philosophical, and psychological underpinnings of identity.

PREDICTION AS PLANNING: WAYFINDING FOR FUTURE THINKERS

ITPG-GT.2033

2 units

In an age of pressing and complex problems like climate change, extreme inequality, and surveillance capitalism, "problem solving" is a central feature of innovation, design, and planning. But can these wicked problems actually be "solved"? And why does the cutting edge of problem solving look so limited? Machine learning. Predictive analytics. Algorithmic decision-making... Is planning for the future being outsourced to machines? In this class, we'll take back control of the future by learning how it has historically been predicted, planned, and produced in

board meetings, think tanks, writers' rooms, and policy circles, and how those methods are being impacted by new technologies. During a series of discussions and hands-on workshops, we will learn specific, tangible, and collaborative practices for prediction and planning that can augment and transcend computational capabilities, making for marketable future-proof skills that can help redefine the future for humanity.

SOCIAL INNOVATION DESIGN
ITPG-GT 2990

2.0 units

This course will challenge students to reflect on the concept of value creation, specifically the growing intersection of economic, social, and environmental value in the context of an interconnected and interdependent global society, and the role that technology and design can play in the advancement of social good. In the tradition of ITP, this class will take a deeply interdisciplinary and cross-sector lens. Students will survey a breadth of innovations that represent an exciting new toolkit for creating and scaling social value including social entrepreneurship, business-minded NGOs, impact investing, venture philanthropy, and public-private partnerships. These innovations are being used to tackle the world's biggest problems in a variety of fields – education, healthcare, financial empowerment, poverty alleviation, climate change, civics, and so on. Students will learn to identify motivations and pathways for traditional private and public-sector actors to develop social impact strategies, as well as motivations and pathways for social sector actors to access and leverage the capital markets and private sector methodologies. In particular, students will focus on how the application of design and technology principles can advance leading-edge work in these contexts.

The class will be structured as a 7-week seminar. Each week will be a module featuring a major concept Social Innovation. Students will learn about the innovation mechanics and evolution, modern examples, and will consider problems and opportunities for design and technology-driven interventions. We will also aim for at least one expert guest speaker per module.

Final Project: Business Plan, Product Plan, or Installation that addresses one of the following questions:

How can we create a world where

people can more easily express their values through their participation in the economy (as consumers, producers, or otherwise)?

How can we create a world where private sector actors are more transparent about their social and environmental accounting?

Students may also use an existing idea for a social enterprise or product pending instructor approval.

SPATIAL JUSTICE: DESIGN + TECH FOR EQUITY
ITPG-GT 2034

2.0 units

Designers are at the forefront of shaping space and have the power to reinforce or destabilize inequitable power relationships with space.

With that context, how can we design for human equity? What does it look like to co-create spaces/projects under the pressure of gentrifying forces? How might technology and design be anchors for safe and equitable spaces/projects of the future?

This course will explore these questions and the multiple facets that complicate and enrich design processes within communities. We will learn about models of community design center practices, civic vs. community participatory engagements, and the systems, tools and actors needed to produce legible works within a place to design for an inclusive future.

MAGIC WINDOWS AND MIXED-UP REALITIES
ITPG-GT.2122

2 units

Magic windows that allow us to peek into different realities without leaving our physical space, lenses that reveal hidden layers of objects or navigating new universes within the same room. More than ever, mobile devices are getting a human-scale understanding of space and motion allowing us to create more intimate interactions with our surrounding spaces, leveraging them as a canvas to experience other realities. We now have the potential to give life to inanimate objects, tell stories through space, customizing private views of public spaces and recognize places we've never been. We'll question what it means and how can we blend reality exploring themes such as: augmented space and new paradigms in social interaction, public space and privacy; storytelling and navigating the physical space like turning pages in a book; tangible interfaces, mixed

objects and animism; Magic windows, x-ray vision, time-machines and impossible universes; Far away so close: telepresence and remote collaboration. The course will survey the past, current and up and coming technologies and experiences in Mixed Reality including environmental augmented reality and interactive projection mapping, handheld devices while fostering a strong user experience perspective on the affordances and constraints of each. We'll research and discuss the design principles and guidelines for creating mixed reality experiences focusing on the links between real and virtual objects, interaction space and asymmetries between physical and digital worlds, environmental semantics and multimodal and tangible interaction. Technologies explored will be focusing on mobile platforms (phones, tablets) including Vuforia, SLAM, image and object recognition, depth sensing, projection mapping. Unity3D will be the development platform: students must have previous working knowledge of Unity3D and feel comfortable with independently developing using this platform.

PRO CAPTURE
ITPG-GT.2065

2 units

This advanced experiential production course will introduce students to the latest techniques in 360 video recording and manual stitching, camera-paired Depthkit Cinema volumetric capture, DSLR photogrammetry/retopology, and a quick look at emerging virtual production systems using Blackmagic cameras in Unreal. Alongside an intense technical focus, the course will also deconstruct other experiential works that utilize similar experimental production designs to introduce the expectations demanded by professional productions. The course ultimately hopes to show viable paths for students to engage with immersive media capture pipelines, at an expert level, with an expanded sense of possibility and inspiration.

TALKING AND STORYTELLING: THE ART OF EFFECTIVE COMMUNICATION
ITPG-GT 2157

2.0 units

Successfully communicating is a critical skill not only for a graduate thesis, but also in the career that will follow. It boils down to this question: Are you persuading, influencing, or communicating your thoughts and

ideas effectively, to any audience be it three people or three hundred? In this class, we will systematically work our way through a four-step method to improve your ability to connect with your audience. We will explore the science that explains why stories work. We will tackle a basic framework for what a story is, using a process and foundation to develop any talk or presentation. Now that we have what you are going to say, we will also focus on how you say it, along with strategies to give you confidence to be your best self when speaking in front of a crowd. This is a particularly good class to take in preparation for your thesis in the Spring. 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.

THE USES OF DISCOMFORT
ITPG-GT 2159

2.0 units

Meaningful growth involves discomfort. For individuals, in relationships, for communities it can be a key aspect in the process of reaching a desired outcome, in what Ida Benedetto calls “patterns of transformation”. Our unique insights as designers, artists, and creative technologists can lead to innovative applications of this unorthodox tool. The Uses of Discomfort is an experience design course where we will spend six weeks delving into how this response functions, why it’s of interest to us, and what we might be able to do with it. We’ll look at four broad categories

(visceral, intimacy-related, control-related, and cultural) through assigned readings, in-class lectures, and creative challenges. These challenges will ask you to manage safe risks for yourself and others, putting your ideas to the test as you critically explore the course content. Conceptual in nature, you will be expected to explore how you can apply your favored skills, technical approaches and design tools to the questions and opportunities presented. At the end of the session, you will be empowered to incorporate the course learnings into your ongoing work as designers, artists, and creative technologists. You will benefit from some prior familiarity with one or more of the following: speculative design, art-practice, concept development, or user-experience design. Note: this class was previously called Design for Discomfort.

**WORLD IN A BOX: FROM THE
AQUARIUM TO THE TERRARIUM
AND BEYOND**
ITPG-GT 2035

2.0 units

This open studio class is for students wishing to explore the design and construction of living systems: both terrestrial and aquatic. The labs and lectures are designed to lend clarity to the individual’s pursuit, as they create their chosen ‘World in a Box.’ For those endeavoring to create ‘smart’ systems; instructor developed infrastructure will be made available to support and accelerate project velocity. Our toolkit for exploration and expression will include Raspberry Pi, building and deploying applications on Google Cloud Platform (authored in python), designing systems in Fusion 360, remote system monitoring, and motor control.

**HELLO, COMPUTER:
UNCONVENTIONAL USES OF
VOICE TECHNOLOGY**
ITPG-GT.2988

2 units

Computers are able to understand human speech better than ever before, but voice technology is still mostly used for practical (and boring!) purposes, like playing music, smart home control, or customer service phone trees. What else can we experience in the very weird, yet intuitive act of talking out loud to machines? The goal of this course is to give students the technical ability to imagine and build more creative uses of voice technology. Students will be encouraged to examine and play with the ways in which this emerging field is

still broken and strange. We will develop interactions, performances, artworks or apps exploring the unique experience of human and computer conversation. Students will learn how to use text-to-speech and speech-to-text technologies, voice assistant devices, generative text techniques, open speech APIs, Node.js, and conversational UI design. There will be weekly assignments leading up to a final project. ICM or comparable programming experience required.

ELECTROTECTURE
ITPG-GT.2324

2 unit

In this course, students will be introduced to 3D rendering and modeling techniques within the context of international architectural practices. Students will be exposed to scholarship and research surrounding form, structure, aesthetics, and philosophies to engage in a design practice rooted in both societal context and experimentalism. Throughout the course, students will engage in theories around psychogeography and other design-oriented psychologies while studying international design practices through readings, guest lectures, and class-wide conversations. By the end of the course, students will develop their skills in comfortability engaging in an electromedia practice that moves from ideation and research into digitally rendered 3D environments. The course will culminate with students creating WebVR environments with their 3D renderings. This course will be taught in Cinema4D with exposure to Rhino3D. Students are also invited to explore other technologies like Blender.

CONNECT!
ITPG-GT.2084

2 units

This online asynchronous course introduces the fundamentals of building “full stack” web applications. It will focus on modern, client- and server-side web technologies and provide practical methods for approaching web development for creative and functional applications. The core technologies used in this course are HTML5, JavaScript, Node.js with the Express framework, and MongoDB database. Students will learn to design, develop, and deploy web applications and gain the necessary skills to extend and explore web development independently. The course will consist of a series of online videos, other online resources such as a class website with notes, feedback, forums/chat (discourse,

slack, discord), as well as live office hours and/or help sessions with the professor and GAs. There will not be regularly scheduled class meetings.

HOW TO COUNT BIRDS

ITPG-GT.2085

2 units

On October 8th, 2015, a team in Ecuador identified 431 species of birds - the world record for the number counted in a single day. Earlier that year in Myanmar, a scientist counted one Jerdon's babbler, the first in nearly eight decades. In December of 2019, eBird announced that its database held over 737 million bird observations. This morning, in Brooklyn Bridge park, I counted 38 house sparrows, 4 black-and-white warblers and an ovenbird. This course will consider birding as a practice, and will dive deep into the processes by which observations become data. As a collective, we will investigate how crowd-sourced data is transforming ornithology, and will explore ways to tell stories about the natural world through visualization and more radical forms of data representation.

REIMAGINING ZOOM

ITPG-GT.2082

2 units

Zoom has become one of the primary modes of gathering, communicating, and interacting with many of the people in our lives. This simple but robust tool has replaced the complexity found in typical day to day modes of engagement with tiny portals locked in a grid. Everyone is burnt out, everyone is tired of it, and everyone dreads the next Zoom meeting in their calendar. This class is all about bringing a sense of joy, fun, and experimentation to a platform that has lost much of its novelty. Over 7 weeks we will engage in a series of prompts and experiments to reimagine what kind of experiences we can have on Zoom, culminating in a collection of group performances and events open to invited guests. We will use tools such as OBS, ZoomOSC, Virtual Cameras, Virtual Audio, and more to learn how we can control and manipulate the core functions of Zoom. While these tools will go a long way in crafting these experiences, the class is also about sharing ideas and finessing our existing tools and skill sets to collectively experiment with what is possible and what is engaging.

FIRST PERSON SOMETHING

ITPG-GT.2083

2 units

In this experimental seven week seminar/studio, we'll explore media meant to be experienced from a first person point of view (ie, training simulations, found footage horror, first person shooters, Go Pro videos, VR). This class will include a gentle introduction / brush-up of creative applications of Unity3d (culminating in the ability to create a simple 3d FPS style experience, subverting the "first person shooter"), as well as an introduction to a variety of techniques for crafting first person experiences. Ultimately, the final project you develop will use the medium/technology of your choosing, on the topic of your choosing, leveraging the affordances of first person POV. Class activities will include: discussion of readings and artworks, research and presentations on self-determined sub-topics of interest, technical demos, critique. If there is shared interest, we will do a live-streamed performance or other collective digital presentation of final projects. We will: Co-construct a shared critical language around first person POV media Read and discuss media and texts about: violence in gaming, empathy, embodiment, subjectivity, etc. Review or reinforce basic Unity skills Deeply engage with each other's ideas, work, and points of view!

BIODESIGNING THE FUTURE OF FOOD

ITPG-GT

2.0 units

We've been tinkering with the living systems that generate our foodstuffs for millennia. But climate change is radically and rapidly shifting these food landscapes, and the impacts include the extinction of many of the foods we love: chocolate, wine, beer, coffee and more importantly starvation for those in the world who are already food insecure. In this class, we'll explore biotechnologies and bioengineering along with microbes and mushrooms to design and create pathways for the restoration of some of the damage we've wrought on our food system. We'll also use art and design and systems thinking to build speculative and actionable projects that will focus not just on the future of food but the future of our planet and all of its inhabitants.

This class is part of the Biodesign Challenge.

OPEN SOURCE CINEMA

ITPG-GT.2865

2 units

Emerging technologies are transforming the powerful medium of motion pictures into something even more powerful. But the emerging hybrid form will likely have less to do with the iconic VR headset than the humble URL. This class looks at the mutability of virtual reality to allow expression flowing in the other direction, out of the participant --to put ordinary users in the role of a generator of visual media as they already are in their dreams and fantasies. Democratizing media by breaking it down into discrete more easily remixable parts has historically, from DNA to alphabets to movable type led to an explosion of expression and knowledge creation. Motion pictures, perhaps our most convincing medium, is now undergoing such a transformation. New technologies like depth cameras, motion tracking and volumetric capture allow us to treat a scene as a collection of discrete, manipulable elements instead of a collection of pixels. Real-time 3D rendering capabilities available allow for instant re-compositing and virtual camera moves. Most importantly if cinema is made more out of open-source reusable, shared elements and templates, it becomes comparable and conversational. Instead of just having metadata such as title and genre that you use to find movies in Netflix, you have the data about the actual elements within the scene. You could find exactly how your story overlaps and intersects with others in a shared "space" of stories. In particular AI technology shows promise in finding clusters of similar compositions across the many permutations of possible stories. Seeing how your visual construction of reality intersects with your friends will mimic the pleasure of conversation. It could also lead to more responsible constructions of reality if they are always based on the context of others. Big film directors who have already discovered these new tools for constructing motion pictures instead of shooting them, especially for science fiction and fantasy films. But this class is not for them. The aesthetic will be rough juxtapositions in the traditions of comics, cubism, collage, storyboards and previs that quickly capture your interior mind space and less concerned with meticulous verisimilitude to external physical space. Most importantly the output must be delivered in the unflattened open-source formats of the web where every element

remains discrete and addressable with a URL for the viewer to reuse. For these reasons, the class examples will be in internet tools like javascript, three.js, mongoDB, ml5, posenet and kinectron. Students can use Unity or Unreal but they are more naturally oriented towards stand-alone experiences and networked aspects will be difficult. The technology of the class involves a fair amount of web development but no prior experience beyond ICM is expected. Objectives Think about the opportunities and implications of fake experience becoming more democratized. Learn to use networking, Web Interface, 3D graphics, and 3D capture for creating interactive media. Create a working proof of concept for a shared story space.

AFROTECTOPIAN ECOLOGIES ITPG-GT.2326

2 units

In this course, students will explore and engage with Afrocentric design practices and countercultural theories when considering pedagogy, technology, community building, and speculative design. Through guided research, design exercises, conversations around readings and other media, students will be exposed to an omni-specialized and comprehensive methodological approach that cultivates radically imaginative futures. This course will introduce students to the philosophies and forms of Afrotopia, a pioneering social institution developed out of ITP, and equip students with the skills to build thoughtful communities and spaces for creativity in and outside of the classroom. The course will culminate with students materializing their research into artifacts of the future (whether tangible like a physically computed object, intangible like a soundscape or short film, or experiential like a workshop or theatrical event) that realizes a new future and healthy societal order.

REST OF YOU ITPG-GT 2975

2.0 units

We live with illusions. The nature of these illusions has long been described in mystical practices but is now increasing corroborated by modern research such as neuroscience, behavioral economics, social psychology, embodied cognition, and evolutionary psychology. What does this have to do with computational media? With technology, we have the ability to revisit some of these vestigial illusions that made sense in ancient

environments but that might limit our personal happiness or the overall functioning of modern society. Will the computer's ability to run more objective statistical analysis on data gathered tirelessly over time, across individuals and locations allow us to more accurately see ourselves and the world as it is? Can we build computer interfaces that give a fuller expression of our experience when we are not limited by an illusory view of ourselves? The insights into how to reach people more fully come with a responsibility to then ask what should say to them. As the computers are able to understand us better than we understand ourselves will we relinquish control to them?

At a practical level, the class starts with the low hanging opportunities for finding insights in from patterns in the mounds of already digitized expression you have produced every day for years, for instance in email. We move on to creating data by digitizing signals from the less consciously controlled parts of your body using things like biosensors and cameras. We then look at the possibility of bypassing consciousness with techniques like subliminal priming to speak directly to the unconscious and affect behavior. Finally, we will look at how to manipulate shared media using things like browser extensions to fight the divisive illusions of moral reasoning that seem to just be intensified by customizable interactive media. This class will use skills from Physical Computing and ICM.

DECOLONIAL CRITICAL AND CURATORIAL PERSPECTIVES ON ART AND TECHNOLOGICAL PRACTICES

ITPG-GT.2097

2 unit

This course provides critical and curatorial insight into global art practices and interactive technologies from a post colonial perspective. Designed to provide a critique of imperialism the course is underpinned by ideas pertaining to the rise of the Global South, decoupling, indigenous knowledge and ancient and contemporary innovation through contemporary art, emergent technologies, new media and exhibition practices. Students will also investigate the role of shifting digital landscapes and conservation of new media coupled with museum collecting practices, from both a deconstructive and ethical lens, providing regular opportunities to reflect upon their own respective

practices. Presented as a combination of presentations/ critiques, seminars, readings, virtual field trips as well as special guest visits with noted experts, the course presents a compact and timely overview of globalization, and the effects of rapid interactive and technological innovative, in lieu with ideating towards a more equitable and diverse art and technological ecosystem.

100 DAYS OF MAKING ITPG-GT.2793

2 units

100 Days of Making is a 2pt online course that offers students the opportunity to pursue a creative passion and develop or refine a skill over a 100-day period. Students choose a topic of interest and produce an expression of that topic every day for 100 days. For examples of past projects see here. The course meets every other week over the course of the 14-week semester. Class time is spent discussing student progress and reflecting on students' creative journey.

DESIGNING MEANINGFUL INTERACTIONS ITPG-GT 2805

2.0 units

This class will focus on the skills and frameworks for putting the user at the center of the design process and ensuring the products and experiences we create meet user needs and expectations. The course will cover the full design process including strategies for conducting design research, methods for creating journey and experience maps, wireframing, ideating, prototyping and user testing. Students will be active participants in the class and should come to every class with a computer and sketchbook. The class format will include lecture, in-class design exercises and a final design project.

SOUND IN SPACE ITPG-GT 2485

2.0 units

Stereo (2-speaker) sound is the default way we produce and distribute most audio. This class challenges the stereophonic-centricity of digital sound and instead focuses on the context of listening, interfacing and interacting with audio beyond 2 speakers. Students will learn how to work with multichannel speaker systems to create room-scale interactive music and sonic environments. We will explore conventional and unconventional loudspeaker arrangements starting first

with mono (one channel) and working our way up to 40 speakers.

Together, we will examine the affordances and limitations of spatial and multichannel sound using Javascript (Tone.js) and Max/MSP. Students will perform/install their final on the 40-channel speaker array at Dave & Gabe's studio in Bushwick.

Topics include 3D sound, acoustics, perceptions, space and listening. Prerequisites: willingness to listen critically, some programming experience. No formal music training required.

*** *This class meets every other week during the semester for 6 sessions, across 12-weeks.* ***

COMICS

ITPG-GT 2925

2.0 units

Open to anyone who wants to create comics regardless of drawing experience. Drawing experience UNNECESSARY! In this course students will learn the building blocks of comics – the myriad ways to pair words and images, panels, borders and color – by doing weekly assignments, in class drawing exercises and studying specific graphic novels, comics books and digital/interactive comics.

The last two weeks of class will be devoted to a specific project that can be combined with work in another class. Comics are a powerful medium to tell personal stories, narrative medicine stories, as a tool for advocacy, and for producing a riveting tale of your choosing. We will discuss how comics can be used for entertainment as well as a tool for change. Mostly we will MAKE COMICS.

Please bring:
A notebook of your choosing to class.
A uni ball black pen, fine tip.

PAPER ENGINEERING 101 AND DESIGNING FOR CHILDREN

ITPG-GT 2187

2.0 units

The class will focus on the many overlooked aspects of paper and how it can be used as a three-dimensional material. We will review the disciplines of pop-ops, origami, paper craft, as well as visual design. Using these methods as a starting point, students will then build prototypes exploring new ways to tell stories, inform, interact, play with, engage, and challenge a younger audience. Most classes are hands-on; the rest are dedicated to critique (including from children), analysis, and refinement,

both technical and conceptual. We will discuss how projects can be mass produced and distributed. Students will build three prototypes during the semester. From these, each student will select a favorite to fully develop as the final.

ALL MAPS LIE

ITPG-GT 2049

2.0 units

All Maps Lie: Introduction to Critical Mapping and Open Source Geospatial Web Analysis and Visualization is an introduction to critical perspectives in cartography and geospatial information systems and web technologies. This course will introduce students to the foundations of geographic data analysis and visualization, grounding practical studio based exercises and projects with critical readings and theory. Students taking this course will gain an appreciation for geographic thinking, learn to ask geographic questions, and apply basic methodologies to “make sense” of geographic data.

The course will be conducted with open source geographic information systems and web technologies. Students are not expected to enter the class with knowledge of these tools, but will be expected to learn and apply them through studio exercises and project briefings.

THE REVOLUTION WILL BE DIGITIZED

ITPG-GT 2064

2.0 units

From Gill-Scott Heron's “The Revolution Will Not be Televised” to Norbert Wiener's cybernetics to Egypt's Tahrir Square uprising to the power of Black Twitter to the Black Panther Party to post-work societies and beyond. In this course, students will explore the societal impacts of technology by examining how race, socioeconomics and power have historically operated in America, ways those tactics are being embedded into technology today and potentially into the future, and navigate geo-politics through a second-wave cybernetics lens. By the end of the course, students will engage in speculative practices to design equitable technoculture futures. This course is designed to be a seminar, combining research, theory and practice with the help of guest speakers and roundtable discussions on readings.

DIGITAL SECURITY AND HUMAN RIGHTS

ITPG-GT 2188

2.0 units

What do WhatsApp and Nelson Mandela have in common? How about Mr. Robot and the UN Council for Human Rights? When most people think “digital security”, they rarely think of these connections; but the connections are there. Digital security is much more than an industry buzzword— it encompasses techno-social idealism, open source development, and symbiotic coordination between sectors in tech, the humanities, and civic society.

Certainly, we're going to talk about Signal, Tor, VPNs, and OTR. But let's dig even deeper. In this course, students will learn the principles of digital security; from end-to-end encryption, to circumvention technology, resilient communications, and beyond. Part lab exploration, part oral history, and part prototyping workshop, students will come away with the tools they need to undertake development projects with end-user security in mind; and foster an appreciation for digital security's integral, timely, and often life-saving role in human rights struggles across the globe.

DYNAMIC WEB DEVELOPMENT

ITPG-GT 2577

2.0 units

Dynamic Web Development introduces the fundamentals of building “full stack” web applications. This course will focus on modern, client- and server-side web technologies and provide practical methods for approaching web development for creative and functional applications. The core technologies used in this course are HTML5, JavaScript, Node.js with the Express framework, and MongoDB database. Students will learn to design, develop, and deploy web applications and gain the necessary skills to extend and explore web development independently.

The course will be a mixture of lecture and in-class collaborative coding, with weekly programming and reading homework.

HACKING THE BROWSER

ITPG-GT 2811

2.0 units

Web browsers were originally used only for displaying simple HTML pages, but over the years they have become supercharged all-powerful web execution machines. In this class,

we'll explore experimental new features and HTML5 APIs that allow browsers to communicate with the OS and their environment. APIs that will be covered may include: Battery Status, Geolocation, notifications, accelerometer usage, video access, speech recognition, and text-to-speech. We'll cover the mechanics of bookmarklets and Chrome extensions, with a sustained multi-week focus on building extensions and exploring Chrome's extensions APIs. Class workshops will include projects such as building an ad blocker, programmatically replacing text and images on a website, and making sites that respond to external events. Students will give weekly in-class presentations on web capabilities, complete small weekly assignments, and present a final project. This class leans heavily on web technologies, and experience with HTML, CSS and modern JavaScript (ICM with p5.js or Commlab Web/Networked Media) is required.

RESIST! INTRO TO TECHNOLOGY + POLITICAL ACTIVISM [A PRODUCT DESIGN PERSPECTIVE]
ITPG-GT 2483

2.0 units

This class will apply a product and service design lens to the rapidly evolving role of technology in politics, government services, and human rights, with a dual focus on the use of technology to advance the public good, and the threats that technology can pose to various aspects of civil society.

On the one hand, there has been an explosion of technology tools that aim to promote healthy and peaceful democracies, provide more efficient government services, and promote human rights. This course will survey those efforts and the product design methodologies that guide them. On the other hand, 2018 has been a reckoning year for technology all over the world. The post-mortem of the 2016 US Presidential election shined a light on technology's role in a promulgating a deeply polarized electorate, enabling election-meddling from foreign actors, and profligating fake news, while also raising deep concerns about data privacy and security for everyday citizens. Meanwhile, new technologies like AI and Blockchain are poised to have deeply transformative effects on multiple aspects of society - from policing to education to financial services. This course will also explore the risks various technologies can pose to privacy, safety, liberty, and well-being.

The course will feature guest speakers from leading practitioners in the space. Potentially including the ACLU, Higher Ground Labs, Elucid (YC17), NYU Better Policing Initiative, Microsoft, and more.

AUTONOMOUS ARTIFICIAL ARTISTS

ITPG-GT 2497

2.0 units

Autonomous Artificial Artists (AAA) is a class to explore ways of making artworks "autonomous." In this context, "autonomy" brings together three independent but related criteria:

- 1) artificial intelligence being a primary determinant in an artwork's aesthetics
- 2) autonomous software principles culled from peer-to-peer network design, blockchain and decentralization technology, serverless and federated machine learning, cryptoeconomics, and agent-based multiplayer simulation.
- 3) crowd-sourced art where mass, unbounded cooperation of many participants creates novel artworks which represent the "hive mind" or collective input.

The goal of this class is to learn a little bit about each of these seemingly disparate fields, and see how they may interact in interesting new ways. The idea of autonomous artworks is very new, and is being actively discussed by a small group of interdisciplinary researchers and artists since 2016/2017. Although the topic is highly experimental, it is nevertheless based on concrete technologies, making simultaneous use of several techniques which are under active development and have potentially far-reaching ramifications well outside the domain of art. The time is ripe for people within more design-oriented fields to begin thinking about how they might be used in a broader context.

The class has both a theoretical component (learning about each of the individual technologies and their interplay) as well as a practical component: training and deploying generative models on computational environments that are as close to decentralized or autonomous as possible. In addition, we will explore prior notions of crowd-sourced or mass-collaborative art, touching on older principles and strategies such as Oulipo, exquisite corpse, and crowd-sourced computational artworks like Electric Sheep, Exhausting a Crowd, and others.

INTRODUCTION TO SYNTHETIC MEDIA

ITPG-GT 2054

2.0 units

Generative machine learning models open new possibilities for creating images, videos, and text. This class explores the idea of how artists, designers and creators can use machine learning in their own design process. The goal of this class is to learn and understand some common machine learning techniques and use them to generate creative outputs. Students will learn to use pre-trained models, and train their own models in the cloud using Runway. For each week, we will discuss the history, theory, datasets, application of the machine learning models, and build experiments based on the model. In addition to Runway, we will be using JavaScript libraries like the p5.js, ml5.js, and TensorFlow.js, and software like Photoshop, Unity and Figma. Students are expected to have taken ICM (Introduction to Computational Media), or have equivalent programming experience with Python or JavaScript. A list of ML models we will be covering includes: Image generation, Style Transfer, Fast-style-transfer, Semantic Image Segmentation/Synthesis, Deeplab, Image-to-Image Translation, pix2pix, pix2pixHD, Text Generation and LSTM.

BIG LEDS

ITPG-GT.2481

2 units

Light Emitting Diodes or LEDs are used creatively all around us. They have the ability to emit light at different colors and intensities instantly and from very tiny points. How can we make creative visual works out of these amazing devices? What construction methods can we use to make those works reliable? Big LEDs will cover the process of designing large LED systems. We will cover LED array hardware and how to map pixels from computer generated media onto them. We will go through every major part of the hardware - different styles of LED arrays, drivers and gateways, cables, data protocols, and how to safely power all of them. We will learn to use the pixel mapping softwares Enttec ELM and Madmapper. We will also cover the paperwork needed to furnish a professional LED installation, including drafting riser diagrams, plan, section, and elevation views, creating a bill of materials, and writing instructions for users and installers. This year's final project will be a site-specific LED sculpture installed in a public space

at 375 Jay St. The installations will be able to display student chosen media that can be viewed for one minute. Students will work either in groups or alone and can choose from one of four installation options to present on: - A prepared square section of 2.0mm pitch LED video tiles (approx 256px x 256px, 2'-6" x 2'-6") - A prepared low-resolution sculpture with diffused linear elements (approx 500px, 2'-6" x 5'-0" overall) - A student conceptualized LED video tile project - A student conceptualized low-resolution project Because of this year's pandemic, unprecedented changes have come to the professional world of LED installations. As a result, we will be using remote tools such as networked-based cameras, remote desktop applications, and virtual private network connections to watch and operate the final projects. We will spend class time setting these tools up together. The two prepared options for the final project will be installed and maintained by the instructor.

CRITICAL COMMUNICATIONS ITPG-GT 2056

2.0 units

The ways in which we communicate has changed radically in the last 100 years. As the communication systems we use have increased in complexity, so has the effort it takes to understand how they work. Most of us use protocols like LTE, HTTP, TCP/IP, and BLE every day. We take them for granted, almost like we do the laws of nature. But there are more than the laws of physics, more than techniques of engineering, embedded in the design and implementation of our protocols of communication. To understand their role in our lives, we need to look into the societal and economic contexts in which they came to be.

In this class, we will examine communication protocols using Raspberry Pi's, Arduinos, Software Defined Radios, and other connected devices. We will look closer at organizations like iSOC, ICANN and IEEE to better understand how protocol designs are implemented and standardized. Through readings, research and hands-on work we will build an understanding of how these protocols work, how their designs incorporate the physical, technical, cultural, corporate and political assumptions of the actors behind them.

In the first half of the class readings and assignments will help familiarize students with some of the different

protocols we rely on every day. In the second half, students will work in groups to investigate a communications protocol and consider its impact from a technical, societal and environmental perspective. Final projects will communicate their findings in whatever form students deem appropriate - explanatory blog posts, physical or digital installations, or even videos and podcasts.

DEVICE TO DATABASE ITPG-GT.2473

2 units

How do you process data from connected devices? This class examines how to build systems to collect, process, store, and visualize data from connected devices. The class will review and discuss real world Internet of Things (IoT) systems using case studies and actual projects. We will build systems using Arduino hardware and open source software. We will discuss how IoT systems are built on commercial cloud infrastructure. Students will learn about IoT devices and the data pipelines for processing data. They will build an Arduino based device to send and receive data over WiFi using standard protocols like MQTT. Students will write code to move data from MQTT into a database. Students will learn how to query the database and present data as tabular data and graphs. To gain an understanding of an entire IoT system from device to application, we will start at a high level and then drill into each of the pieces — we will:—Discuss sensor hardware and wireless options (WiFi, Cellular, LoRaWAN, LTE-M, etc) for moving data to the server - Discuss transport options MQTT, CoAP, AMQP, HTTPS, etc.—Examine SQL, NoSQL, and Time Series Databases—Look at tools and techniques for querying and visualizing data.—Collect and store sensor data using Amazon Web Services (AWS). The class will be a mix of lecture, discussion, and building IoT systems. Real world examples and case studies will be used to demonstrate how IoT can be built.

FRONTIERS OF NEURAL ARTS ITPG-GT.2497

2 units

This course is a survey of some of the more exploratory new directions AI is heading towards in the coming years and the creative applications these new developments may enable. More specifically, the class will explore the following three subtopics: 1) Realistic language models: Turing-test passing text generators like GPT-3 are writing

whole paragraphs with human-level coherence. We will explore techniques for generating creative fiction and chatbots using both APIs and our own home-brewed NLP models. 2) Generative music: Since WaveNet in 2016, generative models of audio have gradually evolved to capture music and natural sound. How and for whom will top-10 hits in the future be made, and how will they be listened to? We will speculate about such questions and experiment with speech and audio synthesizers and new kinds of digital musical instruments. 3) Decentralized AI: What happens when we can do machine learning at scale without putting all the data in one computer? This seemingly trivial difference opens up all kinds of new possibilities, including AI co-ops and autonomous artificial artists. Each subtopic is accompanied by practical resources to use or implement these techniques for yourself, as well as an overview of the available and relevant tools associated with it, and will finish with a short project to apply them to a topic you're interested in.

EXPLORING CONCEPTS FROM SOFT ROBOTICS ITPG-GT 2125

2.0 units

The dirty, open secret of soft robotics is that no one has monetized it yet. Precisely because the full potential of emerging field of soft systems, particularly soft actuators, is unrealized, there are countless opportunities for curious innovators to discover or develop novel soft systems. This course teaches hands-on fabrication techniques for constructing simple pneumatic actuators from cast silicone and heat-sealed mylar, and challenges participants to design and build their own. Lectures and discussion center on concepts from soft innovation history, the current state-of-the-art, and sister disciplines of bio-inspired and hybrid (soft/hard) robotics. Consideration of both brand new soft materials, from a class visit to Material ConneXion, and everyday overlooked soft mechanisms, found in average retail stores, will require participants to look at softness through a new lens. Final projects will be the development of an original soft/flexible/hybrid research concept presented with context, material swatches with justifications for choices, and physical or modeled proof-of-concept.

This course will discuss ideas from simulations and control systems, but will

not be hands-on in these topics.

*** *This class meets every other week during the semester for 7 sessions, across 14-weeks.* ***

MACHINE LEARNING FOR PHYSICAL COMPUTING

ITPG-GT.2050

2 units

With Machine Learning models are getting smaller, and microcontrollers are getting more computing power, Machine Learning is moving towards edge devices. This class explores the idea of how machine learning algorithms can be used on microcontrollers along with sensor data to build Physical Computing projects. In this class, we will learn about TensorFlow Lite, a library that allows you to run machine learning algorithms on microcontrollers. We will talk about common machine learning algorithms and techniques and apply them to build hands-on interactive projects that enrich our daily lives. Students will learn to use pre-trained models, and re-train the models with sensor data. We are going to talk about Image Classification, Transfer Learning, Gesture and Speech Detection. For each topic, we will first discuss its history, theory, datasets, and applications, and then build simple experiments based on the topic. Prospective students are expected to have taken Introduction to Physical Computing and Introduction to Computational Media course, or have equivalent programming experience with Arduino and JavaScript.

TECHNOLOGY, MEDIA AND DEMOCRACY: ADDRESSING CHALLENGES TO AN INFORMED ELECTORATE

ITPG-GT.2184

3 units

Across the City's universities, the Technology, Media and Democracy program will bring together journalism, design, and technical disciplines to understand the various threats to journalism and media, and attempt to address these challenges using technical and computational methods and techniques. The free press, journalism and the media are some of the most critical elements of our democracy, but have been increasingly under attack by political and market forces. These challenges include: dwindling resources and support for deep investigative journalism; smear, law and technical and even physical assaults of media organizations and journalists; challenges

to credibility and reliability including fake news and discrediting campaigns; and shifting business models and income sources that threaten both local and national news organizations and coverage. This course will include various elements that will help frame the problem and build/prototype solutions.

CULINARY PHYSICS

ITPG-GT 2569

3.0 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.

HAND HELD: CREATIVE TOOLS FOR PHONES

ITPG-GT.2068

4 units

From image macro bricolage to cell-phone novels, beat-maker apps, and TikTok trends; the phone is not just the primary site of media consumption, but also for emerging forms of art production. It's time to take these tools seriously, and to understand what the mobile touchscreen offers to creatives. This course is a dialog between collaboratively researching the existing landscape of mobile creative tools and building our own. Students will document and discuss a wide range of tools, analyzing their designs and sharing through making. We will compare these tools to their "mouse and keyboard" counterparts, reflecting on who and what they empower. Understanding the strengths, limitations, and implications

of existing mobile creative tools will empower us to imagine and realize their future. Half of class time will be devoted to applying this research towards the design and implementation of new tools. Students will use web technologies to develop a variety of small shareable touchscreen interfaces, such as meme-makers, musical instruments, typography tools, and digital fashion designers. By the end of the semester, we will have built a body of research on the landscape of mobile creative tools, developed theories and principles about this space, and applied those principles towards a set of functional and shareable prototypes. Introductory familiarity with Javascript, CSS and HTML is required. Students can expect to strengthen skills in mobile UX design, programming interactive web applications, and effective prototyping strategies.

IMAGINATION AND DISTRIBUTED LEARNING

ITPG-GT.2075

4 units

When technology advances, teaching styles regress. Every new wave of technology touted as a boon to education—radio, TV, DVDs, the internet—has tended to revive the idea that the ideal class structure is the lecture, where faculty broadcast information to disconnected student recipients. Yet we've known for decades that lectures are poor ways to create learning experiences, and that actively involving students—with the class, the teacher, each other—is far more effective. The thesis of Imagination and Distributed Learning is that the range of possible experiences available online is larger, more varied, and more interesting than most of what is on offer from colleges and universities' online courses. Students will read teaching and learning research, and do field work where they set out to learn something online and reflect on the experience, and then set out to teach something online, and reflect on that experience. The goal of the course will be for students to build up alternatives to existing (and often quite dull) online educational practices today. The final project will be a proposal, plus designs or partial implementation, for online tools or experiences that will create experiences users can learn from. These proposals will be presented to a panel of people managing existing online programs at NYU and elsewhere.

**OUT OF ORDER: STORYTELLING
+ TECHNOLOGY**
ITPG-GT.2076

4 units

This course is about how to tell stories with your projects. Like a classic linear story, we'll start at the beginning with the question of how good stories are told. We'll learn about classical storytelling techniques and conventions from a variety of cultures, genres, and media. Next we'll explore what various tech and media can and can't do in the context of the story. We'll end the semester throwing linearity out the window to create cohesive, rigorous narrative experiences with clear audience/viewer entry and exit, that engage with the tropes and conventions of non-linear storytelling. The class will include some original writing, but students who don't think of themselves as writers are highly encouraged to join as well as students who do. We'll learn about narrative tools like plot, character, form, subtext, symbolism, POV and lots of other delights that will enable you to create stories and adaptations for your assignments. During class time, students will participate in discussion, small group work, reflective in-class writing, and presentations. We will also have guest speakers and project workshops with guest critics. Weekly homework assignments will consist of reading, watching, listening, and potentially attending events outside of class time to support conversations and activities during class. Student projects will involve group work/play with projects riffing on assigned existing stories and narratives. For example, a specific canonical story, poem, myth, parable, or film plot may be used as a narrative jumping off point for these assignments. Some of these projects may involve some light narrative writing.

VIRTUAL PRODUCTION
ITPG-GT.2079

4 units

This class will discuss the key issues, challenges, and best practices in visual storytelling in Cinema and emerging media like real-time spatial computing. The class will teach how to architect and lead a virtual production by creating a dialogue between the Producer, Director, and Cinematographer in filmmaking with the Technical Producer and Director in creative technology. The class will cover an overview of all of the technical skills required to produce a remote virtual production through the lens of a project manager making

administrative and creative decisions. This class will culminate in a real-time 3D project exploring motion capture and virtual production that will adapt a pre-existing cinematic work with the class themes in mind.

PERFORMATIVE AVATARS
ITPG-GT.2153

4 units

Whether it's through photorealistic scans found in current-gen video games or the cartoonish and low-fi aesthetic of Bitmoji there is no limit to ways in which the body and the self are represented in digital spaces. This class will look at how avatars have been historically used in the realm of art, commerce, and entertainment and utilize existing avatar creation tools to develop projects that examine identity, body politics, and contemporary performance. In class, we will cover the basics of Unreal Engine, photogrammetry, 3D scanning, and model rigging although students will be encouraged to use existing skill sets and creative thinking to complete some of the smaller week-by-week assignments. The class will culminate with a short performance, small installation or single/multi-channel video piece using one or more of the techniques covered in class. This can be a solo project or a group project. In this class students will:

- Explore how avatars can be utilized in your creative practice – Gain an introductory understanding of Unreal Engine, photogrammetry, model rigging, and 3D scanning.
- Learn how to recontextualize digital spaces for the purposes of art, installation, and performance.
- Broaden your thinking of what performance can be, both in a physical setting and digital setting.
- Think critically about how physical bodies inhabit digital spaces and how the hardware and software we use reinforces the acceptance and value of certain kinds of bodies.

SIGNALS, CALLS, AND MARCHES
ITPG-GT.2332

4 units

This class looks at "creative signal processing" in the same way we look at "creative coding"—celebrating our ability to manipulate signals—functions and blocks of information that travel across time, frequency, and space - in the wider context of human perception, communication, and culture. In this course, we will consider standard building blocks of signal processing—audio and image synthesis, time—and

frequency-domain processing of audio signals, chromatic and spatial processing of images, and feature extraction for signal analysis—in the same context as human languages, writing systems, and cultures of generative and procedural design in music, performance, and visual art. The project scope for the course is designed to be flexible and open-ended, allowing for students to develop projects ranging from guitar effects pedals to audio-visual plug-ins to preprocessing workflows for machine learning to toolkits relevant to integrating real-time data into interactive performance systems. Students will be assigned a series of short exercises around each general theme, and will be expected to develop a semester-length project. The class will use the Gen architecture of Max/MSP/Jitter to prototype algorithms for C++ and GLSL, with explorations into other coding environments, hardware circuits, and physical explorations of signal processing along the way.

**CITIZEN SCIENCE:
BIOTECHNOLOGY**
ITPG-GT 2995

4.0 units

Genspace is collaborating on this course with ITP so that students can learn science literacy through several specialized workshops that will take place Genspace – topics include Biohacking (with an introduction to CRISPR) + Biomaterials. Students will create projects throughout the semester utilizing both Genspace and ITP resources. Additionally, students will learn the basics of biodesign and bioinformatics to help them frame and conceptualize their research and their projects and how best to use these skills ethically and responsibly in aesthetic and scientific ways.

Since 2009 Genspace has operated a community biology laboratory in Brooklyn stemming from the hacking, biohacking, and DIYbio movements. It currently supports citizen science and public access to biology, biotechnology, synthetic biology, genetic engineering, citizen science, open source software, open source hardware.

**COMPUTATIONAL APPROACHES
TO NARRATIVE**
ITPG-GT.2198

4 units

Beginning with the release of Crowther and Woods' "Colossal Cave Adventure" in 1977, the potential and unique affordances of computation as a means

of storytelling have become more and more apparent. Combining approaches from literary theory, anthropology, computational creativity and game design, this class considers how narrative structure can be represented as data and enacted through computation, and invites students to implement practical prototypes of their own interactive and procedurally-generated narratives using a variety of technologies. Topics include (but are not limited to) hypertext fiction, “choose your own adventure”-style branching narratives, text adventures, visual novels, story generation from grammars and agent-based simulations. Students will complete a series of bite-size weekly assignments to present for in-class critique. Each session will also feature lectures, class discussion, and technical tutorials. Prerequisites: Introduction to Computational Media or equivalent programming experience.

DATA ART
ITPG-GT 2571
4.0 unit

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 p5.js, along with a variety of analog media or open-source data tools (such as D3.js, Miso, OpenRefine, MapBox & Leaflet).

DESERT OF THE REAL: DEEP DIVE INTO SOCIAL VR
ITPG-GT.2461
4 units

The virtual expansion of screens began during the 1960's with the exploration of head-mounted displays. Since the 60's, virtual reality has been explored in a multi-disciplinary context including philosophy, design, arts, behavioral therapy. Baudrillard, with his publication of *Simulacra and Simulation* (1981), declared that human experience is being replaced by a simulation of reality (HyperReality). His theories brought the dystopian narrative of the virtual

to mainstream pop-culture, as seen in films such as *The Lawnmower Man* and *The Matrix*. Contrary to Baudrillard, Canadian VR Pioneer Char Davies brings a more positive perspective to Virtual Reality, “facilitating a temporary release from our habitual perceptions and culturally biased assumptions about being in the world, to enable us, however momentarily, to perceive ourselves and the world us freshly.” Throughout the class, the friction between Baudrillard and Davies will create the foundation of our exploration of Virtual Reality, where we will use room scale headsets and game engines to create meaningful “temporal experiences” exploring themes from behavioral sciences to narrative storytelling. We will be exploring:
—existing VR projects, popular culture references and theory.
—concepts such as sense of embodiment (SoE), social VR design, and interactive storytelling techniques.
—methods for designing, modeling and rigging avatars for VR.
—live and pre-recorded animation.
—spatial audio techniques such as ambisonic sounds engines.
—packaging and distributing applications for social VR. This is a production class, along with a theoretical foundation, in which we will prototype projects with networking, inverse kinematics, raycasting and face tracking technologies to explore questions such as “how does the viewer become part of the experience?” and “how does the real space relate to the virtual worlds we design?” In the second half of the class, students will work in groups to build a final social VR project based on their exploration of the above framework.

DESIGNING FOR DIGITAL FABRICATION
ITPG-GT 2890
4.0 units

The ability to digitally fabricate parts and whole pieces directly from our computers or design files used to be an exotic and expensive option not really suitable for student or designer projects, but changes in this field in the past 5 years have brought these capabilities much closer to our means, especially as ITP students. ITP and NYU now offer us access to laser cutting, CNC routing, and 3D stereolithography. In this class, we will learn how to design for and operate these machines. Emphasis will be put on designing functional parts that can fit into a larger project or support other components as well as

being successful on a conceptual and aesthetic level. In this class, we will discover methods to design projects on CAD applications for total control of the result, and we will develop algorithmic ways to create designs from software (Processing) to take advantage of the ability to make parts and projects that are unique, customizable, dependent on external data or random. The class will include 3 assignments to create projects using the three machines (laser, router, 3D) and the opportunity to work on a final project.

DESIGNING FOR LIVE PERFORMANCE
ITPG-GT 2521
4.0 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.

ELECTRONICS FOR INVENTORS
ITPG-GT 2036
4.0 units

Today we no longer solely connected to the digital world through computers. The result of this push to connect the digital and the analog world is the increasing necessity for low cost, low power, and self-contained electronics.

This course is an applications-driven intro to electronics for inventors. Through a hands-on approach, students will learn basic concepts about analog circuits, Boolean logic, digital devices interfaces, and low-cost code-free electronics.

Topics will include basic principles of electricity, as well as an understanding of electronics components such as resistors, capacitors, diodes, transistors, audio amplifiers, and timers.

This class will use as a backbone the book “Practical Electronics for Inventors

—4th Edition” by Paul Scherz and Simon Monk.
Format: Lectures + In-class LABs + Readings

EXPERIMENTS IN AUGMENTED REALITY

ITPG-GT.2037

4 units

Is augmented reality technology about to enter the mainstream? AR platforms have finally become widely accessible to artists, designers, and technologists thanks to recent advances in mobile performance and a new collection of powerful computer vision techniques. As such, the medium offers rich possibilities for experimentation and a chance to rethink how we experience the intersection of the physical and digital. In this course, students will acquire an understanding of basic concepts and techniques necessary to design, prototype, and build simple AR experiences,—with a consideration of not just visual but also aural AR. We'll focus on the design/UX of AR experiences as well as the technical foundations necessary to actually code these experiences. We'll supplement design/coding exercises with an overview of the history of AR and discuss a broad range of use cases. Our tool of choice will be WebXR, but we will go over prototyping techniques outside of these platforms to speed up the design process.

GAME DESIGN AND THE PSYCHOLOGY OF CHOICE

ITPG-GT.2161

4 units

As game and interaction designers we create systems and choices that can either prey upon our psychological foibles or help us avoid decision pitfalls. It is our responsibility to understand how we decide, to consider the ethics of the systems we create and to practice designing systems in a purposeful manner. Game Design & The Psychology of Choice will provide interaction and game designers with an understanding of the factors that influence behavior and decision-making by looking at the intertwining of cognitive psychology and economics through the development of behavioral economics. These disciplines study behavior on the individual and group level, often revealing some of the why behind the rules of thumb and folk wisdom that game designers come to intuitively. But understanding the why—why we fall into decision traps; why certain tradeoffs tax our brain more than others; why we are overconfident

about our abilities; why certain decisions make us uncomfortable—allows us to more purposefully apply our design craft, both in and out of games. Finally, as a class, we will take what we learn about how we think and create series of game experiences based around key cognitive science concepts. Assignments may include:

- Mod a cognitive science experiment into a game or experience
- Analyze and present a game through the lens of cognitive science and behavioral economics
- Create game or experience based around a particular insight from cognitive science or behavioral economics

JOY AND GAMES

ITPG-GT 2042

4.0 units

What does it mean to feel joy while playing a game? How is it distinct from fun, and what can it bring to the table--both to our design practices, and the world at large? In this class, we'll be exploring how to create mechanics and interactions that invoke a visceral, rather than purely intellectual, sense of delight. From Roger Callois' definition of *ilinx* to Bernie DeKoven's transcendent collaboration and beyond, we'll dive deep into finding new and weird ways to make games, toys, and interactives that spark joy and facilitate connection--among both individuals and groups. We'll also pull in readings from modern arts practitioners and activists thinking about the politics of joy and pleasure, and what joyful games can bring to the world.

The course will involve weekly design exercises, using a variety of paper prototyping and digital production techniques. We'll define games broadly, welcoming a variety of playful, interactive approaches and outcomes. Assignments will include a blend of reading, writing, making, and playing (low-cost/accessible titles), to help students sharpen their prototyping skills as well as their ability to hone in on meaningful interaction mechanics. The primary coding platform for lessons and examples will be 2D and 3D games in Unity, but there will be options to explore platforms like Twine and Tracery, or delve into experimental media like augmented reality. For their final project, students will develop a game/interactive in small groups.

LIGHT AS A MEDIUM OF ART: WAYS OF SEEING NOW

ITPG-GT 2038

4.0 units

This class presents the diverse trends of light art. This includes film and animation systems, light systems, and visual information systems; their context, meaning, and manipulation. We will look at the historical relationship of technological discoveries on artistic methodologies and ways communicating information and ideas.

The core of this course lies in ways of seeing; breaking down the physics of light and human perception, to the cultural, conceptual, political, and art historical context of these visual systems. The production work will include light manipulating materials and systems, the technologies influencing how we see, and methods on how to control and manipulate these systems.

RESEARCH STUDIO: TANGIBLE INTERACTION

ITPG-GT.2093

4 units

What is the future for tangible interaction? This class will investigate that question. In this studio, students will survey the current state of practice in tangible interaction design, investigate different sensors and haptic controllers, and generate information that can be used by other practitioners. Class work will include:—literature review and summary, i.e. getting to know what's already in the field, collecting and summarizing examples of best practice on a public website—practical research and tutorial documentation, i.e. figuring out how to make a given control or interface, then documenting the process for doing it, and/or verifying someone else's tutorial through duplicating their work. For those students who are in New York and feel safe using the shop, there will be projects which will require shop work. For those who are remote, or who do not feel safe using the shop, there will be research, design, documentation, and verification work. Class will be structured as a series of multi-week group projects including research, experimentation, and documentation. Students will work in small teams of 2-3, and teams will meet with the instructor weekly. The full class will meet 4-5 times to introduce the field and the project, and to review the whole project. In between, students will meet with the instructor individually or in groups, during the scheduled class time or office hours. Examples of related work: * The

UX of Lego Interface Panels, George Cave * Comparing Force-Image Schema dials (video) (paper), Jörn Hurtienne, Diana Löffler, Patty Gadegast, Steffi Hußlein * Enclosures, (tutorial) Ben Light * Distance Sensors, The Basics (tutorial and comparison), Noah Pivnick * Collision Course: an essay on the interface design of the USS John McCain's navigation system and how it led to the collision with the oil tanker Alnic, T. Christian Miller, Megan Rose, Robert Faturechi and Agnes Chang for ProPublica Students will gain skills in review and analysis of existing practice, in written and multimedia formats; design research and specification; and electronics and programming techniques related to this field.

WEB ART AS SITE

ITPG-GT.2094

4 units

The class addresses the history and practice of art made for and inseparable from the web, while teaching basic coding for the web. Web art is space/place/landscape/setting/site; it is not held or beheld, but filled and inhabited. So, while exploring the nascent canon of web art, we will also draw inspiration from a broader tradition of site-building or site-altering art practices, including installation, architecture, performance, and video games. Supplementary readings will consider the materiality of the internet and the way the internet reflects and inflects our society. Throughout, we will focus on artists and authors whose bodies have not historically owned or controlled physical sites in the US. We will also continually exploit the internet pedagogically, collaborating online, playing with anonymity, and attempting to break the internet spaces we know. In the first half of the course, students will make a series of mini-projects reflecting coding tutorials; in the second half of the course, they will focus on their final project. Because web art is inherently interdisciplinary, students will be encouraged to deploy language, music, video, painting, and/or any other media, as experts or novices. Students need only a standard laptop, and will not be expected to purchase any software or text (cost of materials: \$0). There are no prerequisites.

LIVE WEB

ITPG-GT 2734

4.0 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. (Social Software, Internet, Video)

MACHINE LEARNING FOR THE WEB

ITPG-GT 2465

4.0 units

Libraries like TensorFlow.js and ml5.js unlocked new opportunities for interactive machine learning projects in the browser. The goal of this class is to learn and understand common machine learning techniques and apply them to generate creative outputs in the browser. This class will start with running pre-trained models and re-training models in the browser using high-level APIs from ml5.js, as well as explore the Layer APIs from TensorFlow.js to create models from scratch using custom data. This class will also cover preparing the dataset for training models.

At the completion of this course, students will have a better understanding of common and popular machine learning models, how do they work, how to train these models, and their use case to creative projects. The output of the class will be examples of interactive ML web applications.

The topics that will be covered are Image/Sound/Doodle Classification, Face/Pose Recognition, Image Style Transfer, pix2pix Image Transformation, and Image Synthesis. The techniques and neural networks we will use and build include Transfer Learning, Convolutional

Neural Network, Generative Adversarial Network, Reinforcement Learning, and more.

Prospective students are expected to have taken an ICM (Introduction to Computational Media) course, or have equivalent programming experience with JavaScript, HTML, CSS.

NEW INTERFACES FOR MUSICAL EXPRESSION

ITPG-GT 2227

4.0 units

In this course students create digital musical instruments and do a live performance using them. Over the semester, we look at 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, and the relationship between musical performance and visual display. Readings and case studies provide background for class discussions on the theory and practice of designing 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. Prerequisites: ITPG-GT.2233 (Introduction to Computational Media) and ITPG-GT.2301 (Physical Computing)

NOTHING: CREATING ILLUSIONS

ITPG-GT.2839

4 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 we will explore an array of optical illusions, ranging from traditional approaches to new technologies. Structured as primarily a studio course, we 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. Assignments will include:

- Readings and blog post responses.
- Creating small-scale illusions with and without the aid of new technologies
- Exercises in camera analysis and projection mapping
- Calibrating camera values with projector values
- Making user interactions invisible, and then transmittable
- A Midterm: Creating a small scale prototype with controlled interactions
- A Final: Designing a full scale prototype accounting for user interactions

PERFORMING THE INTERNET ITPG-GT 2989

4.0 units

This class seeks to use the internet and web browsers in new and disruptive ways. Rather than the traditional use of websites as static means of one-to-many communication, we will use websites as stages to perform and intervene in front of a live audience. Students will learn HTML/JavaScript as a means of making interactive websites/instruments to be played for an audience and chrome extensions that will allow us to modify the content of existing websites to political or dramatic ends. We will draw on the art historical traditions of detournement and culture jamming to study what it means to make art out of other material with received authority. The class will also include readings and discussions on digital performing arts, and the implications of digital tools on the aesthetics of theater and performance art.

Students will learn HTML and Javascript with a focus on interaction design with themselves or another skilled performer as the intended user, a departure from traditional user experience design. They will read and discuss critical theory and artistic examples of digital performing arts, culture jamming, mashup culture and performance art. Students will create digital instruments and performances and thoughtfully workshop the work of their classmates. Students will perform their work in front of strangers and learn to do so confidently.

The first-third of the course will be focused on making single-page instruments, first in p5js and then in HTML/jQuery. The next third of the course will focus on chrome extensions, both applying the same interactive principles onto existing web pages and making site-specific interventions for dramatic effect. In the final third of the class students will create and rehearse a

larger more polished performance using the techniques practiced thus far in the course and culminating in a public performance night for the larger ITP community.

PROTOTYPING ELECTRONIC DEVICES ITPG-GT 2845

4.0 units

The most difficult part of prototyping is not the building process, but the process of deciding how to build. If we choose proper technology for prototypes, we can improve their robustness and simplicity. This course will cover available and affordable technologies for ITP students to build prototypes. The course will start with soldering, wiring and LED basics. Then students will design an Arduino compatible board in Eagle, get it fabricated, assembled. And then using the debugger to dig deeper to understand how a microcontroller works.

The class will also cover multitasking, signal processing, communication, document writing and advanced skills beyond the Intro to Physical Computing class.

Each session will have lectures followed by in-class practices with guidance. The 14-week long assignment is called Do It Once—Do It Again. Bringing an idea or ongoing projects is highly encouraged.

REALITY CAPTURED ITPG-GT 2045

4.0 units

This class focuses on the exciting creative possibilities of emerging ambisonic, photogrammetric, volumetric, and depth capture technologies including their respective applications within XR. Instead of creating scenes, objects, and characters on a computer, more compelling and resonant opportunities for experiential storytelling can now be produced by recording real environments, things, and people. Students will be asked to stretch their imaginations, embrace the distinct technical and aesthetic affordances of each capture technology, and then weave them together into experiential montages.

The format of the class will change week-to-week but combine lectures on experiential storytelling, group critiques, and hands-on workshops diving into ambisonic audio recording, monoscopic and stereoscopic 360 video, DSLR photogrammetry, and volumetric video capture. All of these tools are becoming part of a greater developmental ecosystem for evolving immersive and

social media platforms. Students will then stylize and blend captured assets within Unity to create a demo or project based on an original idea.

While various exercises will help familiarize students with capture technologies presented in class, as well as how to utilize captured assets in Unity, experiential design will still be paramount. A major component of the curriculum will be the discussion and critique of student ideas as well as a presentation of a final project. This combined conceptual and technical focus will challenge students to experiment with an expanded sense of possibility, while also preparing them to pitch ideas for labs, residencies, and festivals.

RESEARCH METHODS IN ART AND DESIGN ITPG-GT 2046

4.0 units

This course is intended for students planning to conduct qualitative research in a variety of different operational settings. Its topics include- case studies, data, documentary evidence, participant observation, surveys, and supportive technologies. The primary goal of this course is to assist students in preparing their thesis proposals/projects.

Description: A survey of creative and qualitative research methods applicable to the design, media and visual arts in practice.

Purpose: To assist current graduate students in comprehensive research processes and practices and, additionally, to initiate students' preparation for executing scholarly activities and descriptive analysis. A third objective is for aspirants in the field to learn to critically unpack both quantitative and qualitative research.

Methodologies: Research requires persistence, creativity, ingenuity, and refinement. There are several different types of design-based research directions that include experimental, analytical, investigative, and etc. Students will be introduced to a full range of possibilities and world-views. The course supports advanced students at ITP to evaluate and develop novel methods and methodologies specific and appropriate to their personal research projects at this level and in the context of a practice-led research environment. A key objective is to promote innovative, experimental and ambitious research that relates to academic study and creative practice at the forefront of the field of contemporary art/ media/design and related disciplines.

SENSING MACHINES

ITPG-GT 2039

4.0 units

A programming course where we'll explore various techniques and solutions for tracking and sensing people or objects in space. Students will get familiar with the terminology and algorithms behind many sensing topics such as computer vision, depth cameras, positional tracking, coordinate mapping, machine learning, and pattern recognition. As these subjects are explored, we will also dig into communication, and how this information can be transmitted from one tool to another, for example using OSC, Spout/Syphon, MIDI, DMX/ArtNet. The goal being to use the right tool for the job and not limit ourselves to a particular piece of software.

The first classes will consist of theory and in-class exercises covering these techniques, and remaining classes will be dedicated to a special project, which should use a combination of what we've learned to create a new work. Students will work in small groups to build this special project, but we'll review proposals, milestones, and work in progress collectively on every class, encouraging discussion and collaboration.

SOCIALLY ENGAGED ART AND DIGITAL PRACTICE

ITPG-GT 2156

4.0 units

Digital tools of all kinds are deeply embedded in how our society operates. Innovations in basic communication, data processing, and image manipulation and have transformed our social worlds and our artistic practice. This course will explore how digital tools are and can be used in socially engaged art practice, where art and creative work intersect directly with people and civic life, looking at artists like Stephanie Dinkins, Meredith Lackey, and Mimi Onuoha. Students will be asked to propose several projects as thought experiments, and fully realize one online/digital socially engaged project. We will review and discuss the different definitions of "socially engaged practice", including discussions about "best practices" to use for working with different communities, and the politics of how we interact socially and how we approach the physical as well as social space around us. We will work on how digital tools have been used in socially engaged art and how they could be used further, and experiment with how online life can function as a public space, guided

by the understanding that working digitally with socially engaged concepts means both using digital tools within projects AND interrogating the inner workings of how digital practice operates socially and culturally. We will have some meetings and activities in public spaces, field trips to organizations such as Eyebeam, and practical applications of methodology, as well as two or three guest lecturers.

SOCIO-POLITICAL VIDEO FEEDS: FROM PERFORMANCE TO PROPAGANDA

ITPG-GT.2329

4 units

This course will offer techniques for producing performances and multi-media broadcasts via video conferencing platforms. We will consider the politician's use and abuse of performing arts and media strategies. Assignments, screenings and readings will trace the lineage of political performance and its mediation from François Delsarte's 19th century system for oratorical expression to current live-feed montaging used in American political campaigns. Taking into account the use of visual mediation in both process and propagandistic product, we will look at how scientific management techniques such as stop motion filmmaking are used to maximize the effect of the politician's every gesture and word. As live performances have shifted to online platforms in our quarantine era, how do we incorporate changing notions of liveness and social cohesion into artistic and political practice? We will examine the influence of the improvisational acting style promoted by reality TV to produce bombastic, and hence entertaining performances. In our public discourse authenticity is now associated with improv acting as opposed to traditional methods of rehearsing lines to be performed, now regarded as phony. Exploring the increasing use of Zoom, Instagram live and Tiktok by theater, dance and visual artists, we will analyze the impact of pre-recorded versus live stream video, as well as the appropriation of surveillance techniques inherent in these new media.

THE CODE OF MUSIC

ITPG-GT 2653

4.0 units

This course explores music through the lenses of computation and interactivity. The first part of the semester is a structured exploration of rhythm, melody, timbre, and harmony. We

will look into each of these elements from the standpoint of music, code, and design: each class, we will listen to examples from different periods and styles, manipulate the element programmatically, and create an interactive study around it.

During the second half of the semester we will cover algorithmic composition techniques such as Markov Chains, Neural Networks and L-systems. As students work toward their final projects, the class takes on a more self-directed approach. Final projects might be digital applications, spatial installations, or physical devices.

In-class coding and exercises will be done in P5.js, but students will be free to use other languages and frameworks for their final projects. ICM or equivalent programming experience is required.

THE NEURAL AESTHETIC

ITPG-GT 2994

4.0 units

This course introduces machine learning for art and creativity. It is a broad survey of the tools, techniques, and theory needed to understand emerging AI technology and re-appropriate it for critical inquiry and creative exploration.

The contents include an accessible introduction to how modern neural networks function and their real-time and non-real-time applications, as well as an overview of current state-of-the-art techniques in deep learning. We'll build interactive systems which incorporate real-time learning into creative code environments such as Processing, p5.js, openFrameworks, Max/MSP, and PureData, as well as control software instruments which produce music and visual art. We will also explore the frontiers of generative models such as GANs and autoencoders, showing how these methods can learn how to synthesize complex and information-rich images, sounds, and text.

Course materials will be based on the tools and instructional guides being developed on ml4a.github.io, along with a suite of deep learning libraries that perform important and novel tasks. A high-level, non-comprehensive introduction to coding machine learning in Python using Keras and Tensorflow will be included. Students will be provided with all of the code and supporting materials, integrated into a cloud-based computational environment ahead of time.

Although this course has no official prerequisites, students will find it useful to catch up on fundamental computer

science skills, including using a terminal and coding basic Python. One or more optional sessions for students who wish to catch up on or refresh these skills will be offered within the first two weeks.

TIME

ITPG-GT.2040

4 units

"A computer is a clock with benefits" writes Paul Ford in Bloomberg's issue dedicated to code. Time, at once fundamental and mysterious, is of course a basic part of any time-based media, but uniquely more so for programmed media that can evolve as it runs. In this course, we'll reflect on the deep mysteries of time while also building hands-on skills that will improve our command of temporal media and technologies. Specific topics will range from the marvelous engineering of historical clocks and through modern computer architecture. We draw inspiration from a technological tradition stretching back at least 2000 years to the Antikythera Mechanism that includes humanity's earliest efforts to understand temporal patterns in nature. Practically, we'll build mechanical and software clocks; experiment with time-series data and time protocols; and survey techniques for digital signal processing and software state transitions. Students will improve their skills in:

—Extracting meaning from data in time-series sets, like sequential sensor readings in a physical computing project or a public API;

—Creating experiences with a beginning, middle and end; a narrative arc;—Getting to the "metal" in microcontrollers and CPUs;

—Integrating real-time clock modules and network time protocols with projects;

—Using programmatic timelines and variable "tweening" to add grace and sophistication to our creations Students will execute production assignments throughout the semester. Students should have taken or be taking physical computing, a programming course, or have equivalent experience.

UNDERSTANDING NETWORKS

ITPG-GT 2808

4.0 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

AUTO FICTIONS

ITPG-GT.2066

4 units

Auto Fictions is a studio class focusing on the creation of immersive, multi-path and interactive experiences based on personal narrative. Documentary art has included the art of installation for decades, but new technologies have

given artists affordable tools that allow them to rapidly prototype and then refine immersive media experiences. Autofictions is an interdepartmental course that may include students from Film, ITP and Theater disciplines. Students will create production teams. Each team will make a project and each student will help the other create their work through intensive collaboration. The intention here is to practice collaboration across disciplines, methods, values, and artistic cultures to create a work of immersive fiction based on materials gathered from the past, captured or created in the present and/or imagined for the future. We will look at several possible approaches to the creation of immersive media works. Including multiplexing software programs. Students with the requisite knowledge in these tools or gaming engines with similar capabilities may use them for the creation of their works. But it is not required. There may be an opportunity for building intuitive interactivity into some of the experiences. In response to the Covid-19 pandemic we will be exploring how to adapt our working methods and our work itself to these conditions as they develop. The goal of the course will be to physically realize the works but to do that we will go through a detailed comprehensive design, planning and budgeting process so that if conditions permit all aspects of the work will be fully created or planned and ready to build. If conditions permit, we will meet one day at the beginning of the semester to install and introduce the platform, create teams, and review the assignment. Otherwise we will meet online and begin work there. Students will be provided with access to online tutorials for relevant software and systems.

UNFAMILIARLY CONVENIENT: GIVING NEW VOICE TO VOICE ASSISTANTS

ITPG-GT.2325

4 units

How could we reimagine and expand our interactions and relationships with voice-enabled devices? Artificially synthesized voice introduced personal devices beyond push buttons, twisting and swiping. Nonetheless, while mediating notions of service, facilitated access to knowledge, and digital companionship, currently voice assistants are often reduced to trivial, task-oriented power plays: order me this, turn on that, play these, entertain. The course will aim to

reconsider voice assistants as subjects rather than objects and attempt to create more holistic relationships with them through speculative and critical design methods in unison with some programming and machine-learning.

ESCAPE ROOM

ITPG-GT.2491

4 units

How do we design for immersive, cooperative, and playful experiences? Students in this course will look at immersive and experiential design through the lens of one type of experience: the Escape Room. We will explore different experiences, narrative structures, group dynamics, and game mechanics. Over 14 weeks students will explore how to design immersive and participatory experiences through cooperation, play, and problem solving. Though weekly assignments and exercises students will use a variety of methods to design cooperative narratives and experiences. We will explore Zoom as a tool for collaboration and performance. We will also explore other web based protocols to encourage other forms of digital and physical interaction. During the last few weeks of the semester students will collaborate to design, build, and operate an escape room experience. This class will run remotely with the expectation of synchronous meetings over Zoom. If possible, there may be some potential offerings for optional in person activities. Prerequisites: Physical Computing and Introduction to Computational Media.

3D 3 WAYS

ITPG-GT.2096

4 units

This studio class will explore the in-between space of video, painting, installation, and new technologies. What unconventional methods can be employed to create a 3D model? What innovative strategies can be used to integrate 3D animated video and installation in a single work? How can an artist resolve the fundamental differences and build the connections between 2D moving images and 3D objects and space? Over the course of the semester we will introduce the basic 3D skills in Maya, and apply these skills to build a cohesive body of artistic work with 3 different outputs: Animated video, installation and augmented reality using Spark AR.

CAD FOR VIRTUAL AND REALITY

ITPG-GT.2086

4 units

The goal of this class is to gain an understanding and proficiency with Computer Aided Design (CAD). We will become familiar with CAD software, mechanical design, and simulation. The class will cover common CAD modeling techniques. We will use our designs to get physical parts made as well as use them in virtual projects. We will create parts both real and impossible.

OK ROBOT REBOOT

ITPG-GT.2087

4 units

Society has always dreamed about humans coexisting with automatons, robots and talking machines that fit into every facet of daily life. As a consequence of computation and the internet leaving the flat screen, alternative forms of human-machine relationships are increasingly becoming more ubiquitous. Designing for these new machines brings novel challenges and requires a different approach. From HAL 9000 to early automatons, this class presents an overview of the history, methods, technologies, and design challenges involved in building and living with Robots and Social Devices. This 4.0-point class is conceived as a hybrid format (Lectures + Workshops + Discussions). Discussions and explorations will emphasize the cultural, political, and technical. Over the course of the semester, students will interrogate and deconstruct examples of Robots (in sci-fi, popular culture, art installations, assistive tech, connected devices), and design their own systems by appropriating existing technologies. In this class, students will utilize Arduino Nano BLE Sense, RaspberryPi, OpenMV, Google AIY Voice and Vision. Physical computing and ICM are prerequisites.

BLESSED/BLURSED/CURSED

ITPG-GT.2088

4 units

This course will explore the history and meaning of the ubiquitous concept of "cursed" media, and provide students with a survey of digital art tools for the creation of their own cursed animation, video, photography, music, and web art. Many people were first introduced to the concept of cursed media when it exploded into mainstream internet discourse in 2016 with the @

cursedimages Twitter account, which posted found photos bound by their unsettling effect on the viewer. Cursed media predates this account, however, stretching back to medieval notions of cursed objects. We will demonstrate how throughout time, cursed media has functioned like a slip of the tongue that provides a window into the cultural unconscious, where we encounter uncensored thoughts and feelings about race, gender, class, and what it means to be human. From Amazon Muzak generators to Artbreeder's GAN tools for image creation, from machine learning text generators to robots who work at Walmart, cursed media and tools for its creation bring into view the ways that that culture reacts to tension between the increasingly precarious position of human beings in the capitalist 21st century and the threat of human erasure by the powerful forces of nature. Students will be introduced to digital art tools for creating music, manipulating photography and video, working with 3d animation, and building web art. Students will attempt to create their own cursed media, and in the process will gain a deeper understanding of the unconscious biases and ethical implications of contemporary digital creation tools.

CONNECTED DEVICES AND NETWORKED INTERACTION

ITPG-GT.2565

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. This class provides an overview of methods for connecting the physical world to web-based applications. 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 communications 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. This class will introduce network connection techniques for devices using microcontrollers like the Nano 33 IoT and MKR series or ESP8266 and processors running an embedded operating system like the Raspberry Pi. Prerequisites: Intro to Physical Computing and Intro to Computational Media, or equivalent

experience with the topics covered in those classes. Learning Objectives: Students will gain an understanding of the basics of network programming for devices with limited computing power. They will learn about current protocols for communication between devices and networked servers, and about the rudiments of security for that communication. Reading: There will be an article or two to read each week, to foster discussion about the design of connected things. Assignments: There will be several one-week software and hardware assignments to get familiar with different technologies and communications protocols, and one hardware and software final application project.

LOOKING FORWARD
DM-GY 9103—B

3.0 units

This course surveys assistive technologies for people with low vision and blindness, from historical, contemporary, and forward-thinking perspectives. Guest lectures from leaders in the field and people with lived experience will help students learn about low-vision and blindness accessibility across several domains (web, wayfinding, literacy, socialization, etc.). In the second half of the class, students will partner with each other and clients/community members to develop their own projects that transform and advance these technologies.

*** *This is an IDM course only. Only 6 seats will be offered via the Lottery. All post-Lottery registration inquiries should be directed to IDM administrator Eric Maiello (em1680@nyu.edu).* ***

ACCESSIBILITY AND ASSISTIVE TECHNOLOGY IN HISTORICAL SITES AND MUSEUMS
DM-GY 9103—M

3.0 units

This multidisciplinary course allows students from a variety of backgrounds to work together to learn about and develop assistive technology for historical sites and museums. Students will work in teams to develop prototypes for individuals with diverse motor, cognitive, sensory, and behavior-emotional abilities.

*** *This is an IDM course only. Only 6 seats will be offered via the Lottery. All post-Lottery registration inquiries should be directed to IDM administrator Eric Maiello (em1680@nyu.edu).* ***

ELECTRONIC RITUALS, ORACLES AND FORTUNE-TELLING
ITPG-GT 2120

4.0 units

According to anthropologists Filip de Boeck and René 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 will 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, we will track 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 surrealist writing practices to the “ghost in the machine” of artificial intelligence. Weekly readings and assignments culminate in a final project.

MATERIAL OF LANGUAGE
ITPG-GT.2051

4 units

Language is more than just words and meanings: it's paper and ink, pixels and screens, fingertips on keyboards, voices speaking out loud. Language is, in a word, material. In this course, students will gain an understanding of how the material of language is represented digitally, and learn computational techniques for manipulating this material in order to create speculative technologies that challenge conventional reading and writing practices. Topics include asemic writing, concrete poetry, markup languages, keyboard layouts, interactive and generative typography, printing technologies and bots (alongside other forms of radical publishing). Students will complete a series of weekly readings and production-oriented assignments leading up to a final project. In addition to critique, sessions will feature lectures, class discussions and technical tutorials. Prerequisites: Introduction to Computational Media or equivalent programming experience.

PROJECT DEVELOPMENT STUDIO
ITPG-GT 2564

4.0 units

This is an environment for students to work on their existing project ideas

that may fall outside the topic areas of existing classes. 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 area of interactive art, programing, physical computing and digital fabrication. There are required weekly meetings to share project development and exchange 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.

SUBTRACTION
ITPG-GT 2719

4.0 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.

THE NEW ARCADE
ITPG-GT 2063

4.0 units

With platforms like Steam and Itch.io making independent games more accessible to the public, we're starting to see a movement toward physical installations of indie games as well. The New Arcade pays tribute to arcade cabinet designs of the 80's and 90's, but infuses them with new interfaces, LED lighting, and digitally fabricated components.

In this class, students will learn how to use the Unity game engine to design a simple arcade game. They'll learn about aspects that separate an arcade game from other types of games, and interface their game with different kinds of hardware using microcontrollers.

In the second half of the class, they will construct a new arcade experience using digital fabrication tools like laser cutters, 3D printers, and CNC machines. The class will culminate in a physical installation that showcases their game in a public gallery.

THE WORLD, PIXEL BY PIXEL ITPG-GT 2273

4.0 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. The class uses Processing.

PLAYFUL EXPERIENCES ITPG-GT 2467

4.0 units

Forget the screen. People want to be part of the action. They don't want to watch detectives and control superhero avatars. They want to solve the mystery and be the hero. They want to experience it. We see this craving for playful experience in everything from immersive theater to escape rooms to the Tough Mudder to gamified vacation packages. Designing live experiences for large audiences that demand agency offers a distinct set of challenges, from how much choice you give each participant to how many people you can through the experience. We'll look at examples from pervasive games to amusement parks to immersive theater, examining both the design choices and technology that make the experiences possible. Along the way we'll create large, playful experiences that put the participant at the center of the action.

EXPERIMENTS IN AUGMENTED REALITY ITPG-GT 2037

4.0 units

Is augmented reality technology about to enter the mainstream? AR platforms have finally become widely accessible to artists, designers, and technologists thanks to recent advances in mobile performance and a new collection of

powerful computer vision techniques. As such, the medium offers rich possibilities for experimentation and a chance to rethink how we experience the intersection of the physical and digital.

In this course, students will acquire an understanding of basic concepts and techniques necessary to design, prototype, and build simple AR experiences - with a consideration of not just visual but also aural AR. We'll focus on the design/UX of AR experiences as well as the technical foundations necessary to actually code these experiences. We'll supplement design/coding exercises with an overview of the history of AR and discuss a broad range of use cases. Our tool of choice will be Unity and the web stack, but we will go over prototyping techniques outside of these platforms to speed up the design process.

IN AND OUT OF REALITY: INTEGRATIVE MIXED-REALITY (XR) STUDIO ITPG-GT 2060

4.0 units

There is a substantial gap between what AR/VR is capable of today and the future that enthusiasts envision. The hardware is progressing, yet there are lack of design tools and methodologies. Effective augmented and virtual reality games and experience require good storytelling, animation, production and solid graphics. Students will learn a myriad of processes including spatial interface design, volumetric capture, working with spatial audio, porting animations and game programming.

This course presumes no prior knowledge and is intended to jump start a career in AR/VR development and interaction design. The goal is to have relevant portfolio projects for entering industry. Students will create content in Unity 3D to agnostically deploy on headsets, mobile phones or tablets. Students will have access to a wide range of available hardware.

In the beginning of the course, students will learn to implement the most important AR/VR interaction concepts – concepts such as selection, manipulation, travel, wayfinding, menus and inputting text in Unity3D. In the latter part of the course, students will implement prototypes that will be periodically critiqued by experts at Oculus, Magic Leap, Google, and other top companies.

**You do not need to be a programmer.
This is intended for students interested in 3D*

*art, interaction design, sound design and game development. All are important for immersive development**

LIVE IMAGE PROCESSING AND PERFORMANCE ITPG-GT 2422

4.0 units

This course teaches the ins and outs of using imagery in real-time within a performance context. The class will use Max/MSP/Jitter to study various ways of manipulating visual media (video, still imagery, live camera feeds) in integration with various interactive elements (sound, physical interfaces, sensors) in order to create dynamic and replicable performance systems. We will look at ways in which images are represented by a computer in order to increase our understanding of these systems and expand our visual/digital palette. We will then apply that understanding to variety of different performance formats and contexts while discussing strategies and techniques for creating compelling performances.

Students will be assigned a short solo performance based on the ideas of video collage, remix, and expanded cinema as well as a group project based on concepts of object theater & experimental animation. Students will propose and perform a longer form performance as part of a final presentation in the form of a group show that will be arranged by the instructor.

In depth in class workshops centered around Max + performance practice and critique.

SYNTHETIC ARCHITECTURES ITPG-GT.2177

4 units

For better or worse humanity is heading down the virtual rabbit hole. We're trading an increasingly hostile natural environment for a socially networked and commercially driven artificial one. Whether it's the bedrooms of YouTube streaming stars, the augmented Pokestops of Pokemon Go, the virtual tourism of the latest humanitarian crisis or even the "airspace" of Airbnb; we are witnessing a dramatic transformation of what occupying space means. So where are these dramatic spatial paradigm shifts occurring? Who owns and occupies these spaces? Who are the architects and what historical and ethical foundations are they working from? What world do they want to build for humanity and where does the creative individual fit into it? Will it be a walled

garden, a role-playing adventure or a tool for creating more worlds? The course will ask students to embrace the role of virtual architect, not in the traditional brick-and-mortar sense of constructing shelter, but in terms of the engagement with the raw concept of space. However, this virtual space must be considered and evaluated as a “site” that is activated and occupied by real people and all the limitations of physical space that they bring with them from the real world. This is the foundation of synthetic architecture; simulated space met with biological perception. This conceptual architecture is free from the confines of physics but host to a whole new set of questions: How do we embrace the human factors of a dimensionless environment? How do we make or encourage meaningful interactions within the limits of current technology? New models of interaction must inform and shape the architecture of virtual space - what does that look like? How can architecture and aesthetics inform the creation of virtual environments and immersive narratives? How do we acutely consider the psychological and social impacts of the worlds we design and what is the metaphorical ground plane to make sense of this virtual world, unbound by physics?

VIDEO SCULPTURE ITPG-GT 2193

4.0 units

Sculpture is defined as a three-dimensional form of artistic expression concerned with space: occupying it, relating to it, and influencing the perception of it. In this class, we will look at new ways of implementing video mapping, interactive time-based media and augmented reality as a medium for creating engaging interactive physical and virtual sculptures. How do we create video sculptures that move, emote and react to our presence? The course will focus on taking video off the screen and into three-dimensional space in the form of site-specific and or physical installation. Through a series of weekly experiments and assignments, students will work with projection, video mapping, mixed reality and physical sensors to hack video into meaningful works of art. Class will be divided between lectures, guest speakers and critical discussion/presentation of work.

MUSIC INTERACTION DESIGN ITPG-GT.2475

4 units

This class is a project development studio for interactive music projects —that is, pieces of music that are not linear, but rather offer multiple dimensions for listeners to explore. Applications include generative music installations, novel instruments, participative performances, museum exhibitions, games, and tools for producing and teaching music. Students will take a project from concept to execution over several iterations, applying interaction design, creative coding, and music production tools and techniques. The project development process will include gathering aural and visual references, composing graphic/tactile notations, and creating focused studies to explore interaction with specific musical elements. This work will inform the design and implementation of a functional prototype which students will test, evaluate and refine to produce their final project. The first half of the semester, the class format will be a combination of lectures, design and coding exercises, and reading discussions. To support different kinds of projects, in-class examples will include desktop (Max/MSP, Ableton Live, Max for Live), web (Tone.js + p5.js), and physical computing frameworks (Arduino compatible micro-controllers). During the second half of the semester we will shift to a more self-directed approach, as students work on their final projects. Professional practitioners will come in to share their work in the field and give students feedback on their projects. Coming in with a specific project to develop is welcome; conceiving a project during the class is encouraged, too. Some experience in making or producing music will be useful, but is not required. ICM and Physical Computing or equivalent experience are required.

CHOREOGRAPHIC INTERVENTIONS ITPG-GT 2175

4.0 units

This course re-conceives interactive media as a form of choreographic intervention. Instead of asking how moving bodies can control media, we will ask how interactive systems can influence movement. How do you make someone feel soft inside? How do you shake an entire room? How do you orchestrate duets between strangers?

To accomplish this, the class facilitates a semester-long collaboration

between ITP students and dancers from the Barnard/Columbia Dance Department. Choreographers will learn to apply computational thinking to choreography and creative coders will learn to apply choreographic thinking to computation. To whatever extent possible, we will attempt to embody code.

Using computer vision and visual media, we will look at directing both how people move (quality of movement) as well as where they move (pathways and spatial relationships).

We will evaluate the strengths and weaknesses of the various sensing technologies available to us today. How wide is the gulf between what we can see and feel (strength, hardness, contortion) and what a computer can see and interpret (locations, contours, velocity, acceleration)? Class time will be split between movement exercises, playing with examples and deconstructing code. The class will culminate in a final showing of student work.

PLEASE NOTE: This class requires travel to The Movement Lab in The Milstein Center at Barnard College: 3009, Broadway, New York, NY 10027 (~1hour by subway each way). Final schedule of whether we will be meeting at Barnard every week or on alternating weeks depends on the construction schedule for the 2nd Floor Media Commons at 370 Jay.

*** Please be advised that this is a 10-seat class. ***

COLLECTIVE PLAY ITPG-GT.2176

4 units

Prerequisite: ICM or equivalent programming experience. Rules of play shape competitive games from checkers to football. But how do the unspoken rules of interaction shape everyday life? And what happens when there are no established conventions and the rules are being made up as we go along, as they have been for the past 8 months of living with social distancing? In this course, we will explore, code and test design strategies for playful, serious and bizarre group interactions while at the same time interrogating the idea that “how you play” is a reflection of “who you are.” In-Person Section: We will be meeting in-person at 370 Jay. Exercises will be physical while still abiding by the rules of social distancing. Projects will be designed specifically for synchronous, in-person interactions. Remote Section: We will be meeting exclusively online. Exercises will be physical, but remote.

Projects will be designed specifically for synchronous, remote interactions. Interaction inputs we will play with will include: mouse, keyboard, mobile device sensors, and microphone. Outputs will include, visuals, text and sound. We will use p5, websockets and node.js for real-time interaction. Class time will be split between group improvisation exercises, playing with and critiquing examples and translating design strategies into code and logic.

CABINETS OF WONDER

ITPG-GT 2470

4.0 units

If you were inventing a museum today, what would it look like? Who would be there? What would its main purpose be? What would the audience experience? 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, theory, and design class for you to imagine the future of museums. 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 Wonder.

PLAYFUL COMMUNICATION OF SERIOUS RESEARCH

ITPG-GT 2974

4.0 units

Exhibition design is the art of marrying experience and information. The best does so seamlessly; the very best surprise and delight you along the way. In this class, you will explore the craft of

interactive exhibition design through practice. Working in small groups, you will select an NYU researcher whose work is of interest to you and create an interactive experience that presents this research to a broader, public audience. In the process, you will learn to interrogate content and form, audience and environment, medium and message to create a meaningful and playful exhibit experience.

CRITICAL OBJECTS

ITPG-GT 2496

4.0 units

Art, design and experimental electronics can be great tools for inciting discussions of complex issues such as privacy, sexism, racism, economic inequality and climate change. This course aims to provoke thoughtful discussions of pressing issues through the combination of Art, Industrial Design and Embedded Electronics (sensors, actuators, Wi-Fi enabled microcontrollers—ESP32, raspberry pi). Topics will include technological disobedience, adversarial design and critical engineering.

In this 14-week class, students will combine technology, design, and critical theory to build Art Objects/Interactive Sculptures that are aesthetically intriguing while socially relevant.

This is a production heavy four-credit course, where students will learn about new-media critical theory, design and electronics. Prerequisites include an open mind, the drive to make, and physical computing.

DESIGNING THE ABSURD

ITPG-GT

4.0 units

Inspired by the Japanese art of Chindōgu, this class will introduce a playful and whimsical approach to learn industrial design.

In this 14-week studio format class, students will develop gadgets, inventions, and electronic devices that present absurd solutions to problems, while learning concepts and techniques of design ideation, prototyping, model making, CMF (color, material, and finishes), and manufacturing.

This is a production heavy four-credit course, where students will learn about industrial design and tangible interactions.

MOBILE LAB

ITPG-GT 2180

4.0 units

One of the most transformative consumer products in history, the

iPhone remains the standard bearer for great design and user experience. With the latest versions of iOS and iPhone, Apple puts depth sensing and augmented reality in our pockets. How do we take advantage of this incredible platform to produce our own compelling experiences?

This course will be a hands-on workshop where we explore the world beyond generic apps and push the boundaries of what's possible on iOS hardware. Each week, you'll be asked to complete a programming exercise meant to foster your understanding of iOS application development. While the exercises will vary in difficulty from week to week, we will always challenge you to explore some novel aspect of experience/interaction / interface design in your solution.

Students should expect to spend additional time outside of class learning Swift and other related programming concepts. Full-time access to an iOS device and a Mac laptop running the latest operating systems are required. As part of the design process, we'll host workshops and guest critiques with designers from top studios around New York City.

At the end of the class, students will have a strong basis for future mobile design and application work.

VEILLANCE

ITPG-GT 2469

4.0 units

The course title, "Veillance" is a reference to the root of "surveillance" and "sousveillance", watching from above and watching from below respectively. As digital media becomes a greater part of our everyday lives, it is important to understand the new forms of surveillance that it enables as well as to harness these capabilities and perhaps to create systems of sousveillance.

Through the course, we'll critically examine technologies that have become integral part of our lives; the technologies that drive the internet, the capabilities of web browsers, mobile phones, and the emerging class of networked devices such as IP cameras and Amazon's Alexa and Google Home. Through the course of this examination, we'll look at how this technology works, the policies that govern their use, what their benefits are, and finally look at what we are giving up by embracing them. This will be a hands-on endeavor; we'll develop software to illustrate their use and misuse as well as looking for ways that we can harness their

“veillance” capabilities for creative, educational, and possibly subversive purposes. Of course, in this process, we’ll pay particular attention to ethical and moral concerns.

The course will have weekly reading and technical assignments, encompasses group work, and will culminate final projects.

ARTIST’S LIFE

ITPG-GT 2057

4.0 units

This class will introduce the basic skills and resources required to pursue a career as an artist. Students will learn the day to day tasks of working artists, such as writing critically about their own work, drafting grant proposals, and planning the business administration of their studios. They will also learn how to balance commercial and experimental projects, collaboration and community work, and teaching and studio practice. They will engage in the critical text about ethical dilemmas of working with art institutions, corporations and academia. By the end of class, students will write a personal statement, update an art portfolio, and apply for an artist residency. While the class will focus on contemporary art and artists, students who are interested in other disciplines may benefit from learning about entrepreneurship, authorship and cultural industry.

DATA AND PUBLICS

ITPG-GT 2053

4.0 units

In this course, we’ll investigate two closely related ideas: public data and data publics. We’ll learn how to access and represent data from an assortment of existing public data sources, how to liberate currently obfuscated data sets, and how to create our own useful/whimsical/critical APIs from scratch. We’ll also investigate the act of putting data into public space - through sculpture, projections, performance, and participatory interventions. Particular attention will be paid to methods which bring data back to communities from which it was collected, and to tactics which build grassroots literacies, respect local ways of knowing and reinforce capabilities for stewardship and sovereignty.

MATH FOR ARTISTS

ITPG-GT 2058

4.0 units

In this class students will learn math tools to boost their digital practice, fix

common problems, and understand the math behind our human perception of the physical world. This course spans different branches of math including geometry, linear algebra, logarithmic thinking, and statistics as they relate to a programmer making digital art with our contemporary media ecosystem. The aim of this course isn’t to become calculators, rather strengthen our intuition through historical and ethnomathematics perspectives and foster a new relationship to math. The prerequisites to this class are basic arithmetic skills and an introduction to programming. We will create applications using free and open-source software, including Python and p5.js.

THE NATURE OF CODE

ITPG-GT 2480

4.0 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. We explore topics ranging from basic mathematics and physics concepts to more advanced simulations of complex systems. Subjects covered include physics simulation, trigonometry, self-organization, genetic algorithms, and neural networks. Examples are demonstrated in JavaScript using p5.js (<https://p5js.org>). 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 (<https://www.youtube.com/user/shiffman/playlists>) and textbook (<http://natureofcode.com/book>). Prerequisite: ITPG-GT 2233
Introduction to Computational Media or equivalent programming experience.

ENERGY

ITPG-GT 2466

4.0 units

Energy has been called the “universal currency” (Vaclav Smil) but also “a very subtle concept... very, very difficult to get right” (Richard Feynman). Building on skills developed in physical computing, we will, through generating and measuring electricity, gain a more nuanced and quantitative understanding of energy in various forms. We will turn kinetic and solar energy into electrical energy, store that in batteries and capacitors, and use it to power small projects. Several sessions will include hands-on labs. We will develop skills useful in a variety of undertakings, from

citizen science to art installations, and address a range of topics through the lens of energy. Students will build a final project using skills learned in the class.

HOMEMADE HARDWARE

ITPG-GT 2767

4.0 units

Hardware is not hard, and new tools at ITP make it easier than ever to make custom circuit boards for your projects. Students will learn how to grow from a breadboard to their own surface mount PCB, all without leaving the floor. 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.

Students will learn Eagle CAD, micro-milling machines, drawing schematics, electronics theory, ordering parts, surface-mount components, solder paste, stenciling, reflow, pick-and-place, and more.

Two projects will be assigned. The first is a class project, where each student will make their very first surface-mount PCB. The second project is the final, and we will be spending the rest of the semester focused on iterating through prototypes and final designs.

INTANGIBLE INTERACTION

ITPG-GT.2055

4 units

Have you noticed that touchless devices and systems have become more prevalent these days? For example, automatic toilets, faucets, hand sanitizer dispensers, thermometers, and even paper towel dispensers have sensors that allow them to detect when they are needed. Have you seen interfaces that allow people to type with different body postures? How about musical instruments that you can play by waving your hands in the air? This course will focus on researching and designing intangible interactions. Intangible interactions are those that we engage in without involving direct physical contact. Intangible interfaces don’t have a tangible form that explicitly instructs us how to interact with them, and these interactions utilize other forms of feedback than those we feel through touch. While technologies used for intangible interaction—such as computer vision and sensors are now more available and accessible, knowledge around the design and implementation of effective intangible interactions is a much less documented subject. We will explore practical, artistic, and whimsical applications of intangible interaction and look at the ways it can enhance

human-computer interactions in our everyday lives. For example, it can allow new ways to interact with educational exhibits, artifacts, and artworks. We will explore intangibility as a poetic medium that can open up possibilities for creating work that challenges human senses and perception. We will also question and discuss what it means for an interaction to be “intuitive” and what are the cultural and social implications that we need to consider in designing these. Technical topics that will be discussed in the class include: non touch-based sensors including optical sensors; proximity sensing; optimizing sensor readings on Arduino; extending capability of sensors with light pipes and lenses; body tracking with cameras and depth-sensing cameras ; radios and signals; environmental sensing; and intangible feedback such as temperature and sound.

INTRO TO WEARABLES ITPG-GT 2189

4.0 units

With emerging research and development with soft circuit technologies and its integration into textile and clothing design, the garment as a reactive interface opens up new possibilities in engendering self-expressions, sensory experiences and more. This 14-week class is to introduce students to this realm by creating connections between hardware engineering and textile crafting. The class is for students with basic physical computing knowledge to explore the possibility of wearables, and arouse discussion about the potential in re-imagining our relationship with personal devices, textiles and garment design as an interactive media.

LIGHT AND INTERACTIVITY ITPG-GT 2133

4.0 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 class, you'll learn how lighting 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. We'll practice both analyzing lighting and describing its effects, in order to use it more effectively.

On the technical side, you'll learn

the basics of the physics of light, its transmission and perception. We'll talk about sources of light, both current and historical. We'll work with computerized control systems for lighting and modern light sources, and we'll create a number of lighting designs for different purposes. You'll get practice building AC and DC electronic circuits, programming microcontrollers for physical interaction, and learning digital communications protocols such as DMX512 and HTTP and REST.

Projects in this class will range from indicator lighting on devices to task and wayfinding lighting in everyday environments to stage and environmental lighting. We won't spend time on projection or light used for purely expressive purposes, but will look at how to put light to work instead. We'll focus our attention on lighting the subject at hand, whether that subject is a person, a living environment, or a workspace.

This class will be production-intensive throughout the course of the spring semester. Second-year students will not be able to combine the assignments in this class with their thesis projects, though some of the skills may be complementary.

TANGIBLE INTERACTION & DEVICE DESIGN ITPG-GT 2061

4.0 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. This is where interaction design meets industrial design. In this class, you'll design, program, and build devices with tangible controls in order to better understand how humans understand and control technical systems through our sense of touch.

We'll discuss physical interaction concepts such as expressive interfaces and utilitarian ones, real-time control vs. delayed control, and implicit vs. explicit interactions. You'll learn programming and electronic techniques to sense state change, thresholds, peaks, and other signs of user action. You'll also learn how to design, shop for, and construct housings for the devices you build.

On the electronics side, the primary tools will be the microcontroller and common tangible controls: pushbuttons, switches, rotary encoders, rotary and slide potentiometers, force sensors and touch sensors. The class will also cover on-device feedback through LEDs, speakers, and force-feedback actuators.

On the fabrication side, you'll work with the tools of the shop and VectorWorks CAD program.

You'll design and build three projects in the course of the semester. Projects will be designed (and parts specified). Projects will build on the skills learned in Intro to Physical Computing and Intro to Fabrication.

Prerequisites: Intro to Physical Computing and Intro to Computational Media, or a working knowledge of microcontroller programming in Arduino; Intro to Fabrication or basic knowledge of laser cutter.

INTERNSHIP ITPG-GT 2100

1.0–6.0 units

Internship can fulfill a Tier 2 (elective) requirement. An internship is done with an outside agency that provides a student with opportunities to work on projects that enable the student to develop and demonstrate his or her practical abilities, and involve both new interactive technologies and their users. Internship requires a minimum of three hours per week per credit.

TIER 3—THESIS / FINAL PROJECT

THESIS PART 1—RESEARCH AND DEVELOPMENT ITPG-GT.2098

2 units

We are experimenting with a change to Thesis with this pilot class. The idea is to extend thesis over both semesters, each with a 2-point class that meets every other week. Part 1 focuses on research and concept development. Students will have the time to explore deeply into their areas of interest, narrow their focus and, finally, develop a concept and plan for their final thesis project. They will be structured assignments throughout on research methodologies and concept development techniques. They will end the semester with a paper and a plan for design and production.

THESIS PART 2: PRODUCTION ITPG-GT.2099

2 units

This course focuses on the Design, User Testing, and Production of the final Thesis project. Students will meet with the Thesis Advisor bi-weekly, often in small study groups or 1:1 meetings. Prerequisite: Thesis Part 1: Research and Development. All other students will take the traditional 4.0-unit Thesis course.

Interactive Media Arts— IMA Global Low Residency Program— M.A. Graduate Program

The Global Low Residency M.A. degree in Interactive Media Arts is a unique and exciting graduate school experience that aims to challenge the norms for accessibility in higher education. Rooted in a maker culture of “learning by doing,” this new program offers students a degree focused on the production, application, and understanding of interactive media for creative expression and critical engagement. By participating in this program, graduates will be empowered to more thoughtfully engage with the interactive media

technologies, systems, materials and actors informing our world today. The year-long degree involves 3 site-specific sessions at NYU New York (Summer), NYU Berlin (January), and NYU Shanghai (Summer) interspersed with 2 online semesters in the Fall and Spring. A curricular emphasis on context and connectivity along with a spirit of experimentation, collaboration and community will be infused across the entire experience. By traversing a series of locations and environments, both physical and digital, the program is

designed to provide students with an active understanding of the current global landscape of computational media and technology.

This new degree stems from a collaboration between the Interactive Telecommunications Program (ITP) at Tisch School of the Arts at NYU and the Interactive Media Arts Program (IMA) at NYU Shanghai.

<https://tisch.nyu.edu/itp/admissions/ima-low-res-graduate-program>

Admission— Graduate

IMA Global Low Residency graduate admissions is open to students from diverse academic and professional backgrounds. Acceptance into the program is competitive; enrollment is limited to full-time applicants who show exceptional promise and are interested in collaboration and experimentation.

Admission for graduate degree candidates is to begin in the Summer term only. Prospective students can access the online application at the Graduate Admissions Website:

www.tisch.nyu.edu/admissions/graduate-admissions.

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; Admissions and departmental questions may also be addressed to the IMA Low Res director by way of email: lowres@itp.nyu.edu.

All students entering the graduate 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 or IELTS English language proficiency exams. Admissions and departmental questions may also be addressed to the ITP admissions coordinator by way of email: itp.admissions@nyu.edu. The deadline for all applications is November 15.

Program and Distribution Requirements

NEW YORK CITY—5 WEEKS SUMMER

- 9 credits
- 4 Two-Credit Courses
- Concepts, Culture & Critique
- Creative Coding
- Design for Communication
- Interface Lab
- 1 One-Credit Course
- Conversations New York
- Establish core fundamentals in programming, electronics, data, interaction design, user experience and media production
- Emphasis placed on conceptual frameworks to facilitate critical engagement and practice-based research

ALL ONLINE TERM

- 7 credits
- 2 faculty-led courses involving self-directed learning and collaborative project work
- 1 Four-Credit Course
- Connections Lab

- 1 Three-Credit Course
- Critical Experience Studio
- Emphasis on creating connected applications, critical making and user experience
- Continued development of technical skills and practice-based research

BERLIN—10 DAYS DURING JANUARY TERM

- 3 credits
- 1 Two-Credit Elective Course (students choose one)
- Design for Change
- Radical Networks
- 1 One-Credit Course
- Conversations Berlin

SPRING ONLINE TERM

- 7 credits
- 3 faculty-led courses involving self-directed learning and collaborative project work
- 1 Three-Credit Course
- Thesis Development Studio

- 2 Two-Credit Courses
- Challenges Lab (Weeks 1 – 7)
- 50 Days of Making (Weeks 8 – 14)
- Emphasis on larger global issues paired with an individualized focus on personal thesis project development, technical skill building and creative practice.

SHANGHAI—5 WEEKS SUMMER

- 6 credits
- 1 Four-Credit Course
- Thesis
- 1 One-Credit Elective Course (students choose one)
- Design for the Future
- Entrepreneurship & the Future of Work
- Future of Media
- 1 One-Credit Course
- Conversations Shanghai
- Primary focus on completing and sharing individual thesis projects
- Secondary elective to complement thesis work

Low Residency Graduate Courses

NEW YORK CITY SUMMER TERM

CONCEPTS, CULTURE & CRITIQUE

IMALR-GT 101

2 units

An introduction to the concepts, questions, and terminology that encompass interactive media arts as it relates to creative expression and critical engagement. This course serves to establish a theoretical and historical foundation to inform creative practice, cultivate a common vocabulary for analysis and critique, and foster a culture of makers capable of thoughtful reflection and awareness.

CREATIVE CODING

IMALR-GT 102

2 units

A hands-on introduction to programming and software engineering for creative applications. This course will introduce and explore fundamental coding concepts, such as logic sequencing, data structures, data flow and event-driven interactions in the context of screen-based projects. Iterative assignments will facilitate the development of a final creative code-driven experience.

DESIGN FOR COMMUNICATION

IMALR-GT 103

2 units

This course will provide students with practical skills and theoretical frameworks for making and assessing both audio and visual communication. Design principles, tools and techniques will be covered in class, coupled with hands-on experience making and critiquing both 2D and 3D work. An emphasis will be placed on leveraging communication applications for narrative-driven storytelling.

INTERFACE LAB

IMALR-GT 104

2 units

This production course will survey alternative interfaces with an emphasis towards embodied interactions. Incorporating aspects of physical and tangible computing, students will be exposed to the internal machinations of systems, networks and sensors that underlie these interfaces. Areas covered include microcontrollers, connected devices, computer vision, virtual reality and augmented reality amongst others.

CONVERSATIONS NEW YORK IMALR-GT 105

1 unit

A class where the entire program will gather to engage in dialogue with local leaders drawn from across the fields of emerging media. Each week, special guests representing a variety of backgrounds and interests including artistic, commercial, non-profit, civic and academic, will address a theme or topic related to the socio-technical landscape of Shanghai. Students will be expected to engage in reading and writing assignments, class discussions, interactive exercises, site visits and collaborative presentations.

FALL ONLINE TERM

CONNECTIONS LAB

IMALR-GT 201

4 units

From intelligent chat-bots and gif-sharing apps to social media platforms and virtual reality hubs, our world is infused with mediated networked systems for communication. In this course, students will collaborate (at a distance) to design and develop their own creative connected web applications. By working in teams to produce online experiences that bring people together in playful yet meaningful ways, students will gain valuable insight into the inner-workings and implications of our connected world.

CRITICAL EXPERIENCE STUDIO

IMALR-GT 202

3 units

This course will combine “critical making” and “user experience” to direct personalized practice-based research. Students will engage in a variety of applied research exercises, readings, and ethnographic activities that will encourage thinking and prototyping across a range of media and materials. Specific subject matter will depend on individual student interests, allowing for more personalized areas of focus.

BERLIN JANUARY TERM

DESIGN FOR CHANGE

IMALR-GT 301

2 units

This course will examine the psychology of human behavior and apply that insight as a framework to analyze and affect change. A primary focus will be on persuasive design with aspects of

participatory and life-centered design integrated throughout. Time will be spent exploring case studies of how behavioral theories have been applied in the context of emerging media along with designing systems of our own to address real-world problems in meaningful ways.

RADICAL NETWORKS

IMALR-GT 302

2 units

This course will critically engage with the networking technologies we readily use for ourselves and our communities. Questions around the control of data, software, hardware and infrastructure will be tied to larger themes of access, power, resilience and sustainability. An ethos of artistry and activism will be infused throughout the course as students experiment with peer-to-peer networks and DIY methodologies.

CONVERSATIONS BERLIN

IMALR-GT 303

1 unit

A class where the entire program will gather to engage in dialogue with local leaders drawn from across the fields of emerging media. Each week, special guests representing a variety of backgrounds and interests including artistic, commercial, non-profit, civic and academic, will address a theme or topic related to the socio-technical landscape of Berlin. Students will be expected to engage in reading and writing assignments, class discussions, interactive exercises, site visits and collaborative presentations.

SPRING ONLINE TERM

THESIS DEVELOPMENT STUDIO

IMALR-GT 401

3 units

This course is designed to help students conceptualize, define and implement their final thesis project. A series of practical assignments, readings and structured activities complemented by presentations and synchronous feedback sessions will facilitate the development of individual projects. The course will also provide space for technical skill building necessary to realize the project.

CHALLENGES LAB

IMALR-GT 402

2 units

This course will explore opportunities for distributed collaborative problem solving and collective inquiry. Through

the lens of future scenario planning and forecasting methodologies, students will work in teams (at a distance) for the first half of the semester to produce creative work that addresses an issue of common interest. Potential areas of focus, such as the environment, education or social justice, will be relevant at a global scope but accessible at a local scale. Students will be encouraged to identify and leverage salient points of contact at their respective homes and integrate local insights into their project work.

50 DAYS OF MAKING IMALR-GT 403

2 units

Iteration and its impact on creative process is the theme of this class. Inspired by ITP's "100 Days of Making" course, the format of the course turns its head on the traditional class structure and instead of building towards a final project, the course will focus on daily, iterative practice. Students will identify a theme, idea or topic they would like to explore over the course of 50 days and must commit to making or producing a variation on that idea and posting social evidence of their work every day for 50 days. Projects can focus on building, writing, drawing, programming, photographing, designing, composing or any creative expression. In parallel to the making, lectures will examine the work of artists whose work has been defined by iteration and discuss the role of discipline and routine in the creative process.

SHANGHAI SUMMER TERM

THESIS IMALR-GT 501

4 units

Students will use this class as a vehicle to complete, share and reflect upon their final thesis project. Production support, critique sessions, and formal presentations will be incorporated. Students will also be expected to complete a fully articulated thesis project description and related documentation.

DESIGN FOR THE FUTURE IMALR-GT 502

1 unit

This course will combine the fields of "design-fiction" and "speculative design". Students will be tasked to create imaginative works, conjure alternative worlds and write fictional stories that will inspire design discussions and have the capacity to influence our collective futures

ENTREPRENEURSHIP & THE FUTURE OF WORK IMALR-GT 503

1 unit

This course will explore and analyze current approaches to entrepreneurial and commercial pursuits in the context of the Fourth Industrial Revolution. Readings, assignments and discussions will focus on emerging media products and services with an emphasis on issues

involving labor, materials, automation, AI and digital economies.

FUTURE OF MEDIA IMALR-GT 504

1 unit

This course will examine the current state of the media industry with attention directed towards journalism, media ethics, and public policy. Taking into account topics such as algorithmic feeds, surveillance capitalism and deep fakes, student will attempt to investigate and speculate upon the future of transparency, censorship, privacy and accountability.

CONVERSATIONS SHANGHAI IMALR-GT 505

1 unit

A class where the entire program will gather to engage in dialogue with local leaders drawn from across the fields of emerging media. Each week, special guests representing a variety of backgrounds and interests including artistic, commercial, non-profit, civic and academic, will address a theme or topic related to the socio-technical landscape of New York. Students will be expected to engage in reading and writing assignments, class discussions, interactive exercises, site visits and collaborative presentations.

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 279.

Faculty

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

Irene Alvarado
Adjunct Assistant Professor of
Communications
B.S., Columbia; M.S., Carnegie Mellon

Todd Anderson
Adjunct Assistant Professor of
Communications

Andrew Badr
Adjunct Assistant Professor of
Communications

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NYU Game Center

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CHAIR
Naomi Clark

The NYU Game Center in the Institute of Emerging Media at New York University Tisch School of the Arts offers an intensive two year graduate studio program and a four year undergraduate program that focuses on games as a cultural form and game design as a creative practice. Organized along a studio model, the programs feature hands-on game creation within a context of advanced historical, critical and theoretical literacy. The program confers a Master of Fine Arts degree and a Bachelor of Fine Arts degree.

Established in 2008, the NYU Game Center opened its doors to the first MFA class in 2012 and the first BFA class in 2015. Working in close collaboration with other NYU schools and departments, the program encourages students to explore new directions for the creative development and critical understanding of games across disciplines. Game development is an inter-disciplinary process, and students can guide their studies to focus on game design, game development, programming, visual design, or other concentrations. Both programs culminate in a the-

sis 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, play-testing, storytelling, economy balancing, communication, writing, and other

aspects of designing the player experience. Game Development: Game development focuses on the fundamentally integrated technical processes of digital game development, by rolling together elements of visual art and design, sound design, music composition, systems design, interaction design and code. Programming: Game programming can mean general game coding as well as a wide variety of specialties, including graphics, A.I., network, database, tool creation, and many others. Visual Design: Visual design means many

things relating to the visual aspects of games, from character design and animation to architecture and world building, to logo and interface design. Criticism: Criticism is centered on understanding the design and play of games from a critical point of view and expressing these ideas through writing and other means. The NYU Game Center curriculum also includes courses in audio design, the business of games, games history, and critical play.

Program of Study

M.F.A. DEGREE IN GAME DESIGN

First-year students are immersed in the foundational classes of game literacy,

design, development and critical study. By the second semester students begin to branch off into more advanced core courses, skill-building lab electives in

programming, art or business, or into other departments and disciplines with adviser approval. In their second year, MFA students begin their intensive

thesis work, working collaboratively to develop a complete game project from concept through design and execution. Thesis is an opportunity for the students to develop groundbreaking projects that propel them into leadership roles within a rapidly- changing game industry.

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 first year with

hands-on foundational courses in the core areas. During sophomore and junior years, students further develop their design and development skills through intermediate level classes and production studios. During the final year, in addition to advanced-level electives, each student will complete a full-year 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 in the brand-new Media, Technology and Arts building 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 hi-tech

classrooms and meeting spaces, flexible space for lectures, presentations and exhibitions, audio recording studio, and cutting-edge VR prototypes. The Game Center Open Library houses a catalog of over 2500 digital and table top games, spanning over 14 consoles and systems.

Its purpose is to provide access to digital and non-digital games within a context of critical analysis, research and discussion. Students have access to the Maker Space in the Tandon 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, photog-

raphy, 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 253. 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.gamecenter.nyu.edu.

Program and Degree Requirements

All members of the MFA and BFA programs 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 50 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 259 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 main-

tain 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 com-

pleted 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 course work 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 writ-

ing 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 279.

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, Institute of Emerging Media is below. For full biographies on departmental faculty, visit www.tisch.nyu.edu/game-center

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Naomi Clark
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Mitu Khandaker
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Ph.D., M.S., University of Portsmouth

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Chair Emeritus, Arts Professor
B.F.A., University of Maryland

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PART-TIME FACULTY

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Hosni Auji
Corey Bertelsen
Josh Boykin
William Bredbeck
Brian Carr
Chris Chung
Lawra Clark
Alina Constantin
Julian Cordero
Luke Crane
Gabe Cuzzillo
Josh Debonis
Mohini Dutta
Geoff Engelstein

Misha Favorov
Aaron Freedman
Jesse Fuchs
Diego Garcia
Will Hall
Mostafa Haque
Greg Heffernan
Alexander King
Eva Khoury
Emily Koonce
Lily Li
Tina Liao
Chris Makris
Darion McCoy
Dylan McKenzie
Ben Norskov
Jeff Petriello
Alexander Pierre
Shawn Pierre
Toni Pizza
Christopher Plante
Karina Popp
Caroline Porter
Mattia Romeo
Seth Rosen
Elizabeth Ryerson
Jack Schlesinger
Greg Trefry
Burgess Voshell
Matthew Weisse
Jacqueline Yue

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.

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 never-explored 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.

CRITICAL MAKING: INTERMEDIATE GAME STUDIES GAMES-UT 111

4 units

Games go from good to great when research is integrated into the design process. Game design research is an emerging practice integrating methodologies and methods from neighboring disciplines and applying them in ways unique to game-making. This class combines conceptual frameworks from game studies and design practices to facilitate a critical creative process that will take students' craft to the next level. Students can bring in-progress games or choose published work as a focus for a practice-based research project within their interest area. The first half of the semester will be practicing the research

process beginning to end with the class culminating in guided independent research.

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.

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

4 units

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 all be used 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.

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.

PIXEL PROTOTYPE STUDIO
GAMES-UT 128

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 of the most famous games in history began with a minimalistic prototype created in less than a week. Pixel 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 playable prototype games, one per week.

INTRO TO GAME DESIGN
GAMES-UT 150

4 units

Intro to Game Design is a one-semester course that explores the fundamentals of game design. The focus of the class is the actual creation of several non-digital (off the computer) games. Just as art students might take "fundamentals" classes in figure drawing or color theory as part of their education to become visual artists, this class remains rooted squarely in the basics. It focuses on the elements common to all games that are fundamental for a game designer working in any format, from sports to board games to computer and videogames. Although the focus of the course is on the creation of non-digital games, digital games will also be discussed and one of the assignments is the creation of a digital game concept pitch.

INTERMEDIATE GAME DESIGN
GAMES-UT 151

4 units

Intermediate Game Design builds on the foundation of Introduction to Game Design to help build students' understanding of how game design works in a practical context. While Introduction to Game Design acquaints students with basic foundational concepts and ideas, Intermediate Game Design puts those ideas into action across four very different kinds of projects. These projects emphasize the professional context of digital game design.

GAME DESIGN: PROFESSIONAL PRACTICE
GAMES-UT 152

4 units

Formerly "Advanced Game Design," this course focuses on the practical skills that working game designers need to get a job - and what they do at a company once they are there. Over the course of the semester, students will work on two full project proposals - each proposal including design documentation, production and schedule planning, and a prototype specification. In addition, students will take a handful of "game design tests" - based on actual game industry tests that are part of the hiring process. Along the way, we will be visiting a few NYC-based game companies, as well as discussing issues relevant to working game designers today. The goal of the course is to work on our communication, design, and planning skills, and get a sense for what it means to be a working game designer.

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

Intro to Programming for Games 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 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 a course that takes students further with their knowledge of creative coding, building 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 (in the form of '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, the 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.

INTRO TO GAME ENGINES
GAMES-UT 183

2 units

Introduction to Game Engines is a course intended for students who already have an understanding of programming fundamentals that introduces concepts, problems, and methods of developing games and interactive media using popular game engines. Game engines are no longer just used for the development of games, they have increasingly gained popularity as tools for developing animations, interactives, VR experience, and new media art. Throughout the semester, students will have weekly programming assignments, using a popular game engine. There will be a final game assignment, as well as weekly quizzes and a final exam. The course assumes prior programming knowledge, if students do not have the appropriate prerequisites a placement exam may be taken. There will be an emphasis on using code in a game engine environment as a means of creative expression. This course is meant to be a replacement for GAMES-UT 180 Intro to Programming for Games for advanced programmers.

INTRO TO VISUAL COMMUNICATION FOR GAMES
GAMES-UT 201

4 units

Intro to Visual Communication for Games 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.

ART DIRECTION FOR GAMES GAMES-UT 202

4 units

Art Direction for Games builds on the foundation for visual thinking and literacy that begins in the introduction course. While that class focuses on the fundamentals of 2D design, Intermediate Visual Design expands to look at dynamic visual systems on and off the computer, with a special emphasis on visual design for digital games.

The philosophy of the class is learning by doing. Each week, in class and out of class, you will be creating visual projects on and off the computer. Sometimes you will be drawing in a sketchbook or making paper collages. Other times you will be using visual design software, such as Illustrator and Photoshop.

The goal of the course is to connect the visual exercises to skills and issues related directly to games. Sometimes we will be working on fundamental skills. Other times, we will be applying those skills to game-related problems.

2D ART FOR GAMES GAMES-UT 203

4 units

In this course, students will develop the perception and conceptualization skills for visually developing the environments, characters and philosophies of a world — and will learn the fundamental principles and basic tools of 2D art creation. Students will develop skills to render digitally and non-digitally illustrative work in various contexts pertaining to games, starting from preliminary ideation, abstraction to page and screen, towards ultimately, production. Students will create works for the purpose of building a comprehensive portfolio that showcases a breadth of 2D skills, and they will learn the technical tools necessary to implement their work in-game. Under the overall prompt of “Reality to Fantasy,” students will develop their drawing skills by taking ordinary, everyday subjects and reimagining them into fantastic, surreal visions.

INTRO TO 2D ANIMATION FOR GAMES

GAMES-UT 204

4 units

2D Animation for Games is a 1-semester, 4-credit class that builds fundamental skills around the design, animation, and implementation of art assets for games. Through a series of individual assignments, critiques, and exercises, students will explore core animation concepts and their implementation in an interactive context.

3D MODELING FOR GAMES GAMES-UT 206

4 units

This course is an introduction to 3D graphics for video games, starting with the foundations of 3D modeling and texturing in industry-standard tools. It focuses on building fluency with basic tools and techniques, as well as developing experience with aesthetic issues of look, style, and critical judgement in visual art.

INTRO TO 3D ANIMATION FOR GAMES

GAMES-UT 207

4 units

Intro to 3D Animation for Games builds a foundation for animating in interactive media. From a basic overview to a deep dive into the animation process, this course will teach students how to craft a performance to create unique characters and tell a story. Students will be taught to look through the eyes of an animator, investigate how successful games utilize animation principles, and how these principles and techniques functionally serve overall game design.

This class encourages students learn through practical experience, teaching familiarity with the animation principles in a 3D environment.

This class is beneficial for an artist seeking to be an animator. This class will also benefit developers and designers by providing them a better understanding of the importance of animation and how it fits into the game development pipeline, providing a comprehensive understanding of the game industry as a whole.

SHADER LAB GAMES-UT 208

4 units

Shader Lab is an introduction to shaders for game designers that are artists first, and technicians second. This course attempts to bridge gaps in the necessary knowledge and establish a contextual

foundation that allows students to make sense of the disparate sub-disciplines necessary to meaningfully express themselves aesthetically in a rendered environment. Ultimately, Shader Lab is a primer for students seeking to create unique and expressive aesthetics for their digital games. The course empowers designers by providing a conceptual and functional understanding of 3D rendering in order to enable the design and implementation of their personal style.

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: Csound, Java and other relevant technologies. Completion of a final project, class presentation, as well as several weekly assignments is required.

MUSIC AND GAMEPLAY GAMES-UT 213

4 units

Music and Gameplay is an intensive course concerned with games in which the gameplay is fundamentally influenced by or oriented around a musical system. In this course, students will engage with music games through critical play, design practice, and hands-on development. This multifaceted approach will foster a deep understanding of how interactive mechanics can be linked to music.

INTRO TO GAMES JOURNALISM GAMES-UT 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 members of the press. Students will also practice a variety of journalistic tasks and hone their media literacy.

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.

MATH FOR GAME DESIGNERS

GAMES-UT 242

4 units

Games have an intrinsic relationship with almost every branch of mathematics. From the randomness described by probability theory to formal logic for puzzles, games of every type are built out of math. However, for many designers without a formal education in a quantitative discipline, these areas can be esoteric and difficult to relate to games at first glance. This can handicap a designer's scope, or force them to rely on external help or tools.

This course is designed to remedy that by providing a toolkit of mathematical concepts, with an emphasis on their direct applicability to game design and development. Students will gain a grounding in mathematical concepts useful in game development, with a focus on individual adaptation and implementation, not memorization. This course of study is designed to empower game designers with backgrounds in the arts or humanities with a core framework for understanding math concepts to apply in games of all types.

SOCIAL SIMULATION AND AI

GAMES-UT 243

4 units

The technology of games has evolved to very effectively simulate physics, and photorealistic representations – however, simulations of people and their interactions remain underexplored, particularly in mainstream practice. Seminal game designer Chris Crawford famously dubbed these as ‘people games’. The pursuit of games which address this requires not only technological understanding of the problem space, but also a critical and humanistic one.

This is a mixed game development and critical play focused course, looking mainly at games which feature simulated

autonomous characters (or “agents”). Students will examine existing games spanning the last thirty years, and, use this to inform their own practical projects. This will further students’ practice with game development tools such as Unity and C#, and begin to introduce AI techniques.

ECONOMICS FOR GAME DESIGNERS

GAMES-UT 244

4 units

Game Design and Economics have substantial overlap, as both disciplines are about the study of complex systems. While the goals of a game designer and economist might be different, the tools and techniques are not. Approaches from Economics can be invaluable tools to a game designer, helping you better understand, predict, and design systems. This course is designed to introduce important concepts in Economics, as they relate to, or are of use in, designing games. From modeling in-game economies and balancing, to incentives and game theory, students will learn a variety of economic topics that easily applicable to games. This course is especially designed to empower designers with backgrounds in the arts or humanities with a core understanding of Economics that they can apply their work.

GAMES & PLAYERS

GAMES-UT 312

4 units

Game & 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 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.

ROLEPLAYING GAMES ON THE MARGINS

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 role playing 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.

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 respec-

tive 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.

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.

CONTEMPORARY CONCEPTS IN BOARD GAME DESIGN

GAMES-UT 408

2 units

Video game designers are constantly taking inspiration from board games, especially as modern board games boom. Digital games like *Slay the Spire* and *Hearthstone* wear their analog influences proudly on their sleeves.

But the board game industry is growing at an enormous pace. With that growth, trends and design techniques emerge and become embraced at a dizzying speed. It's incredibly intimidating to someone who doesn't have perspective in the board game rabbit hole. This class will go through modern tabletop mechanisms and techniques, enabling the student to quickly follow and digest the past few years in board and tabletop game design. It is assumed that the students understand more proven and fundamental concepts in board game design, like area control, worker placement, and deckbuilding.

HORROR GAMES

GAMES-UT 412

2 units

This course covers the history, aesthetics, and cultural impact of horror games. The main emphasis is on video games, but it includes non-digital games as well. Students are exposed to foundational games in what came to be known as the "horror" and "survival horror" genres, such as *Alone in the Dark*, *Resident Evil*, *Silent Hill*, and *Amnesia*, tracing how their design aesthetics were formed via their relationship with horror fiction in the wider media landscape. This course is for students interested in the culture and evolution of video game aesthetics and who understand and value the practice of close reading and comparative analysis, in the same way one studies the history and cultural relevance of works in other media.

LET'S PLAY: VIDEO GAMES ON VIDEO

GAMES-UT 413

2 units

This course focuses on the culture and performance of video game streaming on popular video networks like YouTube

or Twitch. Students will analyze certain streamers' videos and read ethnographic research / case studies on streaming communities, in preparation for running their own schedule of weekly game streams. Altogether, this class is intended as an introduction to performing game streams and video-based game criticism, as well as an acknowledgement that academic games programs have a public obligation to critically engage with streaming culture—to promote a more respectful and more inclusive community discourse around video games.

PLAYING WELL: MASTERY AND ETHICS

GAMES-UT 414

2 units

With the rise of esports, and the resurgence of local multiplayer games, a burgeoning part of the video game industry is concerned with designing competitive games and fostering competitive communities. And while there is plenty of advice on how to design these kinds of games, there is less examination of what it means to be a good player, in both the agonistic and ethical senses.

In *Playing Well* students will explore what it means to be a 'good' player, in both the sense of mastering a set of skills and in the sense of being an ethical member of a community. They will read and discuss the cutting edge research on skill acquisition, drawn from studies done of master level musicians, negotiators, and even athletes, as well as the social science behind common cognitive biases. Parallel to these readings will be a dive into moral philosophy, from Aristotle to David Parfit, a look at global models of educational equity and pedagogy, and commentary on the toxic cultures of video games. Importantly, none of this will be happening in the abstract. Students will be applying what they learn by actively practicing the techniques and strategies of the 10 player arcade game, *Killer Queen*, while participating and investigating the community of *Killer Queen* players in NYC and the rest of the country, occasionally joining in local tournaments and practice sessions.

MAJOR STUDIO FALL

GAMES-UT 601

4 units

Major Studio Fall is the first of two Major Studio classes, which are taken by all Junior students majoring in Game Design at NYU. These classes are designed to prepare students for their Capstone projects by giving them time

to work independently producing games, first alone on small prototype projects, and then in larger groups, on projects of larger scope. The primary aims of Major Studio are to give students more experience in concepting and developing games, and to build up a set of work which could be used in a portfolio or developed into a Capstone project. The fall class is divided into two phases. In the first phase, students work alone to create a series of five rapid, one-week prototypes, in response to prompts or constraints given by the instructor. In the second phase, students form into groups (of 3-5 students) to work on two four-week projects, starting with one of the successful prototypes from the first phase. These longer projects should culminate in playable 'proofs of concept', which could later be developed into a full game.

These projects are designed to mimic the early stages of concepting and prototyping games in a modern game studio, where rapid-prototyping is increasingly used for deciding on long-term projects.

MAJOR STUDIO SPRING **GAMES-UT 602**

4 units

Major Studio Spring is the second of two Major Studio classes, which are taken by all Junior students majoring in Game Design at NYU. These classes are designed to prepare students for their Capstone projects by giving them time to work independently producing games, first alone on small prototype projects, and then in larger groups, on projects of larger scope. The primary aims of these Major Studios are to give students more experience in concepting and developing games, and to build up a set of work which could be used in a portfolio or developed into a Capstone project. The spring class has a phased structure, beginning with a playable pitch session & culminating in a solid alpha or "feature complete" build. In the first phase, students form groups of 3-4 around particular pre-existing playable prototypes, developed in an earlier class, usually Major Studio Fall. In the next phase, these groups work in 2 week sprints, devoted to improving & fleshing out their selected playable prototype. This phase will incorporate industry standard production processes, such as agile & scrum. In the final phase, students mount a polish & usability sprint to ensure their finished work is playable & show-ready.

This class is designed to mimic the production processes in a contemporary

game studio, familiarizing students with these practices & readying them for participation in the games industry.

CAPSTONE **GAMES-UT 1001 & 1002**

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 play-testing 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, 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-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, scensetting "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 never-explored 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 to 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.

GAME STUDIO 1

GAMES-GT 120

4 units

Game studio 1 is the Game Design M.F.A. program's introductory game development course. Students will gain experience with two game engines with complementary strengths and capabilities, working in teams on a series of four game development project cycles.

GAME STUDIO 2

GAMES-GT 121

4 units

In Game Studio 2, students will work individually or in teams to create a single digital game or other game project. Over the course of the semester, students will brainstorm, research, design, and develop a digital game. The philosophy of the course is learning through doing, and the majority of student work time will be spent in actual design and production, which will be structured and guided by the instructors. This production time will be supplemented by in-class exercises, readings and discussion, and talks from visiting game developers. At the end of the semester, each group will have produced a playable digital game.

PROTOTYPE STUDIO

GAMES-GT 122

4 units

Professional game development frequently involves a 'rapid prototyping'

phase, wherein developers work feverishly to implement a large number of small ideas to test their potential before embarking on the more rigid and costly processes involved in full production. Many or most of the most famous games in history began with a minimalistic prototype created in less than a week. Prototype Studio is an intensive course which aims to build up a student's 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.

XR STUDIO

GAMES-GT 124

4 units

The spectrum of Extended Reality (XR)—encompassing Virtual Reality (VR), Augmented Reality (AR) and Mixed Reality (MR)—brings with it several opportunities for new possibilities for game design, interactive storytelling, and more. While implementations of these technologies and associated theory have existed for a number of years, the recent technical and commercial resurgence means that developing skills in critical thinking and creative aptitude with regards to AR and VR is incredibly timely. To this end, rather than studying

only contemporary discourse around XR technologies which frames it as a new development or passing fad, this class will also look at more well-established principles of both AR and VR—such as object presence and other aspects of existing theory. Furthermore, it analyses such technologies through a theoretical and critical lens, placing them within the wider history of the arts. In doing so, students will examine ideas of distance and disinterestedness going back to the 19th century.

At the same time, students will develop skills in the latest technical and design paradigms around AR and VR, and develop skills in building VR and mobile AR applications. Students will learn to use the Unity 3D game engine to create AR games for Android, iOS, and Windows platforms by using Vuforia/ARKit/ARCore, Oculus/OpenVR and the Unity XR API. They will also learn best practices in VR and AR user experience, software design patterns, and 3D graphics.

PROJECT STUDIO

GAMES-GT 129

4 units

In Project Studio, students will work alone or in teams to complete a single game over the course of the semester. Those wishing to take Project Studio must propose a concept or prototype to the instructor for approval. Priority will be given to students who propose a clear game concept or provide an interactive prototype. Teams, where applicable, should be formed before the start of the semester. 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 instructor. This production time will be supplemented by in-class exercises, student presentations, critiques, playtesting, discussion, and visits from professional game developers.

GAME DESIGN 1

GAMES-GT 150

4 units

Game Design 1 explores the fundamentals of game design. The focus of the class is the actual creation of several non-digital (off the computer) games. Just as art students might take "fundamentals" classes in figure drawing or color theory as part of their education to become visual artists, this class remains rooted squarely in the basics. It focuses on the elements common to all games that are fundamental for a game designer

working in any format, from sports to board games to computer and video games. Although the focus of the course is on the creation of non-digital games, digital games will also be discussed and one of the assignments is the creation of a digital game concept pitch.

GAME DESIGN 2
GAMES-GT 151

4 units

Game Design 2 is a one-semester course that builds directly on the class Game Design 1. Like the introductory course, the focus in the class is the actual creation of several non-digital games. However, Game Design 2 goes quite deep into advanced topics in game design, as students wrestle with more complex and challenging problems, such as formal playtesting procedures, balancing game economies, and designing games for real-world impact. The class will cover both the craft and the culture of making games, and has a particular emphasis on how designers communicate their ideas, with multiple assignments and exercises focused on the visual communication of dynamic systems. Although most of the projects will take the form of non-digital design, the course will address the application of ideas and procedures to digital games.

BOARD GAME DESIGN
GAMES-GT 152

4 units

Board game design is a one-semester course for students who want to dig deeper into table-top games, from design to history to manufacturing. The first half of the course looks at the world of mass market games, which focus heavily on commercials, trends, plastics, licenses, low prices, and casual rules. The second half focuses on hobby games, designed for the dedicated game player, and the different styles of games in that world. The course is hands-on with at least one published game played in every class. There are multiple assignments where students bring these concepts to life through their own designs. Throughout the course, there is a focus on understanding players and designing games for a target audience.

TABLETOP ROLEPLAYING GAME DESIGN
GAMES-GT 154

4 units

Roleplaying games represent one of the most important design spaces in modern gaming. Beginning in the early 70s, these games quickly took root and

influenced games far beyond their own sphere. Mechanisms like levels, classes and hit points have been adopted in a far-reaching swath of board, card, digital and mobile games. But despite their influence, the design of RPGs is largely unexamined. This class will walk students through the design process from concept, to testing, to writing and production. At the same time, students will engage in meaningful play with historically significant games. The combination of design and play will allow us to examine these living games for their trends, tropes and strengths.

From week to week the students will experiment with and design systems for roleplaying games with the ultimate goal of designing a complete game as part of a team. The class will operate on discussion, play, design, test cycle: We will discuss historical RPG design; students will play these designs; they will then design their own; and test them with each other in class.

GAME DESIGN: PROFESSIONAL PRACTICE
GAMES-GT 155

4 units

Formerly "Advanced Game Design", this course focuses on the practical skills that working game designers need to get a job - and what they do at a company once they are there. Over the course of the semester, students will work on two full project proposals - each proposal including design documentation, production and schedule planning, and a prototype specification. In addition, students will take a handful of "game design tests" - based on actual game industry tests that are part of the hiring process. Along the way, we will be visiting a few NYC-based game companies, as well as discussing issues relevant to working game designers today. The goal of the course is to work on our communication, design, and planning skills, and get a sense for what it means to be a working game designer.

LEVEL DESIGN STUDIO
GAMES-GT 162

4 units

This course focuses on the theory and practice of level design for 3D video games. Students will develop fluency in conveying experience design goals and building 3D spaces, gaining a practical understanding of architecture, lighting, and CG texturing for digital spaces — as well as a more abstract awareness of architectural theory — culminating in a long-term hands-on level design project.

VISUAL LAB 0
GAMES-GT 200

2 units

Visual Lab Zero is a fundamentals course that introduces MFA Game Design students to the basics of visual design and communication. Following in the tradition of Code Lab Zero, which plays a similar role with game programming, Visual Lab Zero helps students gain a basic understanding of the visual aspects of game creation.

The course is meant to be taken alongside Studio 2, and in a sense serves as visual design tutorial for that class. However, there will also be lessons and exercises that exist independently of Studio 2 and focus on students learning concepts that might not immediately apply to their concurrent work in other classes.

The class activities consist of in-class and take home visual exercises that embody fundamental visual thinking. Through design and critique, students learn to look at and talk about the visual world. Lectures and presentations also introduce students to visual culture both inside and outside of games.

VISUAL SYSTEMS: ADVANCED VISUAL DESIGN FOR VIDEO GAMES
GAMES-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.

TECH ART STUDIO GAMES-GT 203

4 units

Tech Art Studio builds on the innovations of modern designers and developers, which have enabled individuals and small teams to develop complex asset systems within games that, until recently, were out of the grasps of those without the benefit of a larger traditional studio. The course will explore and support those concepts. Firstly, the class has a technical component, similar to general programming courses, but focused on programming and mathematical concepts as they apply and relate to 3D game development problem solving. Secondly, it is a techniques class, intended to familiarize students with tools and concepts from which they can grow their own personal workflows and styles. Lastly, the course has a studio component, intended to give students continuous peer and instructor feedback with respect to style and execution as students explore the affordances of the tools.

Tech Art Studio is intended to prepare students to gain a generalist's understanding of working in a 3D space. This includes tools like shader development, and 3D modeling software, but more importantly, it will attempt to contextualize what students already know as it relates to the specific challenges of working in 3D, then fill in the gaps between what they know and what they still need in order to work with these concepts. The course is inspired by a collection of talks by prominent independent developers and how they were able to overcome these seemingly expensive development challenges, and the insight that these concepts all largely leverage a concise core skillset and body of knowledge.

2D ART FOR GAMES GAMES-GT 203

4 units

In this course, students will develop the perception and conceptualization skills for visually developing the environments, characters and philosophies of a world — and will learn the fundamental principles and basic tools of 2D art creation. Students will develop skills to render digitally and non-digitally illustrative work in various contexts pertaining to games, starting from preliminary ideation, abstraction to page and screen, towards ultimately, production. Students will create works for the purpose of building a comprehensive portfolio that showcases a breadth of 2D

skills, and they will learn the technical tools necessary to implement their work in-game. Under the overall prompt of "Reality to Fantasy," students will develop their drawing skills by taking ordinary, everyday subjects and reimagining them into fantastic, surreal visions.

INTRO TO 2D ANIMATION FOR GAMES

GAMES-GT 204

4 units

2D Animation for Games is a 1-semester, 4-credit class that builds fundamental skills around the design, animation, and implementation of art assets for games. Through a series of individual assignments, critiques, and exercises, students will explore core animation concepts and their implementation in an interactive context.

3D MODELING FOR GAMES GAMES-GT 206

4 units

This course is an introduction to 3D graphics for video games, starting with the foundations of 3D modeling and texturing in industry-standard tools. It focuses on building fluency with basic tools and techniques, as well as developing experience with aesthetic issues of look, style, and critical judgement in visual art.

INTRO TO 3D ANIMATION FOR GAMES

GAMES-GT 207

4 units

Intro to Game Animation builds a foundation for animating in interactive media. From a basic overview to a deep dive into the animation process, this course will teach students how to craft a performance to create unique characters and tell a story. Students will be taught to look through the eyes of an animator, investigating how successful games utilize animation principles, and how these principles and techniques functionally serve overall game design.

This class encourages students learn through practical experience, teaching familiarity with the animation principles in a 3D environment. This class is beneficial for an artist seeking to be an animator. This class will also benefit developers and designers by providing them a better understanding of the importance of animation and how it fits into the game development pipeline, providing a comprehensive understanding of the game industry as a whole.

AUDIO FOR DIGITAL GAMES GAMES-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: Csound, Java and other relevant technologies. Completion of a final project, class presentation, as well as several weekly assignments is required.

MUSIC AND GAMEPLAY GAMES-GT 213

4 units

Music and Gameplay is an intensive course concerned with games in which the gameplay is fundamentally influenced by or oriented around a musical system. In this course, students will engage with music games in a variety of ways, through critical play, design practice, and hands-on development. This multifaceted approach will foster a deep understanding of how interactive mechanics can be linked to music.

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.

MATH FOR GAME DESIGNERS GAMES-GT 242

4 units

Games have an intrinsic relationship with almost every branch of mathematics. From the randomness described by probability theory to formal logic for puzzles, games of every type are built out of math. However, for many designers without a formal education in a quantitative discipline, these areas can be esoteric and difficult to relate to games at first glance. This can handicap a designer's scope, or force them to rely on external help or tools.

This course is designed to remedy that by providing a toolkit of mathematical concepts, with an emphasis on their direct applicability to game design and development. Students will gain a grounding in mathematical concepts useful in game development, with a focus on individual adaptation and implementation, not memorization. This course of study is designed to empower game designers with backgrounds in the arts or humanities with a core framework for understanding math concepts to apply in games of all types.

ECONOMICS FOR GAME DESIGNERS
GAMES-GT 244

4 units

Game Design and Economics have substantial overlap, as both disciplines are about the study of complex systems. While the goals of a game designer and economist might be different, the tools and techniques are not. Approaches from Economics can be invaluable tools to a game designer, helping you better understand, predict, and design systems. This course is designed to introduce important concepts in Economics, as they relate to, or are of use in, designing games. From modeling in-game economies and balancing, to incentives and game theory, students will learn a variety of economic topics that easily applicable to games. This course is especially designed to empower designers with backgrounds in the arts or humanities with a core understanding of Economics that they can apply their work.

GAMEPLAY 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

4 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.

CODE LAB 1
GAMES-GT 302

4 units

Processing is a great tool for learning the fundamentals of programming. Based on Java, one of the most popular programming languages, Processing simplifies Java to help creatives to develop programming literacy. With the mission of allowing visual artists develop interactive systems, Processing provides a language, libraries, and a development environment. You can use it to export applications for the Web, Windows, Mac OSX, Android, and Linux. Processing is completely free and open source. Many game developers learned to program with it and the concepts it teaches are useful for many programming languages and game engines. We will explore Processing beyond the Processing IDE, working with Processing in Eclipse, peeling back a layer to see how professional developers work with Processing and Java.

Beyond simply learning to program, students in this class will explore models and algorithms useful for developing games. We will discuss how platforms, libraries, frameworks, and engines affect game design, in both empowering and limiting ways. Finally, we will discuss the history of digital games, how new tools have democratized the process of game development, and the costs and benefits of those trends.

CODE LAB 2
GAMES-GT 303

4 units

Code Lab 2 is a continuation in exploring how to craft game with programming. In Code Lab, we examined how to make games in openFrameworks, starting from scratch. This class will be a workshop, building off of that knowledge, but focusing on learning how to work with code that is already written. Students will learn to work with a new Integrated Development Environment (IDE), eclipse, learn to work with a version control system, and work in depth with Java and Processing. Over the course of the class, students will be given several versions of classic games (Pong, Space Invaders, Asteroids, etc.) that are incomplete or have an obvious bug. They will learn to read the code, identify how to correct the issue with the game, and then eventually modify it to make their own new version of the game. These skills are essential to work with code from other developers, whether they are members of the same team, open source projects, or examples provided in tutorials and readings.

ADVANCED GAME PROGRAMMING
GAMES-GT 304

4 units

Advanced Game Programming is intended to teach advanced topics in gameplay programming required to take a prototype all the way to release. It's aimed at intermediate and advanced programmers - either from completing the Code Lab track, or students who joined the Game Center with programming knowledge.

Over the course of the class, students will develop or enhance simple prototypes with a design need, which will include creating supplemental design tools, benchmarking, or feature requests. They will learn to diagnose root causes of common gameplay bugs and issues, how to design and implement robust and flexible systems (including inventory, network, save, and interaction systems), and how to support a larger design team as a primary programmer. The class will be taught as a seminar, with code reviews, best practices, and discussion touching current projects students are working on.

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 expo, where they will convey their concept to a broad audience.

DIVERGENT EXPERIMENTS: ROLEPLAYING GAMES ON THE MARGINS FROM DUNGEONS TO DO...

GAMES-GT 402

2 units

Dungeons & Dragons, first published in 1974, remains one of the most unavoidable influences on authored games; concepts it popularized, from the mechanics of hit points and "leveling up" to themes of conflict ridden exploration in detailed fantasy worlds, have spread from the tabletop role playing games that flourished in *Dungeons & Dragons*' wake to first-person shooters, massively multiplayer online games, and even games on social networks intended for the broadest of audiences. In the roots of tabletop 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.

MODERN TABLETOP GAME LITERACY

GAMES-GT 404

2 units

Board game design is a one-semester course for students who want to dig deeper into table-top games, from design to history to manufacturing. The first half of the course looks at the world of mass market games, which focus heavily on commercials, trends, plastics, licenses, low prices, and casual rules. The second half focuses on hobby games, designed for the dedicated game player, and the different styles of games in that world. The course is hands-on with at least one published game played in every class. There are multiple assignments where students bring these concepts to life through their own designs. Throughout the course, there is a focus on understanding players and designing games for a target audience.

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 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.

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.

CONTEMPORARY CONCEPTS IN BOARD GAME DESIGN

GAMES-GT 408

2 units

Video game designers are constantly taking inspiration from board games, especially as modern board games boom. Digital games like *Slay the Spire* and *Hearthstone* wear their analog influences proudly on their sleeves. But the board game industry is growing at an enormous pace. With that growth, trends and design techniques emerge and become embraced at a dizzying speed. It's incredibly intimidating to someone who doesn't have perspective in the board game rabbit hole.

This class will go through modern tabletop mechanisms and techniques, enabling the student to quickly follow and digest the past few years in board and tabletop game design. It is assumed that the students understand more proven and fundamental concepts in board game design, like area control, worker placement, and deckbuilding.

LET'S PLAY: VIDEO GAMES ON VIDEO

GAMES-GT 413

2 units

This course focuses on the culture and performance of video game streaming

on popular video networks like YouTube or Twitch. Students will analyze certain streamers' videos and read ethnographic research / case studies on streaming communities, in preparation for running their own schedule of weekly game streams. Altogether, this class is intended as an introduction to performing game streams and video-based game criticism, as well as an acknowledgement that academic games programs have a public obligation to critically engage with streaming culture — to promote a more respectful and more inclusive community discourse around video games.

PLAYING WELL: MASTERY AND ETHICS

GAMES-GT 414

2 units

With the rise of esports, and the resurgence of local multiplayer games, a burgeoning part of the video game industry is concerned with designing competitive games and fostering competitive communities. And while there is plenty of advice on how to design these kinds of games, there is less examination of what it means to be a good player, in both the agonistic and ethical senses.

In *Playing Well* students will explore what it means to be a 'good' player, in both the sense of mastering a set of skills and in the sense of being an ethical member of a community. They will read and discuss the cutting edge research on skill acquisition, drawn from studies done of master level musicians, negotiators, and even athletes, as well as the social science behind common cog-

nitive biases. Parallel to these readings will be a dive into moral philosophy, from Aristotle to David Parfit, a look at global models of educational equity and pedagogy, and commentary on the toxic cultures of video games. Importantly, none of this will be happening in the abstract. Students will be applying what they learn by actively practicing the techniques and strategies of the 10 player arcade game, *Killer Queen*, while participating and investigating the community of *Killer Queen* players in NYC and the rest of the country, occasionally joining in local tournaments and practice sessions.

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, 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.



Admission

Undergraduate: B.F.A., B.A.

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 a portfolio. Evidence of character and maturity are regarded as essential in potential students who hope to benefit fully from the unique offerings of the University and its urban environment. Participation in meaningful school and community activities is also an important factor. A student applying to the Tisch School of the Arts must indicate the particular department that they wish 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.

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 at <https://apply.commonapp.org> and follow the step by step instructions:

1. The Common Application including the NYU Supplement.

The Common Application will not be processed without the Supplement.

2. Personal Statement/Essay.

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).

5. High School Report/Counselor Recommendation Form/Teacher Recommendation Form.

6. Applicants to programs requiring an audition or portfolio are not required to submit standardized testing for consideration and doing so is entirely optional.

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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. Departmental details are below.

Candidates are urged to complete and file their applications by the stated deadline. No admission decision will be made without complete information. The Office of Undergraduate Admissions reserves the right to substitute or waive particular admissions requirements at the discretion of the Admissions Committee.

Drama: 721 Broadway, 3rd Floor, New York, NY 10003-6807; 212-998-1850; www.tisch.nyu.edu.

An artistic review is required. It is the student's responsibility to make an appointment for the required artistic review via the department's Website.

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 90 seconds

Music Theatre: two contrasting, contemporary monologues, each under 90 seconds, 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, all musical theatre candidates must participate in a dance evaluation.

Directing: one 90 second monologue and a portfolio of directing work from a production you would like to direct.

Production and Design: a written statement of purpose and portfolio of work (designs, drawings, photographs, or stage manager's prompt book)

All monologues and songs must be from published plays and musicals. Each applicant must provide a résumé and photograph. Please do not bring or send supplementary materials such as CDs, DVDs, programs, or plays to the department. Additional material will not be reviewed or considered in the admissions process. For comprehensive information regarding the artistic review process, please visit drama.tisch.nyu.edu.

Deadlines for both the artistic review and NYU application are strictly enforced. For deadlines and more details about NYU's admission requirements, please visit admissions.nyu.edu.

Departmental Address: New York University, Tisch School of the Arts, Department of Drama, Undergraduate, 721 Broadway, 3rd Floor, New York, NY 10003-6807. The artistic review telephone number is 212-998-1870. Visit our Website at drama.tisch.nyu.edu.

Dance: 111 Second Avenue, 3rd Floor, New York, NY 10003-8382; 212-998-1980; dance.tisch.nyu.edu.

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

Applications must be received by *January 1*. If you would like to audition in Chicago, Miami, or Los Angeles, we strongly suggest your application be submitted by *December 15*. Transfer applicants are encouraged to apply by *February 15*.

The Department of Dance will contact you with information about reserving an audition time after the Undergraduate Admissions Processing Center has processed your application. The audition consists of a 90-minute combination ballet and modern dance technique class. Those who pass this first part of the audition will be asked to perform a short (two- to three-minute) solo dance in any style. You may choreograph the solo or have someone else choreograph it for you. A personal interview will follow the solo performance.

1. 8"x 10" color dance photo in any position with your name on the back.
2. dance resume
3. ballet shoes and form fitting dancewear
4. pointe shoes is you plan to do your solo on pointe
5. music for your solo (ie: iPod, iPhone, MP3 player with CD as a

backup). Please remove your passcode from your phone before the audition.

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.

Digital Auditions. Please note that, with the exception of international students, digital auditions will not be accepted. Digital audition requirements will be sent to applicants after their application has been processed by the Office of Admissions.

Film and Television: 721 Broadway, 11th Floor, New York, NY 10003-6807, Attn.: *Undergraduate Portfolio*; 212-998-1702; www.tisch.nyu.edu.

PART 1. Creative Resume

- Format: 1 PAGE
- Highlight your creative works, activities in and out of school, and/or relevant employment. We also welcome information about any community service you've done or part time jobs you've held. Your list of activities do not have to be strictly creative if they illustrate an engagement with your community and/or a significant time commitment from you.
- Must also include:
 - Your full name
 - home address
 - date of birth
 - the name of your high school (or college for transfer students)
- Save as a pdf and name the file LastName_FirstName_Resume before uploading it to SlideRoom.

PART 2. Tell us a story

- Format: Up to 4 typed, double-spaced 8.5" x 11" pages, written in prose format.
- We are looking for the next generation of storytellers. Select one of the following opening lines and finish the short story:
Can I sit here?
I love opening nights.
Is this our new house, daddy?
Let's keep looking.
- Save as a pdf and name the file LastName_FirstName_Story before uploading it to SlideRoom.

PART 3. Tell us about your selfie

- Format: Upload a 1-2 minute video where you show and tell us about yourself.
- We encourage you to share information that we cannot get from other aspects of your portfolio submission. Your video should be in your own voice, in your own format, and not

a reiteration of why you want to be admitted to NYU's film program. Be creative and have fun; what you choose to say and how you say it is up to you.

- If you do not have the ability to submit a film, email admissions.ugfrw@nyu.edu for alternative instructions.

PART 4. What's in your backpack?

- Format: 1 page, double spaced
- Pick five items, including 1 book, 1 DVD, and 3 (non-essential) items of your choosing to take with you to a deserted island. What would they be and why are they important to you? You do not need to worry about food and water. Leave your laptops and cell phones at home.
- Your essay should be no longer than 1 page in length. You can list your items and provide thoughtful descriptions for each or write your essay in prose format.
- Save as a pdf and name the file LastName_FirstName_Backpack before uploading it to SlideRoom.

PART 5. Creative submission

- A creative submission that showcases visual storytelling and imaginative expression of thought.
- The applicant must be the principle creative force of the creative work submitted.
- Choose ONLY ONE of the following:
 - A. Film or video
 - B. Artistic Portfolio
 - C. Writing

A. Film or video (up to five minutes total running time): Your submission should be a complete work which represents your best effort and one which engages your audience. Video footage of staged plays or theatre performances is not acceptable. You must be the principle creative force of the piece (i.e. the director, writer, editor, or cinematographer). We strongly discourage you from submitting co-directed or co-written projects, however if you choose to submit a co-created work, you must clearly state your specific contributions to the project. Be sure to test your video prior to submission. We would like to see your best single work as opposed to a compilation of shorter films.

If you are submitting a link, please be sure no downloads or passwords are required.

B. Artistic Portfolio (10-15 images): A portfolio of photographs, drawings, paintings, sculpture or set design work; please do not include films if you are submitting an artistic portfolio. Your submission should reflect clearly developed ideas and themes and convey a clear and imaginative visual sense. You may upload up to fifteen photographic or scanned images of your work. (Still images and scans should be a minimum of 72 dpi).

C. Writing: Up to six pages of creative writing consisting of either a complete short story, film script or stage play. Do not submit excerpts. FORMAT: Double spaced, prose or screenplay format where applicable. (Save as a PDF.)

- The applicant must be the principle creative force of the creative work submitted. Exact credits must be specified. Please send the requested items only; no substitutions, variations, or extraneous materials. Failure to comply with these guidelines will be grounds for automatic disqualification.
- Please send the requested items only. Failure to do so will be grounds for automatic disqualification.
- Please, no substitutions, variations, or extraneous materials.

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.

Photography and Imaging: 721 Broadway, 8th Floor, New York, NY 10003-6807; 212-998-1930; www.tisch.nyu.edu.

Successful candidates to the Department of Photography and Imaging are passionate and committed to the study and production of images, curious about the world, and have a desire to push personal and social boundaries.

All applicants must complete the Common Application and provide the required academic documentation and supporting credentials. The application may be obtained from the NYU undergraduate admissions 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.

Creative Portfolio

- Submit 15-20 images via tischphoto.slideroom.com
- 10 images should be on a single, cohesive theme.
- You may include all examples of work in digital form – photographs, videos, animations, gifs, websites, etc.
- You may include up to 5 non-photo based images (fine art, drawing, etc.)

Tips for Developing a Portfolio

- Avoid compiling a disjointed group of images better considered individually. Include images that expand on the same theme (or a series of themes and ideas) rather than images that are thematically unrelated.
- Sequence your work so that the images flow and relate to one another in a thematic and visual way.
- Consider what the work tells the viewer about you. Your portfolio is an opportunity to share your opinions, passion for ideas, and personal vision of the world with your viewer.

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 portfolio must be uploaded via *Slideroom* on or before the application deadline. Part 1 is a 5- to 10-page essay on a film, a director, or any film-related topic. Part 2 is a one-page statement that addresses the following questions: (1) Have you had any previous cinema-related course work, (2) What areas of cinema studies are you most interested in exploring (e.g., film genres, directors, theoretical issues, etc.), and (3) What are some of your career aspirations (e.g., film journalist/critic, film museum or archive worker, film industry professional, screenwriter, filmmaker)?

Dramatic Writing: 721 Broadway, 7th Floor, New York, NY 10003-6807; 212-998-1940; www.tisch.nyu.edu.

In addition to the NYU Undergraduate Application, all applicants for the Goldberg Department of Dramatic Writing must submit a portfolio submission packet via the Department online application system, *Slideroom*. Please note that, upon submitting your creative portfolio, *Slideroom* does charge a \$5.00 fee for applicants to use this service (you may pay this fee with credit or debit card). Your creative portfolio must be uploaded via *Slideroom* on or before the application deadline.

This packet must include the following 3 items:

1. Cover Sheet

Name (Last, First, MI)
Date of Birth
Deadline (EDI or EDII or Transfer***)
Program (undergraduate)
Type of Writing Samples (script for television, play script, screenplay, short story, etc.)
Mailing Address Contact Telephone/
Email
*** If transfer, please include the name of your current college or university, or the name of your college or department at NYU or Tisch.

2. Statement of Purpose

Identify a work of film, television, or theater you've read or seen in the past year, which has had an impact on your identity as a dramatic writer. Tell us why. (500 words)

3. Writing Portfolio

Portfolio Requirements:

Submit 3-4 separate writing samples that together total at least 15 pages and that do not exceed 25 pages. At least one of these samples MUST be a sample of dramatic writing (Screenplay, Stage Play, or Script for Television). The other 2-3 samples may be, but are not limited to, additional dramatic writing samples, memoirs, short stories, fictional material, and adaptation based on fact. Choose material that is dramatic and self-contained, with an inherent conflict, a strong protagonist, and a beginning, middle, and end.

Unacceptable Submissions:

Do not submit: Co-written material (the work must be yours and yours alone), Poetry, Elevator Pieces (i.e. two people, total opposites, get stuck in an elevator), Journalism, or "writing prompts" from other colleges or universities. Do not submit DVDs or CDs of any kind. Please label all pages of the Statement

of Purpose and Writing Portfolio with: Last Name, First Name of the applicant (i.e., Smith, Susan).

Recorded Music: 730 Jay Street,
6th Floor, Brooklyn, NY 11201
212-992-8400; www.tisch.nyu.edu.

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

At the Clive Davis Institute, we're looking for self-starters aiming to launch unique creative enterprises. Review our holistic curriculum and our areas of entrepreneurship. 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 in the music industry when you graduate?

We would also like you to identify why the Clive Davis Institute is the right fit for you: how does our holistic curriculum help you develop toward your educational and career goals? What do you, in turn, expect to contribute to the culture of the Clive Davis Institute and NYU as a whole?

2 pages, double-spaced, .pdf format

2. Creative Sample

All applicants are required to submit a creative sample that demonstrates 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.

Your submission may be one sample or multiple samples that together total five minutes of review. You may submit audio, video, a sample of articles you've written or published, a business plan you'd like to implement, designs for a home studio, flyers or promotional materials you've designed, evidence of live event production, evidence of experience with new media or online entrepre-

neurship, films you've scored, etc. The sample(s) you submit for your Creative Portfolio should be specific to the kind of entrepreneur you are interested in pursuing while at The Clive Davis Institute.

If you're applying as a performer entrepreneur, you must submit a sample that showcases your raw talent to the committee. In other words, if your songs/voice are heavily produced, we'd like to hear you without those production elements. This may be as simple as you sitting in front of your computer camera and performing 60-90 seconds of your favorite song or rap. You're also highly encouraged to submit a video that highlights your stage presence and live performance. Use this as a means to demonstrate your personality and level of experience as a performer. This should be included as part of the five minutes for your Creative Sample.

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.

3. Detailed Statement About the Creative Sample

We'd like to know more about your creative process. To that end, each applicant is also required to submit a brief WRITTEN statement as well as record and submit an equally brief VIDEO statement that explains the following:

1. WRITTEN: HOW you made the work - identify 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. (1 page or less, .pdf format)
2. VIDEO: WHY you made the work—identify your creative process, your artistic influences, your inspiration. Using a webcam or mobile camera to record yourself, describe your behind-the-scenes process in putting together your creative sample. What inspired you to create the sample or submit the specific samples that you selected? Quality is not important, as long as we can see and hear you clearly. Just keep it simple, and talk to us about you and your sample—show us your personality. (2 minutes)

4. Artistic Resume

Please list your previous creative and entrepreneurial experience. Experience may include promotional activities, internships, volunteer work experience, musical skills, church choir, school chorus, band involvement, and amateur or professional performances. It may also include formal training on an instrument, voice training, technology (such as MIDI), or technical skills in music performance and recording, such as arranging and composition, DJ-ing, and producing. Please include instructors, courses taken, and the duration of study or engagement.

1-2 pages, .pdf format

5. Current Personal Photograph

Please include one photo that best represents your aesthetic as your selected type of entrepreneur, or best represents who you are.

.jpg format

6. Critical Essay

You have been selected by NASA to join a one-way mission to Mars aboard Galaxy One. There is only room for ten songs per colonist on the onboard computer. What ten songs are you bringing? Organize those songs into a customized, accessible playlist via any suitable streaming service (i.e. Spotify, Tidal, YouTube, etc.) of your choosing. Paste the playlist link and then write about any one of those songs or artists. Explain why you've chosen that song or artist and specifically address aspects of the recording that strike you in terms of production, artistry/performance, marketing, or promotion.

2 pages, double-spaced, .pdf format

7. One Letter of Recommendation

This letter must be from someone who knows you well and can speak of not only your creativity and innate talent, but also your potential to succeed as a leader in the music industry. Your recommender should speak to the following qualities—entrepreneurial ambition, leadership, confidence, maturity, self-initiative, drive/hustle, innovativeness, ability to collaborate, star quality/ charisma, and passion. It is advisable for recommenders to provide specific examples and anecdotes that speak to the aforementioned qualities.

****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 supple-

mental 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.

Successful B.A. candidates are curious students with strong writing and critical thinking skills, who are interested in performance as an object of study. This includes students who enjoy thinking and writing about performance. We are not a performing arts department—we don't train students to do performance—but we welcome students who are excited about analyzing and understanding it in a disciplinary context that includes anthropology, ethnic and gender studies, religious studies, philosophy, etc.

Admission is based on previous academic achievement and evidence of strong skills in writing and cultural analysis.

For the Portfolio, please submit a 750-1000 word statement that addresses your interest in performance studies, why you think you are a good fit for this department, and what you hope to gain from the experience of studying with us. What do you hope to study and write about in the field of Performance Studies? Why are you applying to this program and not a more traditional program such as anthropology, dance, or theatre?

NYU Game Design: 379 Jay Street, 6th Floor, Brooklyn, NY 11201, 646-997-0708, email: gamecenter@nyu.edu.

Creative Portfolio

In addition to the common application, the NYU Game Center requires a creative portfolio. All portfolios are submitted digitally via nyugamecenter.slideroom.com. There is a \$10 submission fee through Slideroom. Late portfolios will not be accepted. The two components of the creative portfolio are:

1. **Short Essay Questions.** Respond to all of the following questions.

- Why do you want to come to the Game Center? What excites you most about game design?

- We want you to write about a game that is NOT a computer or video game (a board game, a sport, etc) that you like to play. What do you like about it? What about the game makes it enjoyable to play?
- Videogame designers usually work in teams. What is it about you that makes you a good team member?
- Tell us about a game you know well. What is something that an average player might not know or understand about it?
- What are your hopes for the future of games?

2. **Creative Project.** A creative project could be: a game you've made (digital or non-digital), a computer program you've written, a film you created, a piece of music, a creative writing sample, a portfolio of artwork, visual design, sculptures, photography or other creative pieces. We are looking for your talent and creativity in whichever medium you choose, so choose an example that you think best shows off your strengths and ideas. While you are welcome to submit more than one project, especially if you'd like to showcase diverse talents, we recommend that you curate your portfolio carefully and show only your best work. Please upload your pieces individually—zipping your files is heavily discouraged. Below are some guidelines to submitting your work:

- If a project is a digital game or software application: Detailed instructions for installation and interaction, including platform requirements, must be included. You will not be able to upload any game files, so please provide a link to your online game or downloadable game files, and include the link in your design statement.
- If a project is a board game, performance, game event, or other physical project: Include detailed documentation of the project, such as photographs, a short video, script, rules of play, etc.
- If a project is a visual artwork or series: Include detailed visual documentation of the project (3-5 images and/or up to 5 minutes of video).
- If a project is a video: You may upload the video directly to Slideroom or as well as a link to the video itself. Be sure that the link does not require a special login.
- If a project is a written paper or essay: Please upload the paper itself in PDF format. Include at the start an abstract or summary of the essay.

- If a project is a website or other online-accessible project: A link to the online project is sufficient.
- If your project does not fit into any of these categories and you do not know how best to submit or document the project, contact the Game Center at gamecenter@nyu.edu directly for advice.

Collaborative Arts: 665 Broadway, 6th Floor, New York, NY 10012-2331

The Collaborative Arts program is ideal for students with a rich diversity of talents who crave a wide variety of experiences. We're looking for independent minded students, who are motivated to challenge themselves and work with other artists to generate interdisciplinary projects. Our students are curious, willing to take risks, and interested in exploring the wonderful possibilities of working between disciplines.

Creative Portfolio

You must prepare a three-part creative portfolio and submit via the Artistic Review portal (NOTE: a couple of days after you submit the Common App, you will receive an email from NYU with a personalized link to the Artistic Review portal).

Part 1—Resume

Please submit a one-page resume that includes:

- 1) creative and academic work
- 2) special skills
- 3) activities and hobbies

Part 2—Essay Part A and B

A. In one essay no more than two pages in length, please answer the following two questions:

1. Our program is unique in that it has interdisciplinary, co-authored arts practice at its core. Students will share authorship and develop artistic work as a group in collaborative arts workshops that include writing, movement, acting, film, visual arts, and emerging media. In the core collaborative workshops there is no traditional sole director, writer, performer, etc.
Why you would like to be a part of this collaborative program?
2. Our students receive foundational training in five different areas of artistic practice. Because of this broad-based approach, our students—unlike in other BFAs—do not focus on one specific discipline. We are training versatile, multi-faceted artists of tomorrow.
Why you would like to be a part of this multi-disciplinary program?

- B. Using a phone or laptop, record a headshot video telling us about yourself. Your video can be no longer than one minute.

Part 3—Artistic Submission

Please submit TWO samples of work from any of the following categories that you think best express your strengths as an artist:

- a) *Performance*: Submit a video monologue drawn from a contemporary play or movie (i.e., 20th century - present). The monologue must be under two minutes in length. Please introduce the monologue with title and author.
- b) *Movement*: Submit a video consisting of one movement piece. You should either be a featured dancer or the piece should be choreographed by you. Please provide a brief statement about the piece explaining your goals and participation in the work.
- c) *Visual Imagery*: (Choose one of the following):
 1. One short film, or excerpts from a longer piece, up to five minutes in length. The sample can be live action, animation, fictional, experimental, or documentary.
 2. A portfolio of images of your original work from other visual arts disciplines, such as photography, drawing, painting, sculpture, set design, or mixed-media art. The minimum number of images is 5 and the maximum 10. Include a brief statement explaining the work and documenting your process.
- d) *Writing*: a 5-8 page sample of a stage play, screenplay or script for television. Ideally, this excerpt will demonstrate an ability to propel traditional narrative storytelling through characters in conflict.
- e) *Emerging Media*: write a brief statement explaining and documenting your process in the creation of an application, game, website design, or other digital media. Include a url for the actual work.

Interactive Media Arts—IMA,
370 Jay Street, 4th Floor, Brooklyn,
NY 11201

The IMA program, an interdisciplinary undergraduate Bachelor of Fine Arts (BFA) degree in Interactive Media Arts (IMA), 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 stu-

dents who master those capabilities will be well-placed to invent the future.

All undergraduate applicants need to fill out the NYU Common application. Applicants are encouraged to submit optional creative materials via <https://itp.nyu.edu/ima/apply/> to supplement the Common application. Feel free to submit anything that shows your skills, creativity, curiosity, or generosity. If you have questions or are unable to send your materials via the online form, please email it to ima.info@nyu.edu. If you want to submit anything in hardcopy (CD, DVD, portfolio book etc), please mail it to IMA, NYU, NEW ADDRESS Please do not send originals as we will not be able to return any items.

CAMPUS VISITS

For the 2021-2022 academic year, NYU Admissions is offering a variety of virtual experiences to visit the university. Please visit this website and sign up for one of our sessions, <https://www.nyu.edu/admissions/undergraduate-admissions/visit-nyu/virtual-visit.html>. If you are interested in joining our mailing list to find out when in-person tours begin, please visit this website, <https://www.nyu.edu/admissions/undergraduate-admissions/visit-nyu/campus-visit.html>.

For current information regarding special tours at the Tisch School of the Arts, please visit the following webpages:

Dance Department Tours—<https://tisch.nyu.edu/dance/dance-department-tours>

Undergraduate Department of Film and Television Tours—<https://tisch.nyu.edu/film-tv/visit-us>

ITP Virtual Open Houses—<https://tisch.nyu.edu/admissions/graduate-admissions/graduate-information-sessions>

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 they 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. 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 253).

TRANSFER APPLICANTS WITHIN THE UNIVERSITY

Students who wish to transfer from one school to another within the University must file an Internal Transfer Application online at admissions.nyu.edu prior to the application deadline (March 1 for the summer and fall terms). Students must be enrolled in the school or college to which they were originally admitted for one full year before they may transfer.

CHANGE OF MAJOR WITHIN THE TISCH SCHOOL OF THE ARTS

Tisch students who wish to change their major within the Tisch School of the Arts must file a Change of Major Application with the Tisch Office of Student Affairs, 726 Broadway, 2nd Floor. Students applying for a change of major must meet the admission requirements of the new department. This will involve an audition or submission of a portfolio. Students must be enrolled in the department to which they were originally admitted for one full year before they can change their major to another department. The change of major application can be found at: <http://tisch.nyu.edu/student-affairs/forms>

APPLICANTS WITH INTERNATIONAL CREDENTIALS

Applicants to New York University who are neither U.S. citizens nor permanent residents of the United States must complete the application for admission to undergraduate study for international students available online at admissions.nyu.edu. Please indicate on the application for admission your country of citizenship and, if currently residing in the United States, your current visa status.

Freshman applicants (those who are currently attending or who previously completed secondary school) seeking to begin studies in the fall (September) semester must submit an application and all required credentials on or before *January 1*. The Early Decision I deadline is *November 1* and the Early Decision II deadline is *January 1*. Transfer applicants (those currently or previously attending a university or tertiary school) must submit an application and all required credentials on or before *April 1* for the fall term. Applications will not be processed until the Undergraduate Admissions Processing Center receives all supporting credentials.

All freshman applicants are required to submit official test results. Please visit the admissions Website at admissions.nyu.edu to learn about the admissions requirements.

If the applicant's secondary education culminates in a maturity certificate examination, they are 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 English 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 document to be issued. If the applicant's studies are being financed by means of his or her own savings, parental support, outside private or government scholarships, or any combination of these, they

must arrange to send official letters or similar certifications as proof of such support. New students may wish to view the multimedia tutorial for new international students at www.nyu.edu/oiss/documents/tutorialHome/index.htm.

The English Language Institute

The English Language Institute of the School of Professional Studies at New York University offers The Comprehensive English Program. It is designed for NYU and non-NYU students at all levels of English Proficiency. Please visit the website for more information at <https://www.sps.nyu.edu/homepage/academics/divisions-and-departments/english-language-institute.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 through Admission at www.nyu.edu/admissions/undergraduateadmissions.html

Requests for readmission should be received by the following dates: *July 1* for the fall term, *November 1* for the spring term, and *April 1* for the summer term.

A student who has attended another institution since enrolling at New York University must apply as a transfer student and submit transcripts from all other institution(s) attended and may be required to audition or submit a creative portfolio for admission to a specific department. Transfer application are available online only at admissions.nyu.edu.

THE SPRING SEMESTER AT TISCH PROGRAM

Undergraduate students at other institutions may study at Tisch for the spring semester through specialized tracks of study. Students enroll full time and take 12-18 credits from one of five core areas, including cinema studies, drama, dramatic writing, film production, as well as photography and imaging. Dormitory housing is available.

For complete information and an application for the Spring at Tisch Program, please visit our Website at www.tisch.nyu.edu or contact the Office of Special Programs, Tisch School of

the Arts, New York University, 721 Broadway, 12th Floor, New York, NY 10003-6807; 212-998-1500; e-mail: tisch.special.info@nyu.edu.

ADVANCED STANDING

Credit may be awarded for satisfactory work completed at another regionally accredited university to the extent that the curriculum and requirements of each department of the school allow. Students should refer to the departmental sections of this bulletin for details.

When a transfer applicant is admitted to the school, the applicant's records are examined carefully to determine how much, if any, advanced standing will be granted. Each individual course completed elsewhere is evaluated. In granting advanced standing, the suitability of courses taken elsewhere for the program of study chosen here and the student's grades are considered. Transfer students must fulfill course and residency requirements for their departments. A tentative statement of advanced standing is provided to each transfer student on notification of admission to the school. A final statement of advanced standing is provided during the student's first semester of matriculation. Requests for reevaluation of transfer credit must be made within the semester during which the final statement of advanced standing is received.

For undergraduate students admitted as freshmen, credit for courses taken at other Universities prior to matriculation at Tisch is awarded using a different set of standards. No credit is granted for college writing or expository writing courses taken while in high school, nor for courses taken on a pass/fail basis. Additionally, credit is not granted for college courses that satisfied high school graduation requirements.

PLACEMENT EXAMINATIONS

Foreign Language: a student who wishes to continue in a language previously studied in high school or in college must take a language placement test or submit the scores from a College Entrance Examination Board SAT Subject Test or receive a recommendation for placement from the appropriate language department. A schedule of placement exams can be found online at www.nyu.edu/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. Register for classes (as per Department's guidelines)
4. Complete all mandatory health requirements, tasks, and deadlines
5. Pay balance of tuition and/or housing fees by the stipulated deadline.

CREDIT BY EXAMINATION (INCLUDING INTERNATIONAL MATURITY EXAMS)

The Advanced Placement (AP) Program (College Entrance Examination Board), the International Baccalaureate (IB) Program, and the results of some foreign maturity certificate examinations enable undergraduate students to receive credit toward the bachelor's degree on the basis of performance in college-level examinations or proficiency examinations related to the Tisch School of the Arts degree

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 by examination. Once a student has enrolled, all credits toward the degree must be taken as course work. The Advanced Placement (AP) Program (College Entrance Examination Board),

the International Baccalaureate (IB) Program, and the results of some foreign maturity certificate examinations enable undergraduate students to receive credit toward the bachelor's degree on the basis of performance in college-level examinations or proficiency examinations related to the Tisch School of the Arts degree

International Baccalaureate (IB)

Tisch School of the Arts recognizes, for advanced standing credit, higher-level examinations passed with grades of 6 or 7. No credit is granted for standard-level examinations. Official reports must be submitted to the Undergraduate Admissions Processing Center for review. See the chart below concerning those IB test scores for which credit is given. Maturity Certificate Examinations Tisch School of the Arts will consider the results of certain foreign maturity certificate examinations for advanced standing credit. They are:

- A Levels and Cambridge Pre-U
 - Caribbean Advanced Proficiency Examination (CAPE)
 - French Baccalauréat
 - German Abitur
 - Italian Maturità
 - Federal Swiss Maturity Certificate
- Tisch does not award credit for any other maturity certificate examinations. Official reports 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 AP and IB will be awarded by the Tisch Office of Student Affairs, Director of Academic Services, 726 Broadway, 2nd Floor; 212-998-1900.

See the chart below for details on those A Level and Cambridge Pre-U test scores for which credit is given. For the other maturity examinations, please note that not every subject is awarded credit by the Tisch School of the Arts. Credit worthy results earn 8 points each.

Minimum scores for receiving credit are:

- A Levels: B
- Cambridge Pre-U: M2
- CAPE: II (out of VII)
- French Baccalauréat: 12 (out of 20) with coefficient of 5 or better
- German Abitur: 10 (out of 15). Credit is only awarded for written exams (schr.), not for oral (mdl.)
- Italian Maturità: 90 (out of 100)*
- Swiss Matura: 4.5 (out of 6)

* Policy on the Italian Maturità: Students must earn a 90 or higher on the final Maturità exam to be considered for advanced standing credit. Credit is awarded on the basis of scores on part one (a test of written Italian) and part two (one subject tested in depth, which rotates from year to year). Each of these two sections can yield 4 points, with a minimum score requirement of 13 (out of a possible 15). Neither part three of the written test nor the oral portion of the exam yields any points.

ADVANCED PLACEMENT PROGRAM

Tisch School of the Arts participates in the Advanced Placement (AP) Program of the College Entrance Examination Board. In accordance with New York University policy, students may receive college credit toward their degree for test results of 5 or 4, depending on the subject examination. Tisch awards AP credit in liberal arts subjects that correspond to the disciplines taught in the College of Arts and Science (CAS). Some AP exams are deemed the equivalent of specific CAS courses and are approved to count toward the College's majors and minors. Other exams do not have a specific course equivalent and cannot count toward a major or minor, but award elective credit that students can count toward the 128 points required for the baccalaureate degree. Students receiving AP credit toward their degree may not take the corresponding college-level course for credit. If they do, they will lose the AP credit. See the chart below concerning those AP test scores for which credit is given. The chart also lists those tests for which College Core Curriculum equivalencies and exemptions are granted, which pertains to certain Tisch School of the Arts undergraduate majors.

ADVANCED PLACEMENT CREDIT

Note: a 4 or 5 on any foreign language AP satisfies the Core language requirement.

Note: the College accepts a score of 5 (not 4) on the Russian Language and Culture Prototype AP examination for exemption from the foreign language requirement, but no credit is awarded and the score cannot be used for placement; scores of 4 or lower award no credit and have no bearing on exemption or placement.

AP Examination	Score	College of Arts & Science equivalency
Biology	4, 5	Physical Science and Life Science
Chemistry	4, 5	Physical Science and Life Science
Environmental Science	4, 5	Physical Science
Mathematics AB	4, 5	Quantitative Reasoning
Mathematics BC	4, 5	Quantitative Reasoning
Physics 1 or Physics 2	4, 5	Physical Science
Physics 1 and Physics 2	4, 5	Physical Science and Life Science
Physics B	4, 5	Physical Science and Life Science
Physics C—Mech. and Physics C—E&M	4, 5	Physical Science and Life Science
Physics C—Mech.	4, 5	Physical Science
Physics C—E&M	4, 5	Physical Science
Statistics	4, 5	Quantitative Reasoning

1. *Students cannot earn credit for the same subject matter in any combination of AP, IB, A Level, and/or other international exams. No credit is awarded for the AP Seminar and Research courses in the AP Capstone program.*
2. *Does not count towards the major or minor in art history or exempt students from either ARTH-UA 1 or 2.*
3. *Students who major in art history are exempt from both ARTH-UA 1 and 2, and the AP credit counts as one course for the major. AP credit never counts toward the minor..*
4. *Prehealth students cannot use AP credits to place out of BIOL-UA 11, 12. Students who are not prehealth can apply these credits towards majors and minors in the Department of Biology.*
5. *Economics majors cannot use AP credit in calculus for any or all of the Mathematics for Economics I, II, III sequence (MATH-UA 211, 212, 213).*
6. *Does not count toward any majors or minors in the Departments of Biology and Chemistry, and cannot serve as a co- or prerequisite to any course in either department. Prehealth students cannot use AP credits to place out of CHEM-UA 125, 126/127, 128.*
7. *AP credits in Chinese and Japanese satisfy the Core requirement in foreign language but cannot be used for placement in the correct level of study. Students who plan to register for Chinese or Japanese at NYU must take the CAS placement exam. Credits cannot be applied to the East Asian studies major or minor.*
- 7A. *Does not count toward any major or minor in Computer Science*
8. *Credit does not count toward the major or minor in environmental studies.*
9. *Credit can count as an elective toward the history major but not toward the history minor. No more than 4 AP credits can be applied toward the major.*
10. *Credit does not reduce the number of courses required for the German major.*
11. *Students wishing to continue Latin must consult the classics department for proper placement. AP credit will not reduce the number of courses required for the major or minor.*
12. *AP credit in economics satisfies the ECON-UA 1 and 2 requirements of: the major and minor in economics; the major in international relations (but only for students who enter CAS in and after fall 2016); and the minor in business studies.*
13. *Students cannot receive credit for both Physics B and Physics C, or for either or both of Physics 1, 2 and Physics C. Prehealth students cannot use AP credits to place out of PHYS-UA 11, 12. Physics B and Physics 1 and/or 2 do not count toward any majors or minors in the Department of Physics. Potential physics majors may discuss their Physics C credits with that department for possible placement out of PHYS-UA 91 and 93 (but not out of the associated labs PHYS-UA 71 and 72). Physics majors granted this exemption are required to take one or more additional advanced PHYS-UA electives. Students who are not prehealth may apply Physics C credits toward one or both semesters of the Department of Chemistry's General Physics I and II requirement.*
14. *Students may count eight AP points (the equivalent of two courses) towards the politics major and four AP points (the equivalent of one course) towards the minor. None of these credits can substitute for any specific departmental course or requirement (such as one of the core requirements); they simply count as generic POL-UA credit.*
15. *Students who intend to enroll in Spanish must register for Advanced Grammar and Composition (SPAN-UA 100) and on the first day of classes take an in-class exam to finalize proper course placement. This may result in dropping to a lower level and losing the AP credit. AP scores over 18 months old cannot be used for placement.*
16. *Students who intend to enroll in Spanish must take an advanced language placement exam at the Spanish department (not the online placement) and consult with the director of the Spanish language program. AP scores over 18 months old cannot be used for placement.*
17. *Students may only receive credit for SPAN-UA 200 with approval of the director of the Spanish language program. Students who intend to enroll in Spanish must take an advanced language placement exam at the Spanish department (not the online placement) and consult with the director. AP scores over 18 months old cannot be used for placement.*
18. *Satisfies the first semester of the psychology major's statistics requirement and counts toward the major.*
19. *Credit counts toward the major in sociology, but does not count toward the majors in economics and international relations or toward the minor in business studies.*
20. *Counts as elective credit toward the baccalaureate degree, but the credits do not count toward the music major or minor.*

ADVANCED PLACEMENT EQUIVALENCIES¹

AP Examination	Score	Points	Course Equivalent
Art History	4	4	No course equivalent ²
Art History	5	4	ARTH-UA 1 and ARTH-UA 2 ³
Biology	4, 5	8	BIOL-UA 11, 12 ⁴
Calculus AB	4, 5	4	MATH-UA 121 ⁵
Calculus BC	4	4	MATH-UA 121 ⁵
Calculus BC	5	8	MATH-UA 121, 122 ⁵
Chemistry	4, 5	8	CHEM-UA 125, 126/ CHEM-UA 127, 128 ⁶
Chinese Language and Culture	4, 5	4	EAST-UA 204 ⁷
Computer Science A	4, 5	4	CSCI-UA 101
Computer Science Principles	4, 5	4	No course equivalent ^{7A}
English Literature	4, 5	4	No course equivalent
English Language	-	-	No course equivalent
Environmental Science	4, 5	4	No course equivalent ⁸
European History	4, 5	4	No course equivalent ⁹
French Language and Culture	4, 5	4	FREN-UA 30
German Language and Culture	4, 5	4	GERM-UA 4 ¹⁰
Human Geography	-	-	No course equivalent
Italian Language and Culture	4, 5	4	ITAL-UA 12
Japanese Language and Culture	4, 5	4	EAST-UA 250 ⁷
Latin	4, 5	4	CLASS-UA 6 ¹¹
Macroeconomics	4, 5	4	ECON-UA 1 ¹²
Microeconomics	4, 5	4	ECON-UA 2 ¹²
Music Theory	4, 5	4	No course equivalent ²⁰
Physics 1	4, 5	4	No course equivalent ¹³
Physics 2	4, 5	4	No course equivalent ¹³
Physics B	5	10	No course equivalent ¹³
Physics B	4	5	No course equivalent ¹³
Physics C—Mech	4, 5	5 or 3	PHYS-UA 11 or PHYS-UA 91 ¹³
Physics C—E&M	4, 5	5 or 3	PHYS-UA 12 or PHYS-UA 93 ¹³
Politics (U.S. Gov't and Politics)	4, 5	4	No course equivalent ¹⁴
Politics (Comp. Gov't and Politics)	4, 5	4	No course equivalent ¹⁴
Psychology	4, 5	4	PSYCH-UA 1
Spanish Language and Culture	4, 5	4	SPAN-UA 4 ¹
Spanish Literature and Culture	4	4	SPAN-UA 100 ¹⁶
Spanish Literature	5	4	SPAN-UA 100 or SPAN-UA 200 ¹⁷
Statistics	4, 5	4	PSYCH-UA 10 ^{18, 19}
Studio Art	-	-	No course equivalent
U.S. History	4, 5	4	No course equivalent ⁹
World History	4, 5	4	No course equivalent ⁹

1. Credit is only awarded for High Level (HL) exams, never for Standard Level (SL). Students cannot earn credit for the same subject matter in any combination of AP, IB, A Level, and/or other international exams.
2. IB HL 6, 7 in any foreign language satisfies certain language proficiency requirement. Please consult with your major advisor.
3. Students who intend to register for this language at NYU must take the CAS placement examination; the IB credits cannot be used for placement.
- 3A. Spanish IB scores over 18 months old cannot be used for placement.
4. Satisfies Physical Science and Life Science in the Core. Prehealth students cannot use IB credits to place out of BIOL-UA 11, 12. Students who are not prehealth should consult the Department of Biology about possibly counting these credits towards majors and minors in that department.
5. Satisfies Physical Science and Life Science in the Core. IB credit in chemistry will not count toward any majors or minors in the Departments of Biology and Chemistry, and cannot serve as a co- or prerequisite to any course in either department. Prehealth students cannot use IB Chemistry to place out of CHEM-UA 125, 126/127, 128.
6. Students who intend to register for Chinese, Japanese, or Korean at NYU must take the CAS placement examination; the IB credits cannot be used for placement. IB credits cannot be applied to the East Asian studies major or minor.
7. Students who intend to register for ancient Greek or Latin at NYU must consult the classics department for proper placement. IB credit will not reduce the number of courses required for a classics major or minor.
8. Students planning a major or minor in computer science must consult with the department about proper placement and possible counting of IB credits towards departmental requirements.
9. IB credit in economics satisfies the ECON-UA 1 and 2 requirements of: the major and minor in economics; the major in international relations (but only for students who enter CAS in and after fall 2016); and the minor in business studies.
10. No credit is awarded for any English B exam.
- 10A. Students may count eight IB points (the equivalent of two courses) towards the politics major and four IB points (the equivalent of one course) towards the minor. None of these credits can substitute for any specific departmental course or requirement (such as one of the core requirements); they simply count as generic POL-UA credit.
11. Credit can count as an elective toward the history major but not toward the history minor. No more than 4 of the 8 IB credits can be applied toward the major.
12. Satisfies the Core Quantitative Reasoning requirement. Students majoring in economics cannot use credits for any or all of the Mathematics for Economics I, II, III sequence (MATH-UA 211, 212, 213). For Further Mathematics, students must consult with the Department of Mathematics for exact course equivalencies. Students who present creditable results in more than one IB mathematics exam cannot receive the full 8 credits for each exam.
13. Satisfies Physical Science and Life Science in the Core. Cannot count toward any major or minor in the Department of Physics or the Department of Chemistry.
14. Majors and minors in psychology can use four of the points to exempt from PSYCH-UA 1 and to count as one of the ten courses required for the major or as one of the four courses required for the minor. The other four points cannot be applied towards the major or minor.

INTERNATIONAL BACCALAUREATE EQUIVALENCIES^{1,2}

IB HL Examination	Score	Points	Course Equivalent
Arabic A or B	6, 7	8	No course equivalent ³
Biology	6, 7	8	BIOL-UA 11, 12 ⁴
Business and Management	-	-	No course equivalent
Chemistry	6, 7	8	CHEM-UA 125, 126/127, 128 ⁵
Chinese A	6, 7	8	No course equivalent ⁶
Chinese B	6, 7	8	EAST-UA 203, 204 ⁶
Classical Greek	6, 7	8	CLASS-UA 9, 10 ⁷
Computer Science	6, 7	8	CSCI-UA 101, 102 ⁸
Dance	-	-	No course equivalent
Design Technology	-	-	No course equivalent
Economics	6, 7	8	ECON-UA 1, 2 ⁹
English Literature A	6, 7	8	No course equivalent ¹⁰
Environmental Systems and Societies	6, 7	8	No course equivalent
Film	-	-	No course equivalent
French A	6, 7	8	No course equivalent ³
French B	6, 7	8	FREN-UA 11, 12
Geography	6, 7	8	No course equivalent
German A	6, 7	8	No course equivalent ³
German B	6, 7	8	GERM-UA 3, 4
Global Politics	6, 7	8	No course equivalent ^{10A}
Hebrew A	6, 7	8	No course equivalent ³
Hebrew B	6, 7	8	HBRJD-UA 3, 4 ³
Hindi A or B	6, 7	8	No course equivalent ³
History	6, 7	8	No course equivalent ¹¹
Indonesian A or B	6, 7	8	No course equivalent
Information Technology in a Global Society	-	-	No course equivalent
Italian A	6, 7	8	No course equivalent ³
Italian B	6, 7	8	ITAL-UA 11, 12
Japanese A	6, 7	8	No course equivalent ⁶
Japanese B	6, 7	8	EAST-UA 249, 250 ⁶
Korean A	6, 7	8	No course equivalent ⁶
Korean B	6, 7	8	EAST-UA 256, 257 ⁶
Latin	6, 7	8	CLASS-UA 5, 6 ⁷
Mathematics	6, 7	8	MATH-UA 121 (for 4 of the points) ¹²
Music	-	-	No course equivalent
Persian A or B	6, 7	8	No course equivalent ¹³
Philosophy	6, 7	8	No course equivalent
Physics	6, 7	8	No course equivalent ¹³
Portuguese A	6, 7	8	No course equivalent ³
Portuguese B	6, 7	8	PORT-UA 3, 4 ³
Psychology	6, 7	8	PSYCH-UA 1 (for 4 of the points) ¹⁴
Social and Cultural Anthropology	6, 7	8	ANTH-UA 1 (for 4 of the points)
Russian A	6, 7	8	No course equivalent ³
Russian B	6, 7	8	RUSSN-UA 3, 4 ³
Spanish A	6, 7	8	No course equivalent ³
Spanish B	6, 7	8	SPAN-UA 3, 4 ^{3A}
Theater	-	-	No course equivalent
Turkish A or B	6, 7	8	No course equivalent ³
Urdu A or B	6, 7	8	No course equivalent ³
Vietnamese A or B	6, 7	8	No course equivalent
Visual Arts	-	-	No course equivalent

1. *Students cannot earn credit for the same subject matter in any combination of AP, IB, A Level, and/or other international exams. No credit is awarded for Advanced Subsidiary (AS) Level examinations or for the Seminar and Research courses in the AP/Cambridge Capstone program. In Singapore, only A Level examinations designated as H2 or H3 can receive credit. H3 credit is subject to review and is generally awarded only if student does not have H2 credit in same subject. No student may earn credit for H2 and H3 results in the same subject.*
2. *Tisch awards 8 credits for many of the Cambridge Pre-U examinations in liberal arts and science subjects that parallel the A Level offerings. The range of acceptable scores (lowest to highest) is: M2, M1, D3, D2, D1.*
3. *An A Level score of B or higher, or a Pre-U score of M2 or higher, in any foreign language satisfies the College Core Curriculum requirement.*
4. *Students who intend to register for this language at NYU must take the CAS placement examination; the A Level/Pre-U credits cannot be used for placement.*
- 4A. *A Level Spanish scores over 18 months old cannot be used for placement.*
5. *A score of B on History of Art does not count towards the major or minor in art history or exempt students from either ARTH-UA 1 or 2. A score of A exempts art history majors from ARTH-UA 1 and 2, and 4 of the 8 credits count as one course toward the major. A level credits never count toward the minor.*
6. *Satisfies Physical Science and Life Science in the Core. Prehealth students cannot use A Level/Pre-U credits to place out of BIOL-UA 11, 12. Students who are not prehealth should consult the Department of Biology about possibly counting these credits towards majors and minors in that department.*
7. *Satisfies Physical Science and Life Science in the Core. A Level/Pre-U credit in chemistry will not count toward any majors or minors in the Departments of Biology and Chemistry and cannot serve as a co- or prerequisite to any course in either department. Prehealth students cannot use A Level/Pre-U Chemistry to place out of CHEM-UA 125, 126/127, 128.*
8. *No credit is awarded for China Studies, as part of the final assessment/grade is an independent study/research paper.*
9. *Students who intend to register for Chinese at NYU must take the CAS placement examination; the A Level/Pre-U credits cannot be used for placement. Credits cannot be applied to the East Asian Studies major or minor.*
10. *Students who intend to register for ancient Greek or Latin at NYU must consult the classics department for proper placement. Credits cannot count toward a classics major or minor.*
11. *Not a course in classical languages. Students should consult with the director of undergraduate studies in the Department of Classics about possible counting of credits toward the major/minor.*
12. *Students planning a major or minor in computer science must consult with that department about proper placement and possible counting of A Level/Pre-U credits towards departmental requirements.*
13. *A Level credit in economics satisfies the ECON-UA 1 and 2 requirements of: the major and minor in economics; the major in international relations (but only for students who enter CAS in and after fall 2016); and the minor in business studies.*
14. *No credit is awarded for English Language.*
15. *Students may count eight A Level points (the equivalent of two courses) towards the politics major and four A Level points (the equivalent of one course) towards the minor. None of these credits can substitute for any specific departmental course or requirement (such as one of the core requirements); they simply count as generic POL-UA credit.*
16. *Credit can count as an elective toward the history major but not toward the history minor. No more than 4 of the 8 A Level credits can be applied toward the major.*
17. *Satisfies Quantitative Reasoning in the Core. Students majoring in economics cannot use credits for all or part of the Mathematics for Economics I, II, III sequence (MATH-UA 211, 212, 213). For Further or Pure Mathematics, consult the Department of Mathematics for course equivalencies. Students who present creditable results in more than one mathematics exam (including statistics) cannot receive the full 8 credits for each exam.*
18. *Satisfies Physical Science and Life Science in the Core. Cannot count toward any major or minor in the Department of Physics or the Department of Chemistry.*
19. *Majors and minors in psychology can use four of the credits to exempt from PSYCH-UA 1 and to count toward the major or minor. The other four points cannot be applied to major or minor requirements.*
20. *A Level/Pre-U credits cannot be counted towards the religious studies major or minor.*
21. *Sociology majors need departmental approval to count four of the eight credits toward the major as an elective. The credits never exempt students from any of the introductory courses in Sociology (SOC-UA 1, 2, 3).*
22. *Satisfies Quantitative Reasoning in the Core. A Level credit in statistics does not count toward the majors in economics and international relations or toward the minor in business studies. Students may consult with the Departments of Mathematics and Psychology for possible course equivalency. Students who present results in more than one A Level mathematics exam (including statistics) cannot receive the full 8 credits for each exam.*

ADVANCED LEVEL ("A LEVEL") EQUIVALENCIES (WITH PRE-U)^{1,2,3}

A Level Examination	Score	Pts.	Course Equivalent
Afrikaans	B or higher	8	No course equivalent
Arabic	B or higher	8	No course equivalent ⁴
Art, History of	B or higher	8	See note ⁵
Biology	B or higher	8	BIOL-UA 11, 12 ⁶
Business	-	-	No course equivalent
Chemistry	B or higher	8	CHEM-UA 125, 126/127, 128 ⁷
China Studies (English or Chinese)	-	-	No course equivalent ⁸
Chinese	B or higher	8	EAST-UA 203, 204 ⁹
Classical Greek	B or higher	8	CLASS-UA 9, 10 ¹⁰
Classical Studies	B or higher	8	No course equivalent ¹¹
Computing	B or higher	8	CSCI-UA 101, 102 ¹²
Economics	B or higher	8	ECON-UA 1, 2 ¹³
English Literature	B or higher	8	No course equivalent ¹⁴
French	B or higher	8	FREN-UA 11, 12
Geography	B or higher	8	No course equivalent
German	B or higher	8	GERM-UA 3, 4
Government and Politics	B or higher	8	No course equivalent ¹⁵
Hindi	B or higher	8	No course equivalent ⁴
History	B or higher	8	No course equivalent ¹⁶
Italian	B or higher	8	ITAL-UA 11, 12
Latin	B or higher	8	CLASS-UA 5, 6 ¹⁰
Marathi	B or higher	8	No course equivalent
Mathematics	B or higher	8	MATH-UA 121 (for 4 of the points) ¹⁷
Music	-	-	No course equivalent
Physics	B or higher	8	No course equivalent ¹⁸
Portuguese	B or higher	8	PORT-UA 3, 4 ⁴
Psychology	B or higher	8	PSYCH-UA 1 (for 4 of the points) ¹⁹
Religious Studies	B or higher	8	No course equivalent ²⁰
Sociology	B or higher	8	No course equivalent ²¹
Spanish	B or higher	8	SPAN-UA 3, 4 ^{4A}
Statistics	B or higher	8	No course equivalent ²²
Tamil	B or higher	8	No course equivalent
Telugu	B or higher	8	No course equivalent
Urdu	B or higher	8	No course equivalent ⁴

*Graduate:
M.F.A., M.P.S.,
M.A. (Arts
Politics, Moving
Image Archiving
and Preservation)*

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Tisch School of the Arts
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E-mail: tisch.gradadmissions@nyu.edu
Website: www.tisch.nyu.edu

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.
3. Supporting credentials.

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 submitted at the same time as 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, the Kanbar Institute of Film and Television, and graduate Musical Theatre Writing are initiated directly by the department or program after the application has been submitted to 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, musical compositions, and other creative materials directly to the appropriate department by following the guidelines in the online application.

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.

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, 9633. A departmental code is not needed. 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

For waiver policies and exemptions visit our International Applicant Requirement page at <https://tisch.nyu.edu/admissions/graduate-admissions>.

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 OGS website at <https://www.nyu.edu/students/student-information-and-resources/student-visa-and-immigration.html>.

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; re-validation of all completed course work and its relevance with current academic requirements; and the likelihood that the candidate will be able to successfully meet all remaining requirements for the degree. 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 260 for specific information on time limits for completion of a degree.

ADMISSION APPLICATION FILING DEADLINES

Applications with all supporting credentials are due as follows*. Admission is for the fall semester only except as noted:

Graduate Acting	January 1
Arts Politics	January 15
Graduate Cinema Studies	December 1

Design for Stage and Film	January 1
Graduate Dramatic Writing	December 1
Dual M.B.A./M.F.A. degree Program in Film Producing	December 1
Interactive Telecommunications	December 1
Interactive Telecommunications (Low Residency Program)	November 15
Game Design	January 1
Graduate Kanbar Institute of Film Production	December 1
Moving Image Archiving and Preservation	January 15
Graduate Musical Theatre Writing	February 1
Performance Studies	January 15
*Subject to change. Consult current application.	

FINANCIAL AID APPLICATION

Prospective applicants interested in receiving financial aid should consult the financial aid section beginning on page 261.

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 260.

Graduate: M.A., Ph.D.

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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 contact the Office of Graduate Admissions at the above address.

The Departments of Performance Studies and Cinema Studies are administered through the Tisch School of the Arts. However, with the exception of the M.A. in Moving Image Archiving and Preservation, which is conferred by New York University through the

Tisch School of the Arts, New York University confers the degrees through the Graduate School of Arts and Science. The information in this section includes guidelines from the Graduate School of Arts and Science and should be read in conjunction with the departmental sections of this bulletin as well as the admissions information above.

Admission is offered only to applicants who hold the bachelor's degree (or equivalent foreign credentials) and who show promise of superior scholarly achievement. An applicant is judged by the following criteria: academic record; recommendations of instructors and others qualified to evaluate academic ability, character, interest, and potential; and academic or professional honors. Where relevant, an applicant may also be judged by test scores and practical experience. Applicants are considered regardless of sex, race, color, religion, national origin, or sexual orientation.

Admission to the Ph.D. Programs is offered only to those who hold a Master's Degree. Students who withdraw, or who do not register within the time for which the offer of admission is valid, must file a new application. Students who have not

registered for one academic year and who have not obtained a leave of absence must reapply.

No student is permitted to register unless they have been notified of acceptance by the Office of Graduate Admissions. Admission to study does not imply admission to degree candidacy. Further requirements, as outlined in other sections of this bulletin, must be met for degree candidacy.

Applicants with international credentials and/or nonimmigrant visas should see the special section that applies to them, below, for further information.

THE ADMISSION PROCESS

The graduate application must be completed online. Visit www.tisch.nyu.edu for further information.

The following are required:

1. Current online graduate application for admission.
2. Nonreturnable application fee.
3. Supporting credentials.
4. Writing Sample

Applicants are advised to plan the application well in advance of the filing deadline by contacting potential recommenders and gathering all required postsecondary academic transcripts. Supporting credentials such as transcripts, the personal statement, the résumé, and academic writing samples should be uploaded to the online application.

Letters of recommendation should be uploaded directly online by the recommender on or before the application deadline.

In general, notification of the admission decision 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.

All documents submitted in support of applications become part of the permanent records of the school and are not returned or duplicated for any purpose. All admissions are provisional until final official transcripts, showing the B.A. (and, if necessary, the M.A.) awarded, are received.

TYPES OF ADMISSION

The Tisch School of the Arts admits students to full-time degree programs of study. On the Master's level, the Department of Cinema Studies can accept part-time students. Admission is granted for the fall term only. Graduate students enter the University having received an undergraduate degree from an accredited college.

NONDEGREE STUDENTS/ NONMATRICULANTS

Though it is very rare, applicants may be accepted under a non-degree classification, with or without conditions of admission. Normally, non-degree status is accorded at the discretion of the department, and these applicants not seeking degrees must meet the same scholastic standards and application deadlines as students who are seeking degrees, both for admission and during enrollment. Non-degree students are considered non-matriculants, and courses taken under this designation are normally, but not necessarily, applicable toward a degree should the non-degree student subsequently decide to pursue a degree. No more than 12 units may be taken under non-degree status. Because of this point limitation, international students are not eligible for non-degree status except in special circumstances. Students with non-degree status are not eligible for university, departmental, school or federal financial aid.

VISITING STUDENTS

Applicants wishing to enroll as visiting students in the fall or spring may obtain a Visiting Student Permit to Register from the Office of Graduate Admissions, Tisch School of the Arts, New York University, 726 Broadway,

2nd Floor, New York, NY 10003. These forms are to be completed and signed by the applicant and the dean of the student's home institution. The student must submit the permit at registration to the department offering the course. Such registration is on a non-matriculated basis and is restricted to the Departments of Cinema Studies and Performance Studies. Visiting students may take no more than a cumulative total of 12 units within one semester. All satisfactorily completed courses are awarded full credit by the school. No supplementary credentials are required for visiting student status. If a registered visiting student subsequently decides to apply for admission as a regular student in the school, the usual application for admission with supporting credentials must be submitted.

READMISSION OF FORMER GRADUATE STUDENTS

Any former student who has been out of attendance for one term or more without an approved leave of absence and who wishes to return to the school must apply for readmission by obtaining an on-line application from the Office of Graduate Admissions via e-mail at tisch.gradadmissions@nyu.edu. Applicants for readmission must complete and submit the application prior to the semester in which they wish to return. A one-page statement explaining their absence and defining their goals for completion of the degree must be enclosed. In some cases, a copy of the transcript from the applicant's undergraduate work is required.

An application for readmission will be carefully reviewed by the department. The decision to readmit will be done in accordance with school as well as departmental policy governing: time limit to complete the degree; re-validation of all completed course work and its relevance with current academic requirements; and the likelihood that the candidate will be able to successfully meet all remaining requirements for the degree. 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 277 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 265.

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 261.



Tuition, Fees, and Expenses

Tuition, Fees, and Expenses for B.A., B.F.A., M.F.A., M.P.S., and M.A. Programs

Following is the schedule of fees established by the Board of Trustees of New York University for the year 2021-2022. The Board of Trustees reserves the right to alter this schedule without notice.

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 2021-2022. Note: This Bulletin is published in August 2021. The amounts shown are not officially approved until July 2021.

B.A., B.F.A.

Tuition for Full-Time Study 2021-2022

Tuition, 12 to 18 credits,
per term \$28,802.00

Nonreturnable registration
and services fee, per term \$1,338.00

Additional tuition per credit,
per term, 19 or more credits
(includes a nonreturnable
registration and services fee
of \$71.00) \$1,801.00

Part-Time Study, 2021-2022

Tuition, per credit, per term... \$1,801.00

Nonreturnable registration
and services fee, first credit
Fall term 2021 \$507.00
Spring term 2022 \$507.00
Nonreturnable registration
and services fee, per credit,
for registration after
first credit, per term..... \$71.00

M.F.A., M.P.S., AND M.A.

Tuition for Full-Time Study, 2021-2022

Tuition, 12 to 18 credits,
per term \$31,598.00

Nonreturnable registration
and services fee, per term \$1,365.00

Additional tuition per credit,
per term, 19 or more credits
(includes a nonreturnable
registration and services fee
of \$67.00) \$1,977.00

Part-Time Study, 2021-2022

Tuition, per credit, per term.... \$1,977.00

Nonreturnable registration
and services fee, first credit
Fall term 2021 \$518.00
Spring term 2022 \$518.00

Nonreturnable registration
and services fee, per credit, for
registration after
first credit, per term..... \$72.00

Tuition, Fees, and Expenses for M.A. and Ph.D. (through GSAS)

Following is the schedule of fees established by the Board of Trustees of New York University for 2021-2022. The Board of Trustees of New York University reserves the right to alter this schedule of fees without notice.

All fees are payable by the payment deadline date found at www.nyu.edu/bursar/paymentdeadlines. Students can pay at the StudentLink Center-Bursar located at 383 Lafayette Street, online (www.nyu.edu/bursar/echeck), or by mail. Information from the Office of the Bursar is available online at www.nyu.edu/bursar. Checks and drafts should be drawn to the order of New York University in the exact amount of tuition and fees required.

Holders of New York State Fellowship Awards and Tuition Assistance Program Awards will be allowed credit toward

their tuition fees in the amount of their entitlement, provided they are New York State residents, enrolled on a full-time basis, and present with their schedule/bill the Award Certificate for the applicable term. Students who receive awards after registration will receive a check from the University after the New York State payment has been received by the Office of the Bursar and the Office of the University Registrar has confirmed eligibility.

Tuition, per credit..... \$1,928.00

Fall term 2021:
Nonreturnable registration
and services fee, first credit..... \$518.00

Nonreturnable registration
and services fee, per credit, for
registration after first credit \$72.00

Spring term 2022:
Nonreturnable registration
and services fee, first credit..... \$518.00

Nonreturnable registration
and services fee, per credit, for
registration after first credit \$72.00

Maintenance of
matriculation, per term
(Cinema Studies and
Performance Studies only)..... \$528

Nonreturnable registration and services fee:..... \$528

International Student fee (if in F1 or J1 status), per term....\$90.00

Late payment of tuition on Deferred on Deferred Payment Plan \$25.00

Other Fees and Charges: Please visit this website for more information, <https://www.nyu.edu/students/student-information-and-resources/bills-payments-and-refunds/tuition-and-fees/other-fees-and-charges.html>

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 \$3,645.00

Fall term \$1,408.00

Spring term (coverage for the spring and summer terms)\$2,237.00

Summer term (only for students who did not register in the preceding spring term)..... \$989.00

Comprehensive Health Insurance Benefit Plan^{1,2,3} (international students are automatically enrolled; all others can select):

Annual \$4,053.00

Fall term \$1,566.00

Spring term (coverage for the spring and summer terms) \$2,487.00

Summer term (only for students who did not register in the preceding spring term) \$1,099.00

Stu-Dent Plan (dental service through NYU's College of Dentistry) 2020-2021
Primary member \$250.00
Partner \$250.00
Dependent (under age 16)..... \$90.00
Renewal membership..... \$205.00

SPECIAL FEES AND EXPENSES

For a guide to additional information on course and school based fees, please consult the most updated information on the website: <https://www.nyu.edu/students/student-information-and-resources/bills-payments-and-refunds/tuition-and-fees/other-fees-and-charges.html>.

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/sbc for more information.

Policies on Payment

The University reserves the right to deny registration and withhold all information regarding the record of any student who is in arrears in the payment of tuition, fees, loans, or other charges (including charges for housing, dining, or other activities or services) for as long as any arrears remain.

Diplomas of students in arrears will be held until their financial obligations to the University are fulfilled, and they have been cleared by the Bursar. Graduates with a diploma hold may contact the Office of the Bursar at 212-998-2806 to clear arrears or to discuss their financial status at the University.

DEFERRED PAYMENT PLAN

The Deferred Payment Plan allows you to pay 50 percent of your net balance due for the current term on the payment due date and defer the remaining 50 percent until later in the semester. This plan is available to students who meet the following eligibility requirements:

- Matriculated and registered for 6 or more units
- Without a previously unsatisfactory university credit record
- Not in arrears (past due) for any University charge or loan

The plan includes a nonrefundable application fee of \$50.00, which is to be included with the initial payment on the payment due date.

Interest at a rate of one percent per month on the unpaid balance will be assessed if payment is not made in full by the final installment due date.

A late payment fee will be assessed on any late payments.

A separate deferred payment plan application and agreement is required for each semester this plan is used. The Deferred Payment plan will be available in July at www.nyu.edu/bursar/forms for the fall semester and in December for the spring semester.

For additional information, please visit the Office of the Bursar Website: www.nyu.edu/bursar/paymentplans or contact (212) 998-2806.

MAINTENANCE OF MATRICULATION FOR M.F.A., M.P.S., AND M.A. (MOVING IMAGE ARCHIVING AND PRESERVATION) STUDENTS

Please note: Students enrolled for the M.A. or Ph.D. degree through the cinema studies and performance studies departments should consult the GSAS Bulletin concerning maintenance of matriculation and equivalency policies and fees, which differ from those listed below.

Graduate students who have completed all course work, but have yet to complete final thesis requirements, must maintain matriculation each fall and spring semester until all degree requirements are fulfilled. To maintain

matriculation, students complete a registration form in their department using the appropriate course number. In addition to the maintenance of matriculation fee, students are charged a registration and services fee by the University. Student health insurance fees are charged for those who opt to enroll in one of the available plans.

Special Note on Graduate Film and Interactive Telecommunications: Because students are eligible to use equipment while maintaining matriculation to complete the thesis, students are assessed mandatory lab and equipment insurance fees in addition to those listed above.

Equivalency

Certification of full-time or half-time equivalency status can be important for one or more of the following reasons: (1) eligibility for financial aid; (2) renewal or fulfillment of the terms of a student visa; (3) deferral of student loan repayments; (4) eligibility for certain health insurance plans.

Full-time equivalency: A student may be judged by her or his department as full-time equivalent if they are 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 they are 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.

Estimate of Expenses for Full-Time Entering Undergraduate Tisch Students for 2021-2022	Those Living in a Residence Hall ¹	Those Living at Home
Tuition and mandatory fees (annual)	\$62,062.00	\$62,062.00
Tisch Additional Fees	1000.00	1000.00
Housing and dining ¹	37,100.00	varies
Books, supplies, etc. (average)	1000.00	1000.00
Personal	2,500.00	2,500.00
Transportation	varies	varies
Total	\$103,662.00	\$66,562.00

¹Based on double occupancy and 19 meal-per-week dining plan per year.

Estimate of Expenses for Full-Time Entering M.F.A., M.P.S., and M.A. (Moving Image Archiving and Preservation) Tisch Students for 2020-2021

Tuition (includes a nonreturnable registration and services fee of \$1,392.00 p/sem.)	\$68,192.00
Campus Housing ¹	\$20,850.00
Total	\$89,042.00

¹Based on Single Room (private room in suite) for the 2021-2022 academic year. Please consider dining, books and supplies, clothing, laundry, transportation, and other incidentals when computing your additional expenses.

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.

FALL 2021

First day of Classes: September 2, 2021

Prior to
9/2/2021 100% of Tuition & Fees
9/3/2021 to
09/8/2021 100% tuition only
9/9/21 to
9/15/2021 70% tuition only
9/16/2021 to
9/22/2021 55% tuition only
9/23/2021 to
9/29/2021 25% tuition only
9/30/2021—
forward NO REFUND

SPRING 2022

First day of Classes: January 24, 2022

Prior to
1/25/2022 100% of Tuition & Fees
1/25/2022 to
1/30/2022 100% tuition only
1/31/22 to
2/6/2022 70% tuition only
2/7/2022 to
2/13/2022 55% tuition only
2/14/2022 to
2/20/2022 25% tuition only
2/21/2022—
forward NO REFUND

Refund Schedule For Fall and Spring—Undergraduate Dropping Courses But Remaining Enrolled

FALL 2021

First Day of Class: September 2, 2021

During the first two weeks
of classes 100% tuition and fees
(Prior to 9/3/2021)

After the first two weeks
of the semester NO REFUND
(September 30 forward)

SPRING 2022

First Day of Class: January 24, 2022

During the first two weeks
of classes 100% tuition and fees
(Prior to January 25)

After the first two weeks
of the semester NO REFUND
(February 21 forward)

Refund Schedule For Fall and Spring—Graduate and Undergraduate Making a Complete Semester Withdrawal

Please note that **ALL** fees (including school related fees) are non-refundable after the **Second Calendar Week of the semester**.

FALL 2021

First day of Classes: September 2, 2021

Prior to
9/2/2021 100% of Tuition & Fees
9/3/2021 to
09/8/2021 100% tuition only
9/9/21 to
9/15/2021 70% tuition only
9/16/2021 to
9/22/2021 55% tuition only
9/23/2021 to
9/29/2021 25% tuition only
9/30/2021—
forward NO REFUND

SPRING 2022

First day of Classes: January 24, 2022

Prior to
1/25/2022 100% of Tuition & Fees
1/25/2022 to
1/30/2022 100% tuition only
1/31/22 to
2/6/2022 70% tuition only
2/7/2022 to
2/13/2022 55% tuition only
2/14/2022 to
2/20/2022 25% tuition only
2/21/2022—
forward NO REFUND



Financial Aid

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/financialaid 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 undergraduate students are advised to apply every year for financial assistance. In the initial application to NYU, all undergraduate applicants should complete the CSS Profile application to be reviewed for renewable NYU scholarship and if eligible for federal aid, should also complete the Free Application for Federal Student Aid (FAFSA). Residents of New York State are also encouraged to complete the New York State Tuition Assistance Program (TAP) application (for undergraduates only). The NYU school code for the FAFSA is 002785 and the NYU school code for the CSS Profile is 2785.

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). For more information, please visit the website, <http://www.nyu.edu/admissions/financial-aid-and-scholarships/financial-aid-at-nyu.html>.

ELIGIBILITY FOR FINANCIAL AID

A majority of students are not required to apply to renew their NYU scholarship; however, the NYU Office of Financial Aid will notify students whose specific scholarships require the FAFSA for renewal. The FAFSA is required

THE MOST IMPORTANT DEADLINES ARE:

	CSS Profile	Noncustodial Profile (or NCP Waiver Request)	FAFSA
	Undergraduate applicants only	All applicants whose parents have separated, divorced, or are unmarried and do not live together	All domestic and eligible non-citizens
Early Decision I (ED1)	November 15	November 20	November 15
Early Decision II (EDII)	January 15	January 20	January 15
Regular Decision	February 15	February 20	February 15

every year for U.S. citizens, permanent residents, and eligible non-citizens who want to be reviewed for federal financial aid eligibility.

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.besc.com.

Some students from outside New York State may qualify for funds from their own state scholarship programs that can be used at New York University. Contact your state financial aid agency (call 1-800-433-3243 to get its telephone number and address) to ask about program requirements and application procedures. When you receive an eligibility notice from your

state program, you should submit it immediately to the NYU Office of Financial Aid.

Scholarships and Grants from Other Organizations

Students may be eligible for a private scholarship or grant from an outside agency. Some sources to explore are employers, unions, professional organizations, and community and special interest groups. A number of extensive scholarship search resources are available free online, and several are featured at www.nyu.edu/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 and who have demonstrated need. The scholarships normally are awarded to incoming and returning students upon faculty recommendation. These scholarships are made possible by the generosity of private donors. Awards include the following:

UNDERGRADUATE

Alec Baldwin Drama Scholarship
Robert Colesberry Scholarship
Chris Columbus Family Scholarship
William Grant Crosby Memorial Scholarship
Dalio Family Foundation Scholarship
Robert A. Daly Scholarship
Seymour Epstein Television Writing Scholarship
Jay Eisenstat Memorial Scholarship
Emerson Scholarship
Matthew Fleece Scholarship
The Friars Foundation Scholarship
Paulette Goddard Scholarships
Michael and Anna Havas Film Institute Scholarship
Ron and Cheryl Howard Family Foundation Scholarship
Gareth B. Hughes Memorial Scholarship
Willard T. C. Johnson Fellowships

Bahoric Meisel Scholarship for Women Cinematographers
Corinn A. Miller Memorial Scholarship
Arthur and Sydelle Meyer Scholarship
Eric and Mark Myers Scholarship
Brett Ratner Scholarship
Dennis Riese Scholarship
Manus Salzman Scholarship
Martin Scorsese Young Film Makers Scholarship
J. S. Seidman Scholarship
Sam Shahid Scholarship
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 Scholarship
Dalio Family Foundation Scholarship
Olympia Dukakis Scholarship
Ettinger Scholarship
Betty Green Fischhoff 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
Ang Lee Scholarship
Walter Manley Scholarship
Felicia Montealegre Scholarships
Eric and Mark Myers Scholarship
Leigh Rand Scholarship
Steven J. Ross Scholarship
Manus Salzman Scholarship
May and Samuel Rudin Scholarship
J. S. Seidman Scholarship
Mel Silverman Scholarship
Oliver Smith Scholarship
Jean Stein Scholarship
Lee Stevens Scholarship
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

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

For information about Federal Loans and Private (Non-Federal) Alternative Loans please see Types of Financial Aid at www.nyu.edu/financial.aid.

STUDENT EMPLOYMENT

Wasserman Center for Career Development.

133 East 13th Street, 2nd Floor;
212-998-4730

www.nyu.edu/careerdevelopment/

Most financial aid award packages include work-study. This means that students are eligible to participate in the Federal Work-Study Program and may earn up to the amount recommended in their award package. Work-study wages are paid directly to the student on a biweekly basis and are normally used for books, transportation, and personal expenses.

Resident Assistantships. Resident assistants reside in the residence halls and are responsible for organizing, implementing, and evaluating social and educational activities. Compensation is room and/or board, and/or a stipend. Applications and further information may be obtained from www.nyu.edu/life/living-at-nyu.html

TUITION REMISSION

Members of the NYU staff, teaching staff, and officers or administrators and their dependents who are eligible for NYU tuition remission are eligible for other forms of financial aid administered by the University (including merit awards). Eligibility can be reviewed for undergraduates only for other types of aid including: Federal Direct Loans, Federal Unsubsidized Loans, Federal Direct Plus loans for the parents of dependent children and for graduate and professional students, TAP Grants, Federal Pell Grants (undergraduate only), and some private (non-federal) alternative loan programs if the appropriate Free Application for Federal Student Aid is completed. Details about tuition remission eligibility information can be obtained at www.nyu.edu/employees/benefit.html.

EMPLOYEE EDUCATION PLANS

Many companies pay all or part of the tuition of their employees under tuition refund plans. Employed students attending the University should ask their personnel officers or training directors about the existence of a company tuition plan. Students who receive tuition reimbursement and NYU employees who receive tuition remission from NYU must notify the Office of Financial Aid if they receive this benefit.

FINANCIAL AID RENEWAL AND ACADEMIC REVIEW

To be considered for financial aid each year, students must make satisfactory academic progress toward completion of their degree requirements.

Undergraduate Students

Undergraduate students must earn a passing grade (A, B, C, D, or P, including accepted credits from Advanced Placement, Advanced Standing, and Transfer Student status) in a minimum of 76 percent of the courses in which they are enrolled each academic year (fall, spring and summer semesters)

and maintain a cumulative grade point average of at least 2.0.

Graduate Students

Graduate students must earn a passing grade (A, B, C, D, or P) in a minimum of 80 percent of the courses in which they are enrolled each academic year (fall, spring and summer semesters). The required cumulative G.P.A. is 3.0.

Normal progress requires completing all courses for which you are registered and progressing toward your degree at a level that compares favorably with other registrants working toward the same degree in the same academic program.

Generally, full-time students register for and complete 12 credits or more per semester, achieving a master's degree in two years and a doctorate degree in five years. The maximum time for completion of degree requirements is available in the Office of the Registrar.

OPTIONAL PAYMENT PLANS

Payment plans can help manage your educational expenses. Options are described at www.nyu.edu/bursar/payment.info/plans.html. 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.

Nelnet Semester-based Payment Plan

New York University offers a 4-month, semester-based payment plan in partnership with Nelnet Semester-based Payment Plan. This allows for all or a portion of college costs to be spread out over 4 months without interest. There is

a flat enrollment fee for setting up the plan each semester.

Fall semester plan due dates begin *August 1* to *November 1*.

Spring semester plan due dates begin *January 1* to *April 1*.

There is an enrollment fee of \$50.00 per semester due upon enrollment.

Please visit this website for enrollment: <https://www.nyu.edu/students/student-information-and-resources/bills-payments-and-refunds/when-and-how-to-pay/payment-plans-old.html>.

New York University Fixed Payment Plan

This plan may be used to fix the cost of tuition/fees and room/board. The full payment for all semesters must be made at the start of joining the plan. The tuition pre-payment is computed on the basis of tuition, registration and service fees plus other fees or the amount of room/board that is in effect at the first semester of registration multiplied by the number of semesters at the current rate. Eligibility requires that you be a full-time undergraduate student that is not receiving any form of financial aid, loans or scholarships. This plan does not cover summer semesters or part-time study.

Students must join this plan in the fall semester for a minimum of 2 years/ 4 semesters and a maximum of 4 years/ 8 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. The best way to file is online at www.fafsa.gov.

- Once complete, be sure to review the results (known as the Student Aid Report, or SAR), and make changes or corrections if necessary.
- Use NYU Albert at albert.nyu.edu to accept your financial aid awards.
- If you submit documents to the Office of Financial Aid, please put your University I.D. number on each page and keep a copy for yourself. Do not submit originals.
- Be certain that you understand the conditions of the awards you accept. Contact the Office of Financial Aid if you have any questions.
- Adhere to deadlines and satisfactory academic progress standards. The Office of Financial Aid will send reminders, but it is the student's responsibility to know and adhere to the information.
- Notify the Office of Financial Aid immediately if you receive an award or financial aid from any other source. A change in your resources may affect your eligibility for student aid.
- Respond immediately to all requests from the Office of Financial Aid. Failure to comply may result in the cancellation of your aid.
- Consult with the Office of Financial Aid immediately if you reduce your academic program to fewer points, or if you are enrolled full-time (at least 12 points) but intend to begin part-time (less than 12 points). Also contact the Office of Financial Aid if there is a change in your housing status. A change in enrollment or housing status may affect the financial aid you receive.
- Be sure to notify the Office of the University Registrar if you move by updating your contact information via NYU Albert at albert.nyu.edu. We use the records of the Office of the University Registrar to administer financial aid.
- Remember that you must reapply for financial aid each year.

Continuing students and graduate students should consult www.nyu.edu/financial.aid for financial aid deadlines. Failure to meet the NYU deadline may result in a reduction of your aid eligibility.



Policies and Procedures

Each year the Tisch Handbook of Policies and Procedures is published by the Office of Student Affairs. The school's academic and administrative policies are described in considerable detail,

and all students are expected to familiarize themselves with the information. The policies given here are of a general nature and should be supplemented with materials provided by the student's department and

the school's policy handbook, which can be downloaded from www.tisch.nyu.edu. Questions regarding academic policies or procedures should be directed to the Office of Student Affairs, 212-998-1900.

Policies Regarding the B.A., B.F.A., M.A. (Moving Image Archiving and Preservation), M.F.A., and M.P.S. Degrees

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 they have 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 CAMPUS

Students enrolled for degree programs at New York University are expected to take their courses, including summer courses, at New York University. Exceptions are granted only for compelling educational reasons. The Dean's office will consider these requests 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. There is one exception to these criteria. Students may enroll in a maximum of eight summer credits at another institution for any reason during their undergraduate career.

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/student-affairs/forms.

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, assistant dean 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
- NR No Grade

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, they 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, they 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 2021 to May 2022 will be based on the GPA cutoff for the top 5 percent of the combined graduates from September 2020, January 2021, and May 2021.

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/sbcl/about/health.requirements.html.

TISCH SCHOOL OF THE ARTS OWNERSHIP POLICY

The creative works produced by students at the Tisch School of the Arts in fulfillment of class assignments, or as individual study projects, whether made on Tisch School of the Arts premises or elsewhere, with or without Tisch School of the Arts equipment, and with or without extra funds (hereafter called "Student Works"), have a dual nature. First and foremost, the production of Student Works is intended as an educational experience. However, the product of that educational experience

is an item of property that may have a market value for its creator(s).

The interest of the Tisch School of the Arts in any Student Work extends only through the completion of the educational experience associated with such Work—until its utility as an educational device or matrix has been exhausted. This is not necessarily the completion of the Work; many Student Works that are technically incomplete have nonetheless satisfied the educational purposes for which the creation of such Works was intended.

But, if certain students were to market, distribute, or work for private profit on a Student Work prior to the termination of that Work's usefulness as an educational device, it could deprive other students of the opportunity to work in or with such Work and hinder the exercise of proper faculty supervision of such Work, thereby obstructing the educational purpose that the production of such Work is intended to serve.

Student Works are prepared for educational purposes, not as products for market, and the financial value of Student Works, if any, is at most a secondary benefit of their creation. Therefore, it is in the interest of the students at the Tisch School of the Arts and of the Tisch School of the Arts as a whole that each Student Work remains subject to certain restrictions until the educational experience associated with such Work has been completed. Following the completion of such experience, the Tisch School of the Arts has no interest in the marketing of any Student Work or any income derived therefrom. Therefore, all Student Works are subject to the following ownership policy:

1. All Student Works are owned by the student(s) who create them.
2. Any income from distribution of any Student Work shall be the property of the student(s) who create such work.
3. All students who create or participate in the creation of a Student Work are jointly and severally responsible for such Student Work, including without being limited to, for determining and ensuring that such Student Work does not violate or infringe on any copyright, any right of privacy, or any other right of any person, and that such Student Work is not libelous, obscene, or otherwise contrary to law. Such students shall also be jointly and severally responsible for obtaining

any necessary permissions for the use of any copyrighted materials included in such Student Work.

Any advice or assistance given by any faculty member or other representative of the Tisch School of the Arts or of New York University to any student in relation to the foregoing responsibilities, or otherwise in relation to the preparation or production of a Student Work, shall not be construed (a) as the assumption of such responsibility or of any liability by such person, by the Tisch School of the Arts, or by New York University; (b) to deem the University, the School, or such person a joint venturer with such student; or (c) to grant such student the power, right, or authority to create any obligation or responsibility on behalf of, or otherwise, to bind the University, the School, or such person.

Each student who creates or participates in the creation of a Student Work agrees to indemnify and hold harmless the Tisch School of the Arts and New York University against any loss, damage, liability, or expense that they incur as a result of the preparation or production of such Student Work, including, without being limited to, any material in such work that infringes or violates any copyright, right of privacy, or any other right of any person, or is libelous, obscene, or contrary to law.

4. To ensure that each student and faculty member have a meaningful opportunity to participate in the educational process occasioned by the production of each Student Work, the student(s) who owns each Student Work agrees not to distribute such Work in any manner, whether by sale or other transfer of the ownership or other rights, license, lease, loan, gift, or otherwise, except for entering such Work in festivals or competitions, and further agrees to make such Student Work available to other students and to faculty members of the Tisch School of the Arts for any use relating to his or her education or to the education of such other students, until such student, or if more than one student owns such Student Work, until all such students have either graduated from New York University or are no longer matriculating at New York University. The dean of the Tisch School of the Arts may, in her sole discretion, waive these restrictions for any reason satisfactory to the dean.

5. The student(s) who owns each Student Work grants New York University: (1) the right to purchase

prints or other copies of such Student Work at cost, whenever, in the University's sole discretion, such prints or other copies are needed for any University use; and (2) the right to reproduce, display, or perform such prints or other copies anywhere and for any reason, including, without being limited to, publicizing the Tisch School of the Arts or New York University, without any royalty or other payment of any kind to the student(s), provided that such prints or copies may not be rented or sold by the University. Such student(s) also agrees that they 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 they will sign any document reasonably requested by the University to confirm or enforce any of the rights granted to the University by this policy.

6. The Tisch School of the Arts will decide whether or not to put its name on a given Student Work. If so requested by the dean of the Tisch School of the Arts, the student(s) who owns each Student Work agrees to credit in such Student Work, in a manner satisfactory to the dean, any donor to the Tisch School of the Arts whose donation contributed in any way to the production of such Student Work.

OFFICIAL TRANSCRIPTS

Official copies of your University transcript can be requested when a stamped and sealed copy of your University records is required. Requests for official transcripts require the signature of the student requesting the transcript. Currently, the Office of the University Registrar does not accept requests for a transcript by e-mail.

A transcript may be requested by either (1) completing the online request form at www.nyu.edu/registrar/transcript-form.html and mailing/faxing the signature page (recommended method) or (2) writing a request letter (see below) and mailing/faxing the completed and signed letter. The fax number is 212-995-4154; our mailing address is New York University, Office of the University Registrar, Transcripts Department, P.O. Box 910, New York, NY 10276-0910.

There is no charge for academic transcripts.

Writing a Request Letter: A request letter must include all of the following information:

- University ID number
- Current name and any other name under which you attend/attended NYU
- Current address
- Date of birth
- School of the University you attend/attended and for which you are requesting the transcript
- Dates of attendance
- Date of graduation
- Full name and address of the person or institution to which the transcript is to be sent

There is no limit for the number of official transcripts that can be issued to a student. You can indicate in your request if you would like the transcripts forwarded to your home address, but the Office of the University Registrar still requires the name and address of each institution.

Unofficial transcripts are available on Albert.

If you initiate your transcript request through the online request form, you will receive e-mail confirmation when the Office of the University Registrar has received your signed request form. If you have any questions or concerns, please contact the office at 212-998-4280, and a representative will assist you.

Once a final examination period has begun, no transcript will be forwarded for any student who is currently enrolled in courses until all the student's final grades have been received and recorded. Please notify the Office of the University Registrar immediately of any change of address.

Students are able to access their grades at the end of each semester via Albert, NYU's Web-based registration and information system. Albert can be accessed via NYUHome at <http://home.nyu.edu>.

INFORMATION ON HOW TO REQUEST ENROLLMENT VERIFICATION

Students can also view/print their own enrollment certification directly from Albert using the integrated National Student Clearinghouse student portal. This feature can be accessed from the "Enrollment Certification" link on the Albert homepage. Eligible students are also able to view/print a Good Student Discount Certificate, which can be mailed to an auto insurer or any other company that requests proof of their status as a good student (based on the student's cumulative GPA). This feature

is available for students in all schools except the School of Law.

Verification of enrollment or graduation may also be requested by submitting a signed letter with the following information: University ID number, current name and any name under which you attended NYU, current address, date of birth, school of the University attended, dates attended, date of graduation, and the full name and address of the person or institution to which the verification is to be sent. Please address your request to Office of the University Registrar, Transcript and Certification Department, New York University, P.O. Box 910, New York, NY 10276-0910. Or you can fax your signed request to 212-995-4154. Please allow seven business days from the time the Office of the University Registrar is in receipt of your request. If you wish to confirm receipt of your request, please contact our office at 212-998-4280, and a representative will assist you. Currently, we are not accepting requests for certification by e-mail.

VETERANS' BENEFITS

Various Department of Veterans Affairs programs provide educational benefits for spouses, sons, and daughters of deceased or permanently disabled veterans as well as for veterans and in-service personnel, subject to certain restrictions. Under most programs, the student pays tuition and fees at the time of registration but will receive a monthly allowance from Veterans Affairs.

Veterans with service-connected disabilities may be qualified for educational benefits under Chapter 31. An applicant for this program is required to submit to the Department of Veterans Affairs a letter of acceptance from the college they wish 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.

In accordance with Title 38 US Code 3679 subsection (e), this school adopts the following additional provisions for any students using U.S. Department of Veterans Affairs (VA) Post 9/11 G.I. Bill® (Ch. 33) or Vocational Rehabilitation and Employment (Ch. 31) benefits, while payment to the institution is pending from the VA. This school will not:

- Prevent nor delay the student's enrollment;
- Assess a late penalty fee to the student;
- Require the student to secure alternative or additional funding;
- Deny the student access to any resources available to other students who have satisfied their tuition and fee bills to the institution, including but not limited to access to classes, libraries, or other institutional facilities.

However, to qualify for this provision, such students may be required to:

- Produce the Certificate of Eligibility by the first day of class;
- Provide written request to be certified;
- Provide additional information needed to properly certify the enrollment as described in other institutional policies.

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) they served an aggregate period of active duty after September 10, 2001, of at least 36 months; 2) they were honorably discharged from active duty for a service-connected disability and had served 30 continuous days after September 10, 2001; or 3) they are a dependent eligible for Transfer of Entitlement under the Post-9/11 GI Bill based on a veteran's service under the eligibility criteria, as described on the U.S. Department of Veterans Affairs 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 they qualify for the Yellow Ribbon Program, please email certifications@nyu.edu or call (212) 998-4280.

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.bome.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.



Tisch Special Programs

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. There are noncredit as well as undergraduate and graduate course options. Students may take courses in New York City, Los Angeles, or study abroad. Noncredit certificates in filmmaking, 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. High School online and residential programs are offered for college credit. Eligibility varies by program. Tisch High School 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 Away

The Office of Special Programs offers a range of study away programs specially designed to draw on the strengths of major peer institutions and incorporate the rich artistic and cultural offerings of each country. The courses provide students the opportunity to train with master teachers who are industry professionals and able to offer unique education and training that may not be available anywhere in the United States. All courses are taught in English and are designed to teach practical skills and theoretical approaches, while placing the artistic techniques and traditions of each country in a cultural and historical context. Our programs encourage students to immerse themselves in the culture of their country of study, both in and outside the classroom, with activities that may include field trips, attending performances, and interaction with professional artists.

We are continually working toward establishing study away programs in a variety of disciplines and locations throughout the academic year and summer semester. Please visit our 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 Schaubühne. 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 fascinating past, present and 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 four 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 credit to Tisch, NYU, and visiting students.

Amsterdam

The International Theatre Workshop

Berlin

- Summer Dance Residency

Florence

- Writing in Florence
- Commedia dell'Arte

London

- Producing in London

Los Angeles

- Producing for Film and Television

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>.

Minors

Tisch School of the Arts offers the following minors: Applied Theatre, Art and Public Policy, Cinema Studies, Dance, Documentary, Film Production, Game Design, Interactive Media Arts Performance Studies, and Producing. The academic requirement for minors range from 16 to 18 units. The minors consist of required and elective courses, and includes 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. Some minors are only open to Tisch students or majors from specific Tisch departments.

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 and Los Angeles. There are also study abroad January Term offerings in Havana and Paris.



All-University Student Activities and Services

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 288 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 288 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/undergraduates/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.fsl@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 471
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.nyudining.com

Disabilities, Services for Students with Henry and Lucy Moses Center for Students with Disabilities
719 Broadway, 2nd Floor
Telephone: 212-998-4980 (voice and TTY)
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/999

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/sbc/about/insurance.html

Pharmacy Services
Telephone: 212-443-1050
Website: www.nyu.edu/sbc/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 Global Inclusion, Diversity, and Strategic Innovation

LGBTQ+ Center

Kimmel Center for University Life
60 Washington Square South, Suite 602
Telephone: 212-998-4424
E-mail: lgbt.office@nyu.edu
Website: www.nyu.edu/lgbt

Multicultural Education and Programs

Center for Multicultural Education and Programs (CMEP)
Kimmel Center for University Life
60 Washington Square South, Suite 806
Telephone: 212-998-4343
Email: cmepe@nyu.edu
Website: www.cmepe.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/bsc

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



Tisch School of the Arts Office of Student Affairs

726 BROADWAY, 2ND FLOOR, NEW YORK, NY 10003-6807; 212-998-1900

ASSOCIATE DEAN
Anita R. Gupta

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 and sponsors special events of interest to all Tisch students. 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 virtual and in person 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/advisement-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>).

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," they may then be eligible for a position as a clerical assistant, film and photography equipment room assistant, projectionist, technical assistant for the theatre, or box office assistant. Students seeking University employment must register with the Wasserman Center for Career

Development located on the second floor of 133 East 13th Street, before interviewing. Further job listings, both on- and off-campus, are available to students who may not be eligible for the Federal Work-Study Program. For more information, students should visit the Wasserman Center, or call 212-998-4730.

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 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 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. This office will host monthly meetings with a Senior International Student Advisor and give 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 at www.tisch.nyu.edu/alumni.

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 CAREER DEVELOPMENT

Website: tisch.nyu.edu/tocd

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 Development staff members are available year-round by appointment for 30-minute sessions to discuss your job search, review resumes or cover letters, practice interviewing skills, learn entrepreneurial basics, or develop your networking strategies. During the fall and spring semesters, TOCD also offers drop-in hours twice a week for quick 5-minute career-related consultations.

Workshops and Events

Each year, TOCD presents a packed calendar of offerings that will help you learn the basics of career planning, gain insight from working professionals, create new networks, and connect to resources for your career. Programming includes the Artist Resource Fair, an internship fair, industry info sessions, and career skills workshops. For current event listings, see bit.ly/TOCDCalendar.

Tisch College Central

Check out our listings for jobs, internships, creative submission calls, and grant opportunities on Tisch College Central, our online technology powered by the College Central Network. New opportunities are posted every day under "Search My School's Jobs." Tisch College

Central is also packed with tools for your career prep, including digital access to the TOCD resource library guides, resume samples, and videos on a range of industry topics. Register at www.collegecentral.com/tisch.

Career Resource Center

Drop by anytime during our office hours to check out the Career Resource Center. You can browse handouts on everything from resume tips to industry overviews at our office, along with digital databases and current issues of trade publications. From Studio System to Billboard Magazine to the Foundation Directory, TOCD has everything you need to be prepared.

Violet Network

Looking for firsthand insight or advice from a working professional? The Violet Network is designed to promote students' and recent graduates' personal and professional development by giving access to NYU alumni who can share information about their experiences and help you explore the ins and outs of a variety of career paths. Access is available at violetnetwork.nyu.edu.

About Our Office

Tisch Office of Career Development
726 Broadway, 2nd Floor
New York, NY 10003
P: 212.998.1916
E: tisch.career@nyu.edu
tisch.nyu.edu/tocd
Facebook: TischCareer

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, a constellation of 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.

NEW YORK UNIVERSITY



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NYU Buildings & Destinations

6 A DIBNER BUILDINGA

(B-2) • 5 MetroTech Center

Bern Dibner Library of Science A & Technology A

LC400 Event SpaceA

Office of Global Services (OGS)A

Office of Student AffairsA

Office of Global AcademicsA

Pfizer AuditoriumA

StudentLink CenterA

Consolidated Services for Bursar, Financial Aid, Registrar, Global Programs and Global Services

5 A JACOBS ACADEMIC BUILDINGA

(B-2) • 6 MetroTech Center

GymnasiumA

4 A JACOBS ADMINISTRATIVE BUILDINGA

(B-2) • 6 MetroTech Center

2 A OTHMER RESIDENCE HALL A

(B-2) • 101 Johnson Street

5 A ROGERS HALLA

(B-2) • 4 MetroTech Center

Brooklyn Fitness CenterA

Café ServeryA

Center for K12 STEM EducationA

Copy and Mail CenterA

Makerspace

Student Health CenterA

ST. GEORGE CLARK RESIDENCE HALLA

(not on map) • 55 Clark Street

WUNSCH HALL

(not on map) • 311 Bridge Street

AdmissionsA

Wasserman Center for Career A

9 A 325 GOLD STREET A(-2)

(not on map)

Digital Future LabA

10 A 370 JAY STREET A(-3)

Center for Urban Science & Progress (CUSP)A

11 A 1 METROTECH CENTER (B-3)

Tandon School of Engineering Dean's OfficeA

12 A 2 METROTECH CENTER (B-3)

MAGNETA

Moses Center for Students with DisabilitiesA

Public Safety Badging StationA

3 A 12 METROTECH CENTER (B-2)

8 A 15 METROTECH CENTER (C-2)

Urban Future Lab (UFL)A

1 A 1 PIERREPOINT PLAZA, A

300 CADMAN PLAZA W A(-2)

87/THIRTY-FIFTH STREET A(not on map)

Veterans Future LabA

For campus tours, visit Wunsch Hall located at 311 Bridge St (#7 on the map).



Directions to NYU Washington Square CampusA 2 9

Public Transit

Take the 2 or 9 trains to West 4th Street-Washington Square Station. Walk east on West 4th Street until you reach Washington Square.

Take the 9 train to 8th Street Station. At Broadway walk south to Waverly Place. Walk westward on Waverly Place until you reach Washington Square.

NYU Shuttle Bus Service

Free shuttle transportation is also available to all students, faculty, administrators, alumni and staff. Route A provides service from Brooklyn to Manhattan, departing from 6 MetroTech Center at Jay Street and arriving at 721 Broadway Washington Square.



Index to Degree Programs at the Tisch School of the Arts

Program	Degrees	HEGIS Code*
Acting (Graduate Acting Program)	M.F.A.	1007§
Arts Politics	M.A.	1099
Cinema Studies	B.A., M.A., Ph.D.	1010‡
Collaborative Arts/Open Arts	BFA	1099
Culture and Media (Cinema Studies and Anthropology)	Advanced Certificate	1099
Moving Image Archiving and Preservation	M.A.	1099
Dance	B.F.A.	1008§
Design (Department of Design for Stage and Film)	M.F.A.	1009§
Dramatic Writing	B.F.A., M.F.A.	1007
Film and Television	B.F.A., M.F.A.	1010†
Game Design	B.F.A., M.F.A.	1099
Graduate Musical Theatre Writing	M.F.A.	1099
Interactive Telecommunications/ Interactive Media Arts	M.P.S. B.F.A., M.A.	0605
Performance Studies	B.A., M.A., M.Phil., Ph.D.	1099‡
Photography and Imaging	B.F.A.	1011
Recorded Music	B.F.A.	0603
Theatre (Department of Drama, Undergraduate)	B.F.A.	1007

*HEGIS: Higher Education General Information Survey
New York State Education Department
Office of Higher Education and the Professions
Cultural Education Center, Room 5B28
Albany, NY 12230
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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TISCH SCHOOL OF THE ARTS
NEW YORK UNIVERSITY BULLETIN
721 BROADWAY
NEW YORK, NY 10003-6807