

# BACHELOR'S DEGREE IN FILMMAKING

## THREE-YEAR ACCELERATED PROGRAM

*Each Bachelor of Fine Arts student writes, shoots, directs, and edits 12 films in the most intensive hands-on program in the world and works on the crew of at least 30 additional films.*

**T**his Bachelor of Fine Arts Degree Program in Filmmaking employs a total immersion approach to the subject where students develop a powerful arsenal of skills in directing, screenwriting, cinematography, editing, and producing. Students work in all formats from 16mm and HD to 35mm and RED Digital, as they write, direct, shoot, and edit their own films. A strong grounding in the liberal arts and sciences serves to inform students work and give them a well-rounded undergraduate education.

The New York Film Academy's Bachelor of Fine Arts in Filmmaking is unlike any other, it is an accelerated intensive degree program that can be completed in three years including summers. One benefit of this is that students may begin internships or professional work a year earlier than they would in a standard bachelor's program, and of course save a year of tuition and expenses. It requires a rigorous schedule whereby students are in class or production for eleven months of the year with a four week break between each of the three years. Vacations are limited to two weeks during the winter holidays and one week during the spring.



**AVAILABLE IN**

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**LOCATIONS**

UNIVERSAL STUDIOS, HOLLYWOOD

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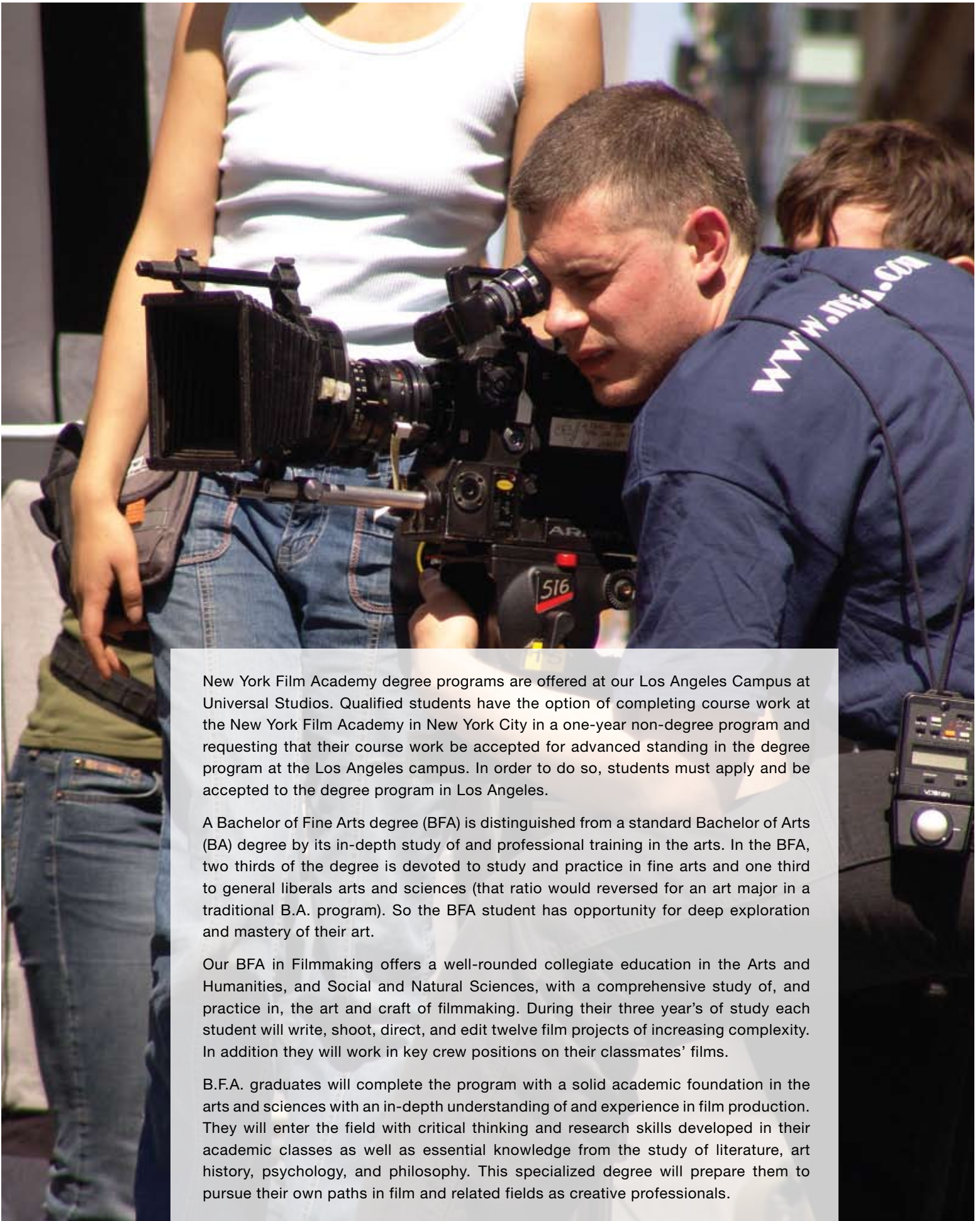
**TUITION**

**\$30,000 PER YEAR\*\***

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\*\*Additional Equipment Fee: \$4,000 per year. Students will also incur additional expenses on their own productions. This varies depending on how much film they shoot and scale of the projects.

Each year consist of two semesters plus a summer term.



New York Film Academy degree programs are offered at our Los Angeles Campus at Universal Studios. Qualified students have the option of completing course work at the New York Film Academy in New York City in a one-year non-degree program and requesting that their course work be accepted for advanced standing in the degree program at the Los Angeles campus. In order to do so, students must apply and be accepted to the degree program in Los Angeles.

A Bachelor of Fine Arts degree (BFA) is distinguished from a standard Bachelor of Arts (BA) degree by its in-depth study of and professional training in the arts. In the BFA, two thirds of the degree is devoted to study and practice in fine arts and one third to general liberal arts and sciences (that ratio would be reversed for an art major in a traditional B.A. program). So the BFA student has opportunity for deep exploration and mastery of their art.

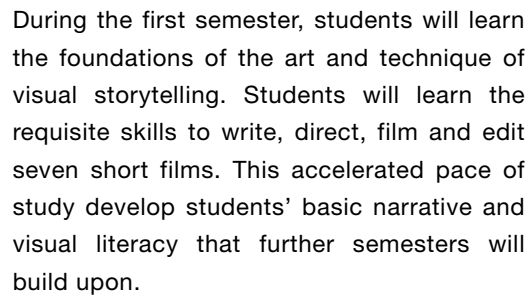
Our BFA in Filmmaking offers a well-rounded collegiate education in the Arts and Humanities, and Social and Natural Sciences, with a comprehensive study of, and practice in, the art and craft of filmmaking. During their three years of study each student will write, shoot, direct, and edit twelve film projects of increasing complexity. In addition they will work in key crew positions on their classmates' films.

B.F.A. graduates will complete the program with a solid academic foundation in the arts and sciences with an in-depth understanding of and experience in film production. They will enter the field with critical thinking and research skills developed in their academic classes as well as essential knowledge from the study of literature, art history, psychology, and philosophy. This specialized degree will prepare them to pursue their own paths in film and related fields as creative professionals.

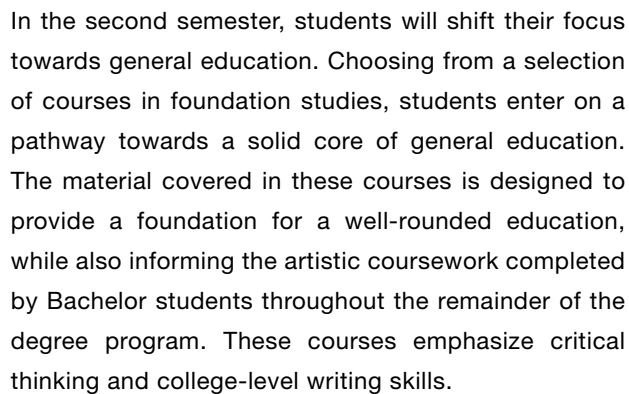
## DEGREE PROGRAM OVERVIEW

The Filmmaking curriculum described below runs concurrently with general studies requirements as well as related courses in art and design.

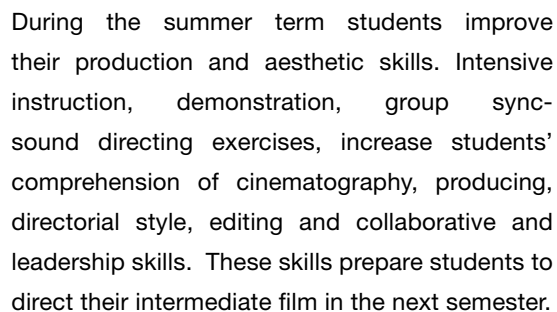
# YEAR ONE



During the first semester, students will learn the foundations of the art and technique of visual storytelling. Students will learn the requisite skills to write, direct, film and edit seven short films. This accelerated pace of study develop students' basic narrative and visual literacy that further semesters will build upon.

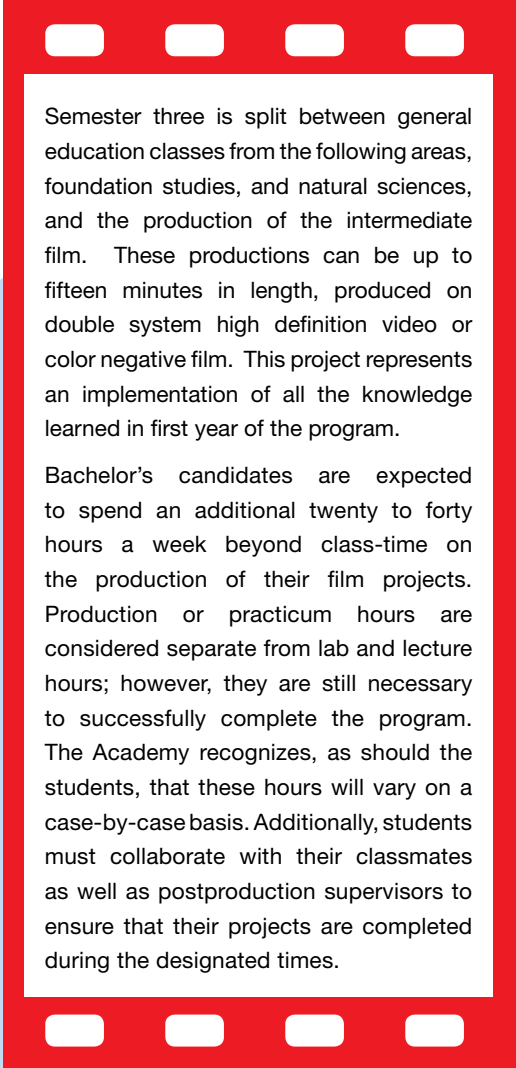


In the second semester, students will shift their focus towards general education. Choosing from a selection of courses in foundation studies, students enter on a pathway towards a solid core of general education. The material covered in these courses is designed to provide a foundation for a well-rounded education, while also informing the artistic coursework completed by Bachelor students throughout the remainder of the degree program. These courses emphasize critical thinking and college-level writing skills.



During the summer term students improve their production and aesthetic skills. Intensive instruction, demonstration, group sync-sound directing exercises, increase students' comprehension of cinematography, producing, directorial style, editing and collaborative and leadership skills. These skills prepare students to direct their intermediate film in the next semester.

# YEAR TWO



Semester three is split between general education classes from the following areas, foundation studies, and natural sciences, and the production of the intermediate film. These productions can be up to fifteen minutes in length, produced on double system high definition video or color negative film. This project represents an implementation of all the knowledge learned in first year of the program.

Bachelor's candidates are expected to spend an additional twenty to forty hours a week beyond class-time on the production of their film projects. Production or practicum hours are considered separate from lab and lecture hours; however, they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary on a case-by-case basis. Additionally, students must collaborate with their classmates as well as postproduction supervisors to ensure that their projects are completed during the designated times.

In fourth semester students complete post production of the intermediate film and return to a close study of advanced topics rooted in the Arts and Humanities, Social and Behavioral Studies, and Art and Design History, allowing them to expand upon the base of study completed in the second semester. These courses emphasize research, and the analysis and synthesis of diverse sources of information. As students complete their postproduction of the intermediate film they will receive instruction, and detailed story and technical notes, allowing them to improve their projects as well as the crucial skill of parsing divergent feedback.

During the summer term, students begin studying advanced skills, techniques and approaches to filmmaking. They begin work to work on their thesis scripts and continue in critical film studies.

The overall goal of the fifth semester is to challenge students to grow as film artists. Students will be asked to undertake projects of increasing complexity. Completed projects should show maturity in terms of artistic ability compared with the work of the previous semesters. Advanced equipment will be introduced increasing the capabilities for these projects. On set mentoring classes in which students bring craft and theory together in production exercises will help prepare them for thesis film production in semester six. Courses in critical film studies provide a context for these filmmakers to draw upon as they complete the final draft of the thesis scripts.

## YEAR THREE

Semester six is divided between thesis film production and two courses in the Arts and Humanities. These thesis films are the capstone project of the BFA program putting into practice the skills acquired throughout the previous five semesters.

The final summer term provides an opportunity for students to complete post-production on their thesis films and expand their knowledge of the entertainment industry into which they will soon be entering. They will also undertake instruction in preparing to produce their own projects outside of school environment.

Students may choose to direct a feature length film, which would require them to stay at the New York Film Academy for an additional several months after completing all other required coursework (Thesis Option B).

## SEMESTER ONE COURSES

### DIRECTOR'S CRAFT 1

The core of the first semester, this course introduces students to all major aspects of filmmaking. Students will learn to concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students will take part in several in-class workshops and will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats, shot selection and composition, and budgeting and scheduling. This course will be the forum for preparing, screening and critiquing seven short films over the course of the semester.

### CINEMATOGRAPHY 1

In this course, students undergo intensive training in the use of the 16mm non sync motion picture and video cameras and their accessories. Through hands-on workshops and film tests, they will also learn fundamental lighting techniques. As they progress through the workshop, they learn how to support the mood of the story with lighting choices and they experiment with expressive lighting styles.

### DIGITAL EDITING 1

This course presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The course will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate Final Cut Pro digital editing software which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.

### PRODUCTION WORKSHOP

Students stage and shoot complex dramatic exercises under the guidance of the instructor. They design shots to heighten the emotion of a sequence, then shoot the sequence on film and digital video in a supervised environment. The relationship between text and subtext is explored in depth through classroom sessions, screen and critiques and in the field production exercises.

### SCREENWRITING 1

This course introduces the established tools and language used in writing a film project. Students will take a story from initial idea, treatment, and outline to a rough draft and finally a shooting script. Instruction focuses on the fundamentals of visual storytelling. The intersection of story structure, theme, character, tension, and conflict is examined through detailed scene analysis. In-class discussion provides students with constructive analysis and support. Students are encouraged to tell their stories visually, rather than relying on dialogue.

### ACTING FOR DIRECTORS

This course adheres to the philosophy that in order to direct actors one must understand and experience acting as art and methodology. Directing students will become actors. Students learn how to identify a screenplay's emotional "beats" and "character objectives" in order to improve their actors' performances. Students are prepared to not only communicate and collaborate with their actors, but to actualize the best emotional outcome of a scene.



## SEMESTER TWO COURSES

### SCREENWRITING 2

In addition to providing an in-depth study and exploration of dialogue in film, Screenwriting 2 focuses on the writing, rewriting, and polishing of the Intermediate Film scripts. Students will conduct live readings of their screenplays and engage in instructor-led discussions of the work. The goal of this seminar is to increase the writer's mastery of those aspects of screenwriting as outlined in Screenwriting 1.

### CRITICAL FILM STUDIES 1

This seminar teaches students to identify the techniques used by cinematic innovators throughout the history of filmmaking. Through screenings and discussions, students will grow to understand how filmmakers have approached the great challenge of telling stories with moving images from silent films to the digital age. Students are then challenged to place themselves within that development with regard to their on-going film projects.

### DRAWING

This course covers the necessary tools, materials and techniques to communicate ideas visually. Lectures and assignments demonstrate the basics of how our brains interpret form via value changes. The rendering examples demonstrate the use of pencil, chalk and marker. Student practices practical application of technique to render value changes, form, and shadows to communicate lighting strategies. Further study leads to the visual development of a storyboard and how this tool aids the filmmaking process.

### ART HISTORY 1

An introduction to art and architecture, from antiquity through the medieval period, this course will provide a general, historical understanding, as well as tools of analysis and interpretation. It will focus on a number of major developments from a range of media and cultures, emphasizing both the aesthetic and cultural functionalities of art. Topics include sacred spaces, images of the gods, imperial portraiture, and domestic decoration.

## YEAR ONE SUMMER COURSES

### DIRECTOR'S CRAFT 2

Building upon knowledge and skills acquired in Director's Craft 1, this course is a concentrated examination and analysis of the aesthetic elements of the director's toolkit as it applies to shot choice, composition, setting, point of view, character, and camera movement. Students learn how to cover complex dialogue scenes with a series of shots and practice different approaches to coverage by breaking down scenes from their own scripts. Students are encouraged to develop their own directorial style drawing from the elements presented in this class.

### FEATURE SCREENPLAY 1

The goal of this workshop is to fully immerse each student in an intensive and focused course of study, providing a solid structure for writing a feature film treatment. Students will learn the craft of writing by gaining an understanding of story, structure, character, conflict, and dialogue. With strict adherence to professional standards and self-discipline, students will complete a treatment of a feature-length script that will be further developed in the second year of the program.

### CINEMATOGRAPHY 2

This class immerses students in the technical and creative demands of cinematography. They will learn to go beyond simply 'getting an image' and focus on the nuances of visual storytelling. Topics include: Arriflex 16SR camera and accessories, High Definition Camera, Use of Color and Light, and 35mm cameras. In addition to being trained to operate advanced camera equipment, students study basic color theory and learn to control the color palette of their projects. Special attention is given to the emotional attributes that can be assigned to an image by changing the hue, saturation, and contrast of any given image. Students learn to incorporate these theories into their projects, and gain a greater understanding of aesthetic image control.

### PRODUCING 1

Producing 1 leads students through the entire process of pre-production, including scouting and securing of locations, permits, and casting. The producing instructor and students design a production schedule for the entire class. The instructor encourages students to form realistic plans for successfully making their films. Using script breakdowns, students learn how to plan and keep to a schedule and budget for their productions. They use their own finished scripts in class as they learn how to take advantage of budgeting and scheduling forms and methods.

### SCRIPT SUPERVISION: EFFICIENT SHOOTING

In this interactive course, students learn how proper script supervision can help filmmakers effectively tell their stories. Students break down their scripts and learn an advanced and efficient approach to the organization and management of the shooting day. Students are challenged to maximize the efficiency of shooting schedules and learn practical techniques for creating and preserving spatial and temporal continuity in their films.

### SYNCHRONOUS SOUND PRODUCTION WORKSHOP 1

This hands-on course challenges students to interpret and apply all theory and practice of the third semester curriculum in a series of sync-sound production exercises. Students shoot complex dramatic scenes on 16mm film and high definition video from their own scripts with the guidance and critique of the instructor. Students must determine what adjustments to make to their scripts and shooting plans before entering into production. These practice scenes are expected to be fully pre-produced (storyboarded, cast, scouted, rehearsed and pre-lit) and executed to a professional level.

### DIGITAL EDITING 2

This course teaches students to edit their sync-sound projects. Students are encouraged to expand upon previously mastered techniques to establish a consistent editing design, dialogue rhythm, and sense of pacing and continuity that compliments the story as a whole.

### EARLY RENAISSANCE ART AND ARCHITECTURE IN ITALY

A survey of key monuments of Italian art and architecture produced between circa 1300 and 1500. Focusing on major centers such as Florence, Rome, and Venice, as well as smaller courts such as Urbino and Mantua, the class considers the works and careers of the most important artists and architects of the period including Giotto, Brunelleschi, Alberti, Donatello, and Botticelli. Monuments are studied in their broader intellectual, political, and religious context, with particular attention paid to issues of patronage, devotion, gender, and spectatorship. Class discussions are based on close readings of primary sources and scholarly texts on a wide range of topics.

## SEMESTER THREE COURSES

### INTERMEDIATE FILM PRODUCTION

Semester Four culminates in the pre-production, and production of the Intermediate Film. This film project is the capstone project of semesters one through four. All students are challenged to incorporate lessons from all other courses in the design and execution of these films. These projects may be up to 15 minutes in length of any genre style and may be produced either on 16mm film, 35mm film or High Definition Video.

### INTERMEDIATE FILM CREW PARTICIPATION

By participating as crewmembers during their classmates' Intermediate Films, students will gain further on-set experience and become more intimate with the nuts-and-bolts aspects filmmaking. By understanding the role of each key member of the crew, students will greatly improve their ability to manage a large production as a director.







## SEMESTER FOUR COURSES

### INTERMEDIATE FILM POST PRODUCTION

In this course students will apply the knowledge so far gained through editing and post-production courses to finish their Intermediate Film. They will be assessed on their ability to take a film from rough assembly to locked picture to a finished product with sound mix and titles. Excellent problem-solving skills will be necessary to steadily improve each cut of the film on the way to achieving one's vision.

### FEATURE SCREENPLAY 2

This class is designed as a creative and academic safe-haven for students to develop, write, and polish a feature film script. In order for a student to successfully pass this class, each project must be completed and revised by the end of the semester.

### ART HISTORY 2

An introduction to the art and architecture of various geographical areas around the world from the fifteenth century through the present, this course will provide foundational skills (tools of analysis and interpretation) as well as general, historical understanding. It will focus on a select number of major developments in a range of media and cultures, emphasizing the way that works of art function both as aesthetic and material objects and as cultural artifacts and forces. Issues include, for example, humanist and Reformation redefinitions of art in the Italian and Northern Renaissance, realism, modernity and tradition, the tension between self-expression and the art market, and the use of art for political purposes.

## YEAR TWO SUMMER COURSES

### **DIRECTOR'S CRAFT 3 A**

A continuation of Director's Craft 2; students study the language and craft of film directing from the perspective of the last thirty years. Students will increase their comprehension of visual expression and directorial style through a series of in class exercises, assignments and lectures. These skills will help prepare students for the Synchronous Sound Production Workshop 2 which runs concurrently. Preparation of a director's journal will assist students in defining their style and vision for projects in later semesters.

### **CINEMATOGRAPHY 3**

Class sessions are designed to help students master many elements of cinematography using professional high def cameras and the Red One camera system. Proper use of advanced lighting and grip equipment such as HMI lights and dollies is taught in this course. In preparation for the upcoming projects, students learn lighting techniques of increasing complexity, building on their arsenal of skills through shooting tests and experimentation.

### **SCREENWRITING SHORT THESIS A**

Building upon the narrative short film screenwriting skills developed in semesters one and two, this course focuses on advanced narrative storytelling techniques to be applied in the thesis project scripts. Students will take their projects from log lines to completed scripts in this class. A supportive workshop environment will allow students to work through multiple scenarios as they hone their narrative vision for these thesis projects.

### **CRITICAL FILM STUDIES 2**

This seminar examines the contemporary landscape of narrative filmmaking. Style, structure, and the narrative form itself are discussed through close analysis of current filmmakers from the international arena as well as examples from the world of documentary and the burgeoning field of new media. This course challenges students to identify techniques and a conceptual framework to apply to their own body of work.

### **SYNCHRONOUS SOUND PRODUCTION WORKSHOP 2**

A continuation of Synchronous Sound Production Workshop 1, students stage and shoot exercises under the supervision of the instructor. Putting into practice the skills learned in Director's Craft 3A and Cinematography 3, students film spec commercials using the advanced equipment package. This experience gives students an arsenal of techniques and practical tools which they can use to successfully complete their Thesis Project.

### **ARCHITECTURE OF THE 20TH CENTURY**

The course considers the development of architecture from its theory and criticism to ideas on urban form in both Europe and the United States in the 20th century. The first half of the semester focuses on the origin and development of the modern movement in Europe to 1940 as well as selected American works before World War II. The second half of the semester begins with international architectural culture after 1945, considering both continuations of and departures from the modern movement in postmodern, deconstructivist, and other work into the 21st century. The course closes with study of architecture in the non-Western world since the postwar period.

## SEMESTER FIVE COURSES

### **DIRECTOR'S CRAFT 3B**

A continuation of Director's Craft 3B; students build upon skills learned in semester six. These skills provide students with the foundation required to direct a sophisticated music video or commercial using the advanced equipment package. Each student will direct their own music video or commercial in addition to collaborating as crew on their classmates' projects. These projects allow students to implement the vision and style refined in the last semester in Director's Craft 3A and the production experience gained from Synchronous Sound Production Workshop 2.

Later stages of the class will focus on advanced scene work, performance, and production of the director's notebook for the upcoming thesis film projects.

### **SCREENWRITING SHORT THESIS B**

A continuation of Screenwriting Short Thesis A, this course takes students through multiple drafts, ultimately leading to the final draft of the thesis project. Workshop and instructor feedback, in addition to class exercises and assignments, will provide crucial insights as these projects become production ready.

### **PRODUCING 2**

Students will apply the fundamentals of film producing to their own Thesis Project. This class continues to examine the job of producer by matching tasks and challenges with ways of approaching them. As students start to produce their own projects, the challenges will become clear, and some class time will be devoted to specific production "hurdles". Students will hone group problem-solving skills, a film industry must-have, and learn through sharing real examples.

### **DIGITAL EDITING 3**

This course seeks to increase students' proficiency as editors and to increase their knowledge of complex post-production elements such as color correction, sound mixing, and both electronic and traditional film finishing. Using Final Cut Pro, students are given instruction and asked to complete exercises of increasing complexity. The goal is twofold: for students to grow as editors, and to provide them with more complex tools in order bring their final thesis films to a higher stage of completion than in previous semesters.

### **CRITICAL FILM STUDIES 3: SPECIAL TOPICS**

In this seminar, students will explore advanced topics in the contemporary world of critical film studies. These could include a survey of international film movements, third world cinema, alternative narrative forms and strategies, and the cinema of from "the margins" as well as others.

The course gives students an understanding of how cinema has developed to the present moment and where they find themselves in that development.

## SEMESTER SIX COURSES

### THESIS FILM PRODUCTION

Semester eight culminates in the production of the Thesis Film. This film project is the capstone project of semesters one through seven. All students are challenged to incorporate lessons from all other courses in the design and execution of these films. These projects may be up to 30 minutes in length of any genre style and may be produced either on 16mm film, 35mm film or High Definition Video.

### THESIS FILM CREW PARTICIPATION

By participating as crewmembers during their classmates' Thesis Films, students will gain further on-set experience and become more intimate with the nuts-and-bolts aspects filmmaking. By understanding the role of each key member of the crew, students will greatly improve their ability to manage a large production as a director.

## YEAR THREE SUMMER COURSES

### STUDENT PRODUCING 3

An intensive course focusing on creating industry standard proposals for a future projects based either upon the student's short form thesis or the feature screenplay written in the Feature Screenplay 1 and 2 classes. Case studies of feature films, both large and small will be examined to help students better prepare to develop their projects in the real world.

### ENTERTAINMENT INDUSTRY SEMINAR

Students will examine filmmaking from a business perspective as well as the breadth and diversity of the industry today. Topics include the history of the studio system, the job of production companies, post-production companies, professional guilds, financing, film festivals, roles of agents and managers. Exposing students to the expansive scope of the industry will provide students with multiple pathways to enter it after graduation. Students will meet industry professionals during special guest lectures.

### THESIS POST-PRODUCTION

In this course students will apply the knowledge so far gained through editing and post-production courses to finish their Thesis Film. They will be assessed on their ability to take a film from rough assembly to locked picture to a finished product with sound mix and titles. Excellent problem-solving skills will be necessary to steadily improve each cut of the film on the way to achieving one's vision.



## BFA Filmmaking Projects

### FILM PROJECT - ONE

#### MISE-EN-SCÈNE

In their first film, students are introduced to mise-en-scène, or directing a shot to visually tell a story. Once they create a dramatic moment, they concentrate on the dynamics of the shot that will best express it. **This project teaches students how the relationship of the subject and the camera creates drama.** Each student designs and shoots a scene that has a beginning, middle, and end. Students will learn to pay close attention to the choice of lenses, distances, and angles.

Since the story will be told within one long shot, it must be staged to express as much as possible about the characters and their actions. Students should rehearse the shot for blocking of actors and camera until the scene works without needing to stop; only then should they roll film. Students each shoot one roll of black and white reversal film, then edit and screen their films for critique and discussion.

- Allotted shooting time: 3 hours
- Editing time: One 4-hour slot
- Screening time: 30 seconds to 2 minutes

### FILM PROJECT - TWO

#### CONTINUITY

Continuity is one of the fundamental principles of modern filmmaking. **By making a “continuity film,” students learn the way cuts can advance the story while sustaining the reality of the scene.** They learn the difference between “film time” and “real time.” Students are challenged to make a film that maintains continuity in story, time, and space. The action in these films unfolds utilizing a variety of shots (10–15) in a continuous sequence (no jumps in time or action). In the continuity films, students must produce a clear, visual scene while maintaining the authenticity of the moment. It is essential that the audience believes in the reality of the scene. Students write, direct, shoot, edit, and screen a film of up to three minutes.

Students must thoroughly pre-plan and complete the following pre-production elements:

- Script
- Location Scout
- Script Breakdown
- Floor Plan
- Storyboard
- Schedule of shots

Students shoot two rolls of film then edit and screen their films for critique and discussion.

- Allotted shooting time: 4 hours
- Editing time: Two 4-hour slots
- Screening time: 1–3 minutes

## FILM PROJECT - THREE

### MUSIC & MONTAGE FILM

The third project introduces students to the relationship between sound and film, as well as to narrative tools like montage and jump cuts.

In this project, students are encouraged to explore a more personal form of visual storytelling. For this film, students choose a piece of music. In the editing room, they cut their images to work in concert with, or in counterpoint to, the music. Students should experiment with rhythm and pacing. Each student writes, directs, shoots, edits, and screens a film of up to four minutes. In addition to storyboards, students may use a still camera to plan their films. This assists them in their choice of locations, angles, and lighting.

- Allotted shooting time: 5 hours
- Editing time: Three 4-hour slots
- Screening time: 2–4 minutes

## FILM PROJECT - FIVE

### TEXT & SUBTEXT

This project challenges students to explore the relationship between dialogue and dramatic action. It serves as the students' first foray into directing a film with dialogue recorded on set. Students are provided with short dialogue-only scripts with no description of physical detail or action. The student director determines the "who, what, where, when, and why" of the story. Above all, each student director identifies the character objectives and dramatic beats of the scene.

Students will find that these elements determine the meaning of the dialogue and should deepen their understanding of text versus subtext.

When the finished projects are screened in class for critique, students will discover how different directorial interpretations of the same scene reveal the characters and the impact and meaning of the story.

- Allotted Shooting Time: Four hours
- Editing Time: Two 4-hour slots
- Screening Time: 1 to 3 minutes

## FILM PROJECT - FOUR

### FIRST QUARTER FILM

From the first week of the program, students begin developing their scripts in Writing class for their fourth film.

Each student must complete a production book that includes the following:

1. Statement of Objective: idea of the film and stylistic approach in a concise statement.
2. Scenario, shooting script, storyboards and floor plan.
3. Analysis: Intention, realization, mistakes, crew work.

This fourth film is more ambitious in scope than the previous exercises. It builds upon the foundation of skills and knowledge gained in the first part of the semester. There is a pre-production period during which students meet with faculty for consultation. There are two weeks of postproduction. Students may use sound effects, music, voice-over and ambient sound to help tell their stories. The final project may be from 3-10 minutes in length, keeping in mind, "less is more."

Films may be of any genre, and can be narrative, documentary, or experimental. The fourth film project may be shot on 16mm film or digital video.

- Allotted shooting time: two days
- Editing time: 40-60 hours
- Screening time: 3-10 minutes

## FILM PROJECT - SIX

### POV

Each shot in a film expresses a point of view, and in narrative film, the point of view changes often, sometimes with each new shot. For the most part, point of view-- which is often called narrative stance-- is largely invisible to the audience, though the accumulated effect of the changes profoundly affects the way the audience interprets any scene. Students will analyze different ways to create a point of view through visual means: POV Shot Construction, Camera Placement and the 180 Degree Rule, Shot Size, Shot Constructions such as Over the Shoulder Construction, In Depth and Linear Staging and Blocking, Lens choice, and Sound Design, etc..

The POV project is designed for students to explore the various techniques directors use to create a character's point of view in a scene. Each student receives a scene from a feature script from their directing teacher that features two characters. Each student will design and direct the scene from one's characters' point of view on digital video. Students must employ at least three different techniques in the scene they direct.

- Allotted Shooting Time: Five hours
- Editing Time: Three 4-hour slots
- Screening Time: 1 to 4 minutes

## FILM PROJECT - SEVEN

### SEMESTER ONE FILM

The Semester One Final Film is a narrative digital film project of up to ten minutes. This film should build on the lessons and techniques students have learned in their Acting for Directors classes, production workshops, and individual exercises of the second quarter. It should be a performance driven film with no more than three characters and one or two locations. The “story time” of the film should be limited to minutes or hours not days, weeks, years. Students also have the option of producing a documentary film as a semester one film.

- Allotted shooting time: 2 days
- Editing time: 40-80 hours
- Screening time: Up to 10 minutes

## FILM PROJECT - NINE

### NEW MEDIA - SEMESTER FOUR

Each student conceives, produces, directs, and edits a new media project. These short projects place an emphasis on content and storytelling. Students tailor their productions and shoots specifically for the internet and streaming video format. Although using familiar tools, these projects challenge students to think in a new paradigm. Often referred to as “Pods”, the New Media Projects can have either a non-fiction reporting aspect or be self-contained fictional films.

## FILM PROJECT - EIGHT

### SEMESTER THREE FILM

This project build on the foundation of the first year. Each student’s goal is to produce a fully realized short film that demonstrates his or her own artistic vision and point of view. Students work with larger crews and with more time allotted for pre-production and production than the previous projects. A month of post-production is held in the fourth semester. Students are prepared for this project by classes in the previous summer term, including the producing class, which is specifically designed to guide students through the pre-production of this project. Students must prepare detailed production books and receive a “green light” from the faculty to check our for their shoots. Each student can choose to shoot this film in one of three formats - high definition digital video, 16mm film or 35mm film.

- Allotted shooting time: One week
- Editing time: Three to four weeks (during 4th semester)
- Screening time: Up to 20 minutes

## FILM PROJECT - TEN

### ADVANCED DIRECTING PROJECT - YEAR TWO SUMMER TERM

Each student writes and directs a self contained short scene from their upcoming thesis film on digital video. Throughout the course of the term, each student presents these scenes in class using professional actors from the community. Advanced scene work and performance techniques are refined in each class session with the directing instructor. This project allows the students to refine their integration of script analysis and directing actors skills before embarking on their more ambitious thesis projects.

## **FILM PROJECT - ELEVEN**

### **MUSIC VIDEO OR COMMERCIAL - SEMESTER FIVE**

#### **MUSIC VIDEO**

Each student conceives, produces directs and edits a music video. This project is an opportunity for students in the second year to develop and demonstrate their visual style as filmmakers. It is intended to help students build their reels for possible professional work in the future. Students are encouraged to collaborate with a musical artist or band that incorporates performance and the use of playback.

- **Allotted shooting time: 2 days**
- **Editing time: up to 40 hours**
- **Screening time: 1-5 minutes**

#### **COMMERCIAL**

Each student writes, directs, and edits a television commercial for an existing or invented product. This project challenges students to try their hands at this very influential form of filmmaking. This medium demands high production values and concise storytelling. It is another opportunity for students to showcase their talents for their reels.

- **Allotted shooting time: 2 days**
- **Editing time: up to 40 hours**
- **Screening time: 30 or 60 seconds**

## **THESIS PROJECT:**

### **THESIS OPTION A: SHORT FORM THESIS FILM**

The requirement for students who choose to pursue this track is two-fold:

- 1) Candidates must direct a short-form thesis film through post-production. Projects may be up to 30 minutes in length and must be completed prior to graduation. In filming their thesis, students may choose from any of the media formats studied over the course of the program.
- 2) Candidates must also create a package for the feature scripts they wrote and developed during the Screenwriting courses. The package includes a polished script, storyboards, and budget.

### **THESIS OPTION B: FEATURE LENGTH FILM PRODUCTION**

Students will enter Pre-production of a feature film in Semester Six with the guidance of an appointed faculty member. Mandatory consultations with these appointed faculty members are necessary for students to gain guidance and an understanding of the grueling tasks inherent to feature length film production. These consultations will also include a clear template of delivery dates for script deadlines, casting calls, production meetings, budget breakdowns, location lockdowns and a demonstration of financial responsibility to obtain approval to shoot. Students must receive a “green light” before beginning production on their thesis films.

Students directing feature length thesis films must also collaborate in prominent crew positions for students directing short form thesis films. Those who choose to pursue this thesis option will be charged a Thesis Fee of \$17,000 and the additional supervised time within the institution with which to successfully complete the objectives of this thesis option.



## GENERAL EDUCATION COURSES

Students in the BFA program will find that a strong foundation in liberal arts and sciences will be invaluable to their development as creative artists. The sequence begins with foundation courses in the first year upon which more advanced academic work builds in following two years. Courses in the Arts and Humanities, Social and Natural Sciences will emphasize critical thinking and college-level writing skills, research, and the synthesis and analysis of diverse sources of information. The selection of general education courses are designed to inform and support the BFA candidate's interest in filmmaking and the arts.

## FOUNDATION STUDIES

### ENGLISH COMPOSITION AND LITERATURE

This course will introduce students to the careful reading of texts and familiarize them with the idea of literature as part of history and culture. Readings will include a selection of lyrical poems, short fiction, and critical essays. Structured writing assignments are designed to develop written language skills while fostering sophisticated analytical thinking abilities.

### RHETORIC

This course covers the theory and practice of public speaking. Building on ancient rhetorical canons while recognizing unique challenges of contemporary public speaking, the course guides students through topic selection, organization, language, and delivery. Working independently and with peer groups, students will be actively involved in every step of the process of public speaking preparation and execution. Assignments include formal speeches (to inform, to persuade, and to pay tribute), brief extemporaneous speeches, speech analyses, and story pitch.

### CRITICAL THINKING

This course explores the process of thinking critically and guides students in thinking more clearly, insightfully and effectively. Concrete examples from students' experience and contemporary issues help students develop the abilities to solve problems, analyze issues, and make informed decisions in their professional and personal lives. Substantive readings, structured writing assignments and ongoing discussions help students develop language skills while fostering sophisticated analytical thinking abilities.

### INTRODUCTION TO COMPUTING

Lectures and hands-on assignments cover a wide variety of topics such as hardware organization, the Internet, computer programming, limits of computing, the research process and graphics usage. Students are introduced to software used in the business of filmmaking.

### PHYSICAL AND MENTAL WELLNESS

Course covers a variety of physical and mental wellness topics such as diet, exercise, stress management, mental health, team building, alcohol consumption and drug use, sexual health awareness, and safety education. Students are also introduced to safe practices in physical exercise and stunt work used in the business of filmmaking.

### MATHEMATICS OF FILM

For students with a background in Algebra, this course explores the practical application of math as it applies to filmmaking. Lighting, Cinematography, and other specializations within the film business rely on precise calculations and formulas to achieve desired artistic results.

### COLLEGE ALGEBRA

Provides a solid foundation in algebra for students who have moderate to no previous experience with algebra, as well as to help students succeed with non-mathematical courses that require an understanding of algebraic fundamentals. The concepts examined in this course will include a review of mathematical principles, equations, problem solving, graphing, real world applications, analytical, decision making, and geometrical functions.



## **BFA in Filmmaking**

### **ARTS & HUMANITIES**

#### **PHILOSOPHY OF LOGIC**

Logic allows us to differentiate good from bad arguments. The approach is two-sided: (1) the analysis and classification of fallacies and (2) the analysis as well as the construction of valid arguments. Rhetoric is a theoretical and practical introduction to the art of written persuasion. Emphasis is placed on persuasive techniques and their ethical consequences.

#### **COMPARATIVE LITERATURE**

An introduction to the elements of fiction, from the short story to novel, from a selection of linguistic, cultural and national groups. Course will also explore the comparative relationship between different types of art to literature.

#### **CULTURAL MYTHOLOGY AND WORLD RELIGIONS**

Exploration of the stories and beliefs that characterize a culture. Emphasis on the interdependency of human thinking patterns and the relationship of man to myth. Explores religious doctrine as models for human behavior.

#### **ETHICS**

An examination of the main theories in ethics—including utilitarianism, Kantianism, virtue ethics and contractualism—as well as some of the central topics—the objectivity and meaning of moral claims, the possibility of relativism in ethical judgments, the nature of justice, and the relationship between morality and the good life. Readings are drawn both from the classics and from contemporary writings.

## SOCIAL AND BEHAVIORAL SCIENCES

### CONTEMPORARY PSYCHOLOGY

An exploration of the basic concepts of psychology. General introduction including topics in cognitive, experimental, personality, developmental, social, and clinical psychology. Students will be challenged to apply their understanding to contemporary issues as well as to their own artistic work.

### ECONOMICS

An interdisciplinary introduction to the positive and normative aspects of economics. Topics include: markets as a means of coordinating human behavior toward the achievement of specific social objectives, how and why markets may fail to achieve these objectives, the evolution of non-market institutions such as rules of law as responses to market failures, and theories of unemployment and inflation in their historical context.



### INTERNATIONAL POLITICS

An introduction to international politics, applying various theories of state behavior to selected historical cases. Topics include the balance of power, change in international systems, the causes of war and peace, and the role of international law, institutions, and ethics in the relations among nations.

### GENERAL ANTHROPOLOGY

The course examines contemporary anthropological theory in terms of abstract concepts and ethnographic analyses. It will concentrate on several key theoretical approaches that anthropologists have used to understand society, such as structuralism, interpretation, Marxism, feminism, practice theory, critical ethnography, and postmodern perspectives.

### INTRODUCTORY SOCIOLOGY

An introduction to the systematic study of the social sources and social consequences of human behavior, with emphasis upon culture, social structure, socialization, institutions, group membership, and social conformity versus individualism.

## NATURAL SCIENCES

### ENVIRONMENTAL BIOLOGY

An interdisciplinary study of human interactions with the environment, examining the technical and social causes of environmental degradation at local and global scales, along with the potential for developing policies and philosophies that are the basis of a sustainable society. This course will include an introduction to ecosystems, climatic and geochemical cycles, and the use of biotic and abiotic resources over time. The relationship of societies and the environment from prehistoric times to the present will also be discussed. Interrelationships, feedback loops, cycles, and linkages within and among social, economic, governmental, cultural, and scientific components of environmental issues will be emphasized.

### INTRODUCTORY PHYSICS

Algebra-based physics course which covers the fundamental principles of physics, including Newton's laws of motion, the mechanics of motion, vectors, velocities, and elastic and inelastic collisions, amongst others. Students will incorporate examples from everyday life, such as car crashes, basketball, air travel, and sports in their work. The emphasis will be on developing a conceptual understanding of the physical processes, as well as problem solving skills.

### ANATOMY

Introduction to Concepts of Human Anatomy and Physiology. This introductory course provides an overview of the basic anatomy and physiology of all body systems. It is designed as to be useful for other health-related technologies and for strengthening or developing a vocabulary in human anatomy and physiology.

### INTRODUCTORY ASTRONOMY

The fundamentals of planetary, stellar, galactic, and extragalactic astronomy will be covered. Designed for the non-specialist, the course provides a basic understanding of the nature of astronomy and its relation to physics. In addition to focusing on selected topics within our solar system, the course will engage students in more philosophical debates within astronomy including the origin of the universe and the search for extraterrestrial life.

## ADMISSION POLICY

Please see page 246.

## GRADUATION REQUIREMENTS

With the exception of specified electives and thesis options, the BFA in Filmmaking does not provide for multiple tracks of study. The BFA is a full-time program only, and the degree may not be obtained in less than six semesters plus three summer terms.

In order to graduate, students must successfully complete each required course for a total of 124 semester credits. Additionally, students must successfully complete and submit all thesis requirements in a timely manner and receive a passing grade for the thesis production requirement. Those pursuing Thesis Option B must enroll in an additional paid semester to successfully complete all requirements for the BFA degree.

Successful graduates will receive a Bachelor of Fine Arts in Filmmaking Degree. A final screening of thesis films will be held at the end of the program to which family, friends, and industry guests will be invited.