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**Notice:** The policies, requirements, course offerings, schedules, activities, tuition, fees, and calendar of the school and its departments and programs set forth in this bulletin are subject to change without notice at any time at the sole discretion of the administration. Such changes may be of any nature, including, but not limited to, the elimination of the school, programs, classes, or activities; the relocation of or modification of the content of any of the foregoing; and the cancellation of scheduled classes or other academic activities. Payment of tuition or attendance at any classes shall constitute a student's acceptance of the administration's rights as set forth in the above paragraph.
## Administration

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<tr>
<th>Name</th>
<th>Position</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Mary Schmidt Campbell</td>
<td>Dean</td>
<td>212-998-1800</td>
</tr>
<tr>
<td>Pari Shirazi</td>
<td>Vice Dean</td>
<td>212-998-1520</td>
</tr>
<tr>
<td>Louis Scheeder</td>
<td>Associate Dean for Faculty</td>
<td>212-998-1805</td>
</tr>
<tr>
<td>Sheril D. Antonio</td>
<td>Associate Dean for Film, Television, and New Media</td>
<td>212-998-1713</td>
</tr>
<tr>
<td>Robert Cameron</td>
<td>Associate Dean for Student Affairs</td>
<td>212-998-1900</td>
</tr>
<tr>
<td>Kaiko Hayes</td>
<td>Assistant Dean for Administration</td>
<td>212-998-1800</td>
</tr>
<tr>
<td>Andrew I. Uriarte</td>
<td>Executive Director for External Affairs</td>
<td>212-998-1808</td>
</tr>
<tr>
<td>Gerard I. Bueno</td>
<td>Executive Director for Resource Planning and Administration</td>
<td>212-998-1803</td>
</tr>
<tr>
<td>Katherine Drummond</td>
<td>Director of Human Resources</td>
<td>212-998-1905</td>
</tr>
<tr>
<td>Melissa Brodsky</td>
<td>Director of Career Development</td>
<td>212-998-1916</td>
</tr>
<tr>
<td>Patricia Decker</td>
<td>Director of Recruitment</td>
<td>212-998-1910</td>
</tr>
<tr>
<td>Dan Sandford</td>
<td>Director of Graduate Admissions</td>
<td>212-998-1918</td>
</tr>
<tr>
<td>Anita R. Gupta</td>
<td>Director of Academic Services</td>
<td>212-998-1901</td>
</tr>
<tr>
<td>Megan Mannato</td>
<td>Director of Student Advisement</td>
<td>212-998-1593</td>
</tr>
</tbody>
</table>

## Departments

### DEPARTMENT OF ART AND PUBLIC POLICY
- Center for Art and Public Policy
  - 665 Broadway, 6th Floor
  - 212-992-8200
- Department of Dance
  - 111 Second Avenue, 3rd Floor
  - 212-998-1980
- Department of Design for Stage and Film
  - 721 Broadway, 3rd Floor
  - 212-998-1950
- Department of Drama, Undergraduate
  - 721 Broadway, 3rd Floor
  - 212-998-1850
- Department of Performance Studies
  - 721 Broadway, 6th Floor
  - 212-998-1620
- Graduate Musical Theatre Writing Program
  - 113A Second Avenue
  - 212-998-1830
- MAURICE KANBAR INSTITUTE OF FILM AND TELEVISION
  - Film and Television, Undergraduate Division
    - 721 Broadway, 11th Floor
    - 212-998-1700
  - Film and Television, Graduate Division
    - 721 Broadway, 10th Floor
    - 212-998-1780
- Department of Photography and Imaging
  - 721 Broadway, 8th Floor
  - 212-998-1930
- Rita and Burton Goldberg Department of Dramatic Writing
  - 721 Broadway, 7th Floor
  - 212-998-1940
- Interactive Telecommunications Program
  - 721 Broadway, 4th Floor
  - 212-998-1880
- SKIRBALL CENTER FOR NEW MEDIA
  - Department of Cinema Studies
    - 721 Broadway, 6th Floor
    - 212-998-1600
- CLIVE DAVIS DEPARTMENT OF RECORDED MUSIC
  - 194 Mercer Street, 5th Floor
  - 212-992-8400
<table>
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<tr>
<th>Services</th>
<th>Admissions, Undergraduate</th>
<th>Financial Aid</th>
<th>Student Employment</th>
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<tr>
<td></td>
<td>665 Broadway, 11th Floor</td>
<td>25 West Fourth Street</td>
<td>133 East 13th Street</td>
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<tr>
<td></td>
<td>212-998-4500</td>
<td>212-998-4444</td>
<td>212-998-4730</td>
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<tr>
<td>Admissions, Graduate</td>
<td>721 Broadway, 8th Floor</td>
<td>Housing (Undergraduate)</td>
<td>University Registrar</td>
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<tr>
<td></td>
<td>212-998-1918</td>
<td>383 Lafayette Street</td>
<td>25 West Fourth Street</td>
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<tr>
<td>Bursar</td>
<td>25 West Fourth Street</td>
<td>Housing (Off-Campus)</td>
<td>212-998-4800</td>
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<td></td>
<td>212-998-2800</td>
<td>4 Washington Square Village</td>
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<td>212-998-4620</td>
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<td>International Students and Scholars</td>
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<tr>
<td></td>
<td></td>
<td>561 La Guardia Place</td>
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<td></td>
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<td>212-998-4720</td>
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**Calendar**

### Fall 2009

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
<th>Days</th>
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<tbody>
<tr>
<td>New student orientation</td>
<td>August 30-September 4</td>
<td>Sunday-Thursday</td>
</tr>
<tr>
<td>Labor Day: holiday</td>
<td>September 7</td>
<td>Monday</td>
</tr>
<tr>
<td>First-term classes begin</td>
<td>September 8</td>
<td>Tuesday</td>
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<tr>
<td>Thanksgiving recess</td>
<td>November 26-28</td>
<td>Thursday-Saturday</td>
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<tr>
<td>Legislative Day</td>
<td>December 15</td>
<td>Tuesday&lt;sup&gt;1&lt;/sup&gt;</td>
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<tr>
<td>Last day of classes</td>
<td>December 15</td>
<td>Tuesday&lt;sup&gt;1&lt;/sup&gt;</td>
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<tr>
<td>Reading day</td>
<td>December 16</td>
<td>Wednesday</td>
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<tr>
<td>First-term examinations</td>
<td>December 17-23</td>
<td>Thursday-Wednesday</td>
</tr>
<tr>
<td>Winter recess</td>
<td>December 24-January 16, 2010</td>
<td>Thursday-Saturday</td>
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### Spring 2010

<table>
<thead>
<tr>
<th>Event</th>
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<tr>
<td>Winter Session classes</td>
<td>January 4-16, 2010</td>
<td>Monday-Saturday</td>
</tr>
<tr>
<td>Dr. Martin Luther King, Jr. Day: holiday</td>
<td>January 18</td>
<td>Monday</td>
</tr>
<tr>
<td>Second-term classes begin</td>
<td>January 19</td>
<td>Tuesday</td>
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<tr>
<td>Presidents’ Day: holiday</td>
<td>February 15</td>
<td>Monday</td>
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<tr>
<td>Spring recess</td>
<td>March 15-20</td>
<td>Monday-Saturday</td>
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<tr>
<td>Legislative Day</td>
<td>May 4</td>
<td>Tuesday&lt;sup&gt;2&lt;/sup&gt;</td>
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<tr>
<td>Last day of classes</td>
<td>May 4</td>
<td>Tuesday&lt;sup&gt;2&lt;/sup&gt;</td>
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<td>Reading day</td>
<td>May 5</td>
<td>Wednesday</td>
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<tr>
<td>Second-term examinations</td>
<td>May 6-12</td>
<td>Thursday-Wednesday</td>
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<tr>
<td>Commencement: conferring of degrees</td>
<td>May 13</td>
<td>Thursday</td>
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### Summer Session 2010

| Session I                          | May 17-June 25            | Monday-Friday |
| Memorial Day: holiday               | May 31                    | Monday       |
| Session II                         | June 28-August 6          | Monday-Friday |
| Independence Day: holiday           | July 5                    | Monday       |

<sup>1</sup> Runs on a Thursday schedule; Tuesday classes do not meet.
<sup>2</sup> Runs on a Monday schedule; Tuesday classes do not meet.
<table>
<thead>
<tr>
<th>Fall 2010</th>
<th>Date</th>
<th>Days</th>
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<tbody>
<tr>
<td>New student orientation</td>
<td>August 29-September 3</td>
<td>Sunday-Thursday</td>
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<tr>
<td>Labor Day: holiday</td>
<td>September 6</td>
<td>Monday</td>
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<tr>
<td>First-term classes begin</td>
<td>September 7</td>
<td>Tuesday</td>
</tr>
<tr>
<td>No classes scheduled</td>
<td>October 11</td>
<td>Monday</td>
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<tr>
<td>Thanksgiving recess</td>
<td>November 25-27</td>
<td>Thursday-Saturday</td>
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<tr>
<td>Legislative Day</td>
<td>December 14</td>
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<td>Wednesday²</td>
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<tr>
<td>Reading day</td>
<td>December 16</td>
<td>Thursday</td>
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<tr>
<td>First-term examinations</td>
<td>December 17-23</td>
<td>Friday-Thurs</td>
</tr>
<tr>
<td>Winter recess</td>
<td>December 24-January 22, 2011</td>
<td>Friday-Saturday</td>
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<thead>
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<th>Spring 2011</th>
<th>Date</th>
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<tbody>
<tr>
<td>Winter Session classes</td>
<td>January 3-22, 2011</td>
<td>Monday-Saturday</td>
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<tr>
<td>Dr. Martin Luther King, Jr. Day: holiday</td>
<td>January 17</td>
<td>Monday</td>
</tr>
<tr>
<td>Second-term classes begin</td>
<td>January 24</td>
<td>Monday</td>
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<tr>
<td>Presidents’ Day: holiday</td>
<td>February 21</td>
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<td>March 14-19</td>
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<td>May 9</td>
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<td>May 10</td>
<td>Tuesday</td>
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<td>Second-term examinations</td>
<td>May 11-17</td>
<td>Wednesday-Tuesday</td>
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<tr>
<td>Commencement: conferring of degrees</td>
<td>May 19</td>
<td>Thursday</td>
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<table>
<thead>
<tr>
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<th>Date</th>
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<tbody>
<tr>
<td>Session I</td>
<td>May 23-July 1</td>
<td>Monday-Friday</td>
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<tr>
<td>Memorial Day: holiday</td>
<td>May 30</td>
<td>Monday</td>
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<tr>
<td>Independence Day: holiday</td>
<td>July 4</td>
<td>Monday</td>
</tr>
<tr>
<td>Session II</td>
<td>July 5-August 12</td>
<td>Monday-Friday</td>
</tr>
<tr>
<td>Labor Day: holiday</td>
<td>September 5</td>
<td>Monday</td>
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</tbody>
</table>

¹ Runs on a Thursday schedule; Tuesday classes do not meet.
² Runs on a Monday schedule; Wednesday classes do not meet.
The founding of New York University in 1831 by a group of eminent private citizens was a historic event in American education. In the early 19th century, a major emphasis in higher education was on the mastery of Greek and Latin, with little attention given to modern or contemporary subjects. The founders of New York University intended to enlarge the scope of higher education to meet the needs of persons 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 university.

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 said that the new university was to be 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. Of the more than 3,000 colleges and universities in America, only 60 institutions are members of the distinguished Association of American Universities. New York University is one of the 60. Students come to the University from all 50 states and from 130 foreign countries.

The University includes 14 schools and colleges at five major centers in Manhattan. In addition, the University operates a branch campus program in Rockland County at St. Thomas Aquinas College. Certain of the University’s research facilities, notably the Nelson Institute of Environmental Medicine, are located in Sterling Forest, near Tuxedo, New York. Although overall the University is large, the divisions are small- to moderate-sized units—each with its own traditions, programs, and faculty.

Enrollment in the undergraduate divisions of the University ranges between 130 and 7,672. While some introductory classes in some programs have large numbers of students, many classes are small. More than 2,500 courses are offered, leading to more than 25 different degrees.
The Schools and Colleges of the University

The College of Arts and Science offers the Bachelor of Arts degree in a wide range of programs in the humanities, science, social sciences, and foreign languages and literatures and, in some departments, the Bachelor of Science degree. Joint programs of study currently involve NYU’s Robert F. Wagner Graduate School of Public Service; Graduate School of Arts and Science; Steinhardt School of Culture, Education, and Human Development; Silver School of Social Work; School of Medicine; College of Dentistry; and the Polytechnic Institute of NYU.

The School of Law is one of the oldest law schools in the United States. It offers a comprehensive first professional program leading to the degree of Juris Doctor and a graduate curriculum leading to the degrees of Master of Laws and Doctor of Juridical Science. The law school is a leader in providing scholarships to promising students, recruiting top faculty, and improving tuition subsidies and loan forgiveness programs. The School of Law regularly posts recent graduates to the U.S. Supreme Court for the highly coveted clerkships. The Root-Tilden-Kern scholarship program has produced more than 800 of the finest public service leaders in the country. Each year, some of the world’s top foreign lawyers visit to teach at the Hauser Global Law School, founded in 1995. An extraordinarily wide range of course offerings, research centers, colloquia, and special programs is made available to students. Policy makers and practitioners regularly converge on Washington Square South to explore critical issues in the law.

The School of Medicine and Post-Graduate Medical School offer the Doctor of Medicine degree and, through the Graduate School of Arts and Science, the Doctor of Philosophy degree, as well as courses for accreditation designed to meet the needs of physician-scientists and physicians in practice. Much of the clinical teaching takes place at the 809-bed Bellevue Hospital Center, where the School of Medicine supervises care. Medical students and residents also gain important clinical experience through the NYU Hospitals Center, which includes the 705-bed Tisch Hospital and the 174-bed Rusk Institute of Rehabilitation Medicine. The School also maintains affiliations with select institutions for a variety of joint academic and clinical programs. Affiliated hospitals include the NYU Hospital for Joint Diseases Orthopaedic Institute; the Department of Veterans Affairs New York Harbor Health Care System; Jamaica Hospital Medical Center; North Shore-Long Island Jewish Health System; Manhattan Eye, Ear, and Throat Hospital; Gouverneur Hospital; and Lenox Hill Hospital. The school is renowned for the excellence of its basic and clinical science enterprises as well as its clinical care through its faculty group practices.

The School’s Helen L. and Martin S. Kimmel Center for Biology and Medicine at the Skirball Institute of Biomolecular Medicine is one of the world’s leading medical research centers, with interdisciplinary research emphasizing the biomolecular roots of disease. Specific areas of focus include developmental genetics, molecular pathogenesis, molecular neurobiology, and structural biology.

The College of Dentistry is the third oldest and the largest private dental school in the United States. It offers a predoctoral program leading to the Doctor of Dental Surgery degree, as well as advanced education programs in the dental specialties and an allied health program in dental hygiene. The patient care clinics, laboratories, and other teaching facilities that comprise the College of Dentistry are housed within several buildings, including the Arnold and Marie Schwartz Hall of Dental Sciences and the K. B. Weissman Clinical Science Building. The center is located on First Avenue, from East 23rd Street to East 25th Street, in the midst of one of the nation’s most renowned health sciences complexes, which extends from East 4th Street to East 34th Street. Located within the College of Dentistry is the College of Nursing, one of the top programs in the country. Graduates assume positions in leading health care institutions and universities and practice in areas including acute care, community health care, pediatrics, geriatrics, mental health, and emergency care. The College offers B.S., M.S., and Ph.D. degree programs. A B.S.-M.S. dual degree program and an M.S.-M.S. joint degree program with the Robert F. Wagner Graduate School of Public Service are also available.

The Graduate School of Arts and Science offers the degrees of Master of Arts, Master of Science, Master of Fine Arts, and Doctor of Philosophy in most areas of the humanities, social sciences, and natural sciences. Several certificate programs are also offered. The NYU in Paris and NYU in Madrid M.A. programs are based in centers in Paris and Madrid. Dual degree programs of study currently involve the School of Law, the School of Medicine, the Leonard N. Stern School of Business, and the Robert F. Wagner Graduate School of Public Service. Courses are offered in the late afternoon and evening as well as during the day.

The Steinhardt School of Culture, Education, and Human Development offers a broad range of innovative undergraduate preprofessional and professional programs and advanced graduate study in applied psychology, art, education, health, and music. Undergraduate programs lead to the Bachelor of Science, Bachelor of Music, or Bachelor of Fine Arts degree and combine a solid foundation in the liberal arts with specialized course work and fieldwork, clinical practice, or internships in a wide variety of settings throughout New York City. Graduate students may enroll in master’s, advanced certificate, and doctoral programs in a wide variety of disciplines. Courses are given weekdays, evenings, and summers to full-time, part-time, and special students. Study abroad is available for undergraduates during the summer and academic year and for graduate students during the summer and January intersession. Applied research opportunities abound for all students.

The Leonard N. Stern School of Business is located in a three-building complex that comprises Tisch and Shimkin Halls and the Henry Kaufman Management Center. The Washington Square complex is adjacent to the University’s renowned Elmer Holmes Bobst Library. The Stern School offers B.S., M.B.A., and Ph.D. degrees. Students may specialize in accounting; economics; finance; information systems; international business; management; marketing; operations management; statistics; and actuarial science. Joint graduate-level programs are offered with the School of Law, Robert F. Wagner Graduate School of Public Service, and the Graduate School of Arts and Science. Enrollment in the graduate program may be full or part time.

The Undergraduate College of the Stern School of Business administers the undergraduate business program. This program offers an innovative curriculum that integrates liberal arts studies with business studies. Through this course of study, students are exposed to the inter-
national dimensions of business; develop strong interpersonal and team-building skills; gain a sense of professional responsibility; and undertake cross-disciplinary course work while retaining a strong individualized component through elective course work. The undergraduate curriculum is a full-time course of study.

The School of Continuing and Professional Studies (SCPS) has for over 70 years provided courses and professional credentials to meet the cultural and career needs of today’s adult population. SCPS offers approximately 2,000 noncredit classes each semester in business and marketing; entertainment, technology, and digital arts; international studies; real estate and construction; hospitality; philanthropy; the creative arts; and more. SCPS also offers credit-bearing programs, including associate’s and bachelor’s degrees geared toward adults returning to college. For professionals seeking career advancement in specific industries, SCPS offers 13 Master of Science degree programs. Flexible scheduling, convenient class locations, and online offerings through the Virtual College™ draw thousands of adult students to SCPS every semester.

The Robert F. Wagner Graduate School of Public Service offers advanced programs leading to the professional degrees of Master of Public Administration, Master of Urban Planning, Master of Science in management, and Doctor of Philosophy. Through these rigorous programs, NYU Wagner educates the future leaders of public, nonprofit, and health institutions as well as private organizations serving the public sector. Dual degree programs are also available with the College of Arts and Science, the Graduate School of Arts and Science, the School of Law, the School of Medicine, the College of Nursing, the Silver School of Social Work, and the Leonard N. Stern School of Business. NYU Wagner takes a broad-based, interdisciplinary approach to public service education that recognizes the importance of a cross-sector perspective and values both theory and practice. Courses for full-time and part-time students are offered in the late afternoon and evening and on Saturdays.

The Silver School of Social Work offers Bachelor of Science, Master of Social Work, and Doctor of Philosophy degrees. The bachelor’s program prepares students for beginning social work practice immediately on graduation and for admission to graduate programs with advanced standing. The master’s program prepares students for the core mission of social work and provides an advanced concentration in clinical social work. The doctoral program offers a concentration in clinical social work. It prepares graduates to assume leadership positions as researchers, advanced practitioners, and educators. The school also offers a Post-Master’s Certificate Program in the Treatment of Alcohol- and Drug-Abusing Clients.

The Tisch School of the Arts, founded in 1969, provides undergraduate and graduate training in aspects of the performing and visual arts. Departments and programs offering professional training are acting, arts politics, dance, design, drama, performance studies, film and television, cinema studies, photography and imaging, dramatic writing, musical theatre writing, recorded music, and interactive telecommunications. Degrees offered are the B.A., B.F.A., M.F.A., M.P.S., and M.A. (moving image archiving and preservation), and, through the Graduate School of Arts and Science, the M.A. (performance studies or cinema studies) and Ph.D.

The Gallatin School of Individualized Study offers Bachelor of Arts and Master of Arts degrees in individualized programs of study. Gallatin provides an innovative and student-centered liberal arts education in which students create and hone their own plans of study under the mentorship of faculty advisers. The Gallatin model encourages students to integrate their studies in traditional disciplines and professions by combining Gallatin course work with independent studies, internships, and courses at other schools within NYU. Gallatin’s interdisciplinary courses focus on significant texts from around the world and engage students with major historical and philosophical traditions. Programs in the arts, writing, and community learning offer students opportunities to utilize New York City as their extended classroom and to explore the relationship between theory and practice as they develop their capacity for critical thinking, effective communication, and creative work.

The Mount Sinai School of Medicine offers the M.D. and Ph.D. degrees in addition to a combined M.D.-Ph.D. program in a rigorous intellectual environment focused on collaboration between faculty and students. The school is committed to training students to be not only outstanding clinicians and scientists but compassionate individuals who also serve science and society. The school, founded in 1963, became affiliated with New York University on July 1, 1999.
tory 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.

The Barbara Goldsmith Preservation and Conservation Department in Bobst Library undertakes preservation of rare books and manuscripts, as well as fine art objects. In a groundbreaking initiative funded by the Andrew W. Mellon Foundation, the Division of Libraries in 2008 completed development of the modern Conservation Lab, which incorporates state-of-the-art technologies to provide personalized, small-scale, European-style treatment of materials in a comprehensive facility of its kind, serving the diverse needs of the university’s graduate students and faculty.

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 of the Institute of Fine Arts that support the research and curricular needs of the institute’s graduate programs in art history and archaeology. The Jack B. P. Bamberger Library at the Real Estate Institute, a unique library in its own right, houses the library for the Real Estate Institute, the most comprehensive facility of its kind, serving the information needs of every sector of the real estate community. The newest member of the Division of Libraries is the NYU Library of the Institute for the Study of the Ancient World (ISAW). The institute, located on East 84th Street, is a center for advanced research and graduate education in ancient civilizations from the western Mediterranean to China. Complementing the collections of the Division of Libraries are the Frederick E. Lehman Medical Library of NYU’s School of Medicine, the Dental Center’s John and Bertha E. Waldmann Memorial Library, and the Library of the 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 30 subject specialists who select materials and work with faculty and graduate students in every field of study at NYU. The staff also includes specialists in undergraduate outreach, instructional services, preservation, electronic information, and digital libraries.

The Grey Art Gallery, the University’s fine arts museum, presents three to four innovative exhibitions each year that encompass all aspects of the visual arts: painting and sculpture, prints and drawings, photography, architecture and decorative arts, video, film, and performance. The gallery also sponsors lectures, seminars, symposia, and film series in conjunction with its exhibitions. Admission to the gallery is free for NYU staff, faculty, and students.

The New York University Art Collection, founded in 1958, consists of more than 3,000 works in a wide range of media. The collection comprises primarily late-19th-century and 20th-century works; its particular strengths are American painting from the 1940s to the present and 20th-century European prints. A unique segment of the NYU Art Collection is the Abby Weed Grey Collection of Contemporary Asian and Middle Eastern Art, which totals some 1,000 works in various media representing countries from Turkey to Japan.

THE LARGER CAMPUS

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

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

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

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

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

University apartment buildings provide housing for nearly 2,100 members of the faculty and administration, and University student residence halls accommodate over 11,500 men and women. More faculty and students reside in private housing in the area.

A PRIVATE UNIVERSITY

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

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

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

As the performing and media arts continue to increase their impact on society, the Tisch School remains in the forefront. Whether at our Institute of Performing Arts, Kanbar Institute of Film and Television, Skirball Center for New Media, or Clive Davis Department of Recorded Music, training at Tisch adheres to the highest standards of excellence set by our illustrious alumni—men and women such as Alec Baldwin, Marcia Gay Harden, Amy Heckerling, Charlie Kaufman, Tony Kushner, Ang Lee, Spike Lee, Martin Scorsese, Oliver Stone, Jim Taylor, and George C. Wolfe, to name a few. These artists have not only succeeded in their respective disciplines but have charted the course in redefining the performing and media arts.
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The faculty and the dean of the Tisch School of the Arts (TSOA) have established the Department of Art and Public Policy. The department represents the School's recognition that young artists and scholars need an opportunity to incubate their ideas outside the safe haven of the academy, in dialectic with real-world problems. A School-wide enterprise, the department offers courses that investigate the social, ethical, and political issues facing contemporary artists and scholars and that examine public policy issues that affect their ability to make and distribute their work. Course formats for these interdisciplinary courses include team teaching, practicums, as well as theoretical and historical investigations. Some of the courses are open to graduate as well as undergraduate students. Courses are designed to fulfill general education requirements for TSOA undergraduates in all disciplines.

The public face of the Department of Art and Public Policy is the Center for Art and Public Policy. One of the goals of the center is to raise issues critical to the arts within the Tisch School of the Arts and for the general public.

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

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

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 with the department. The form is available through the Office of Student Affairs, 721 Broadway, 8th Floor, or for download at http://undergraduate.tisch.nyu.edu/page/download. Completion of requirements will be verified by the department, the student, and the Office of Student Affairs.

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 seminars. The first semester fulfills the University Expository Writing requirement, and the second fulfills the Tisch Expository Writing requirement. Both semesters credit toward general education. In the fall, students take a Writing the Essay course that meets twice a week and attend a series of plenary events. In the spring, there is a weekly plenary lecture in addition to the Writing the Essay course. The courses mix different artistic media to integrate students' various professional interests and combine diverse practical and theoretical approaches to achieve a comprehensive grasp of the work that art can do in the world. Lectures and writing workshops focus on how to read complex texts for an understanding of their arguments and how to write elegantly crafted, well-reasoned papers supported by evidence. Each course is designed to foster an appreciation of how the arts relate to each other and to society in a changing world. The courses allow students to reflect on a range of social and ethical issues as they pertain to their own creativity.
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 courses and practical strategies that issue from the ability of art to intervene in and transform the social world. Arts politics considers art as both a way of knowing and as a kind of action, as an invitation to claim artistic citizenship, and as a means to democratize the public sphere.

Arts politics attends to both formal and informal political processes that bear on the production, dissemination, and reception of the arts. It integrates approaches from the humanities, social sciences, and the arts themselves. It studies governmental and policy processes, the institutional ecology, and political economy of the arts. It employs perspectives that understand how to decode cultural meanings, how social movements are formed, and how to read the esthetic dimension of contemporary politics.

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

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

PROGRAM PARTNERS

Although Tisch is the performing arts school at New York University, the arts, for historical reasons, are a subject of study in many schools. How these performance and academic programs at Tisch relate and interact with one another is a matter of ongoing concern. The Department of Art and Public Policy has been interested in contributing to a University-wide engagement with the arts, but to do so from within its location at the University's arts school. To this end, its offerings have been open to students across the University. The department is committed to continuing to provide access to its courses for students outside of Tisch. In developing the M.A. degree in arts politics, we have consulted with a number of faculty and departments around the University who are interested in advancing common interests and curricular linkages. As a result of these consultations, we have formed a series of partnerships across NYU, including the Graduate School of Arts and Science; the Steinhardt School of Culture, Education, and Human Development; the Gallatin School of Individualized Study; and the Robert F. Wagner Graduate School of Public Service.

CURRICULUM

The M.A. requires four specific courses for this program. They are Issues in Arts Politics, Seminar in Arts Activism, Graduate Colloquium, and Graduate Fieldwork. Students also enroll in at least two electives offered through the Department of Art and Public Policy during the course of the academic year. In addition, students must take up to 16 points of electives drawn from a University-wide list of linked course offerings, including advanced course work in art and public policy. Enrollment in the program will remain small, so that there is room in the core courses for students from other programs at the University. Program electives are courses from around the University that are already on the books, and the respective departments have already agreed to admit arts politics students (subject to permission of the individual instructor).

Graduate Admission

Admission is based on an evaluation of previous creative and academic achievements, a clear sense of critical direction, and compatibility with the aims and ideas of the program. M.A. students begin their full-time enrollment in September. Applicants to this program should apply online. The résumé, personal statement, and writing sample should be uploaded with the online application. Successful applicants may come from various backgrounds, including practicing artists, critical studies, or arts institutions.

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

1. A professional résumé listing creative and academic background; work experience; creative work; critical writing; civic, activist, and community-based engagements; performances; installations; published work; etc.
2. A statement of purpose (two to three pages, double-spaced) that addresses (a) your critical, activist, and professional trajectory, in particular, the resources you have garnered and the most salient constraints you have encountered; (b) your reflections on key and pressing issues in arts politics generally; and (c) the difference to your work and thought that you hope the program will make and the project or intervention you would like to engage during and after the program.
3. A 15- to 20-page writing sample that reflects your ability to carry out sustained academic research and critical writing and to successfully complete interdisciplinary graduate course work. A substantive essay is recommended, but longer samples are acceptable, e.g., samples or documentation of creative and critical work or documentation or writings about activist, institutional, or organizational projects that you have initiated or taken a significant role in directing.

Please note: An application is not complete until all the above credentials and materials have been submitted. Please visit http://graduate.tisch.nyu.edu for further instruction on submitting the application.
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.

CENSORED BODIES: GENDER, RACE, SEXUALITY AND THE POLITICS OF CULTURE
H48.1027/H48.2027
Shohat. 4 credits.
This interdisciplinary seminar interrogates “the body” as a site of contested representations, discourses, and ideologies, studying its implications for the politics of culture over the past century. Some of the questions we wish to pose are the following: What have been the discursive parameters within which the body has been represented? What arguments have been used to legitimate and enforce these representations? How have these representations changed since the 19th century to the present? Our approach to the issue of censorship covers some of the formal codes established by diverse institutions (such as Hollywood’s Production Codes) as well as legal and constitutional practices and precedents raised by censorship. Our discussion highlights the ways hegemonic taboos shape and define what is permitted and what is prohibited. We are also concerned with the ways such taboos are naturalized and internalized, thus, circulating in the world as a norm by which everything else is measured. The seminar challenges the discourse of normality, using examples from marginalized representations of the body in alternative cultural practices. Our examples are drawn from diverse sources that include visual art, film/video/media, performances, popular music, and fashion culture. Among the issues to be raised: sex tourism, the consumption of stars, the production of the “exotic,” porn’s racialized body, cyber-censorship, and subversive appropriations. In our study, “the body” is viewed as situated at the intersection of race and sexuality, bringing in feminist, queer, multicultural, and post-colonial perspectives.

URBAN ENSEMBLE H48.1100
4 credits.
This course, open to students throughout the Tisch School of the Arts, affords opportunities to learn how to teach in community-based arts projects. In addition to weekly class time, students conduct a 10-week mini-internship at a community site. These include schools, community centers, psychiatric facilities, etc. Class meetings are devoted to discussions of teaching methods, how to work with people in diverse situations, approaches to collaborative and community projects, and ongoing work from internships.

FEMALE CULTURAL REBELS IN MODERN TIMES H48.1034
Finley. 4 credits.
This course focuses on the lives and contributions of women who have challenged the status quo with their unique self-expression. These women are all examples of a cultural Rorschach test where the culture projects the fear of losing power onto the profile of individuals. The lives and talents become mutually exclusive of “a realized self” that becomes legend, a phenomenon, an archetype that society embraces on a pedestal with accompanying ridicule. We use these women’s lives and the times they lived in as a departure credit to understand the climate of fear that coupled their grip of national attention and neglect. Via lecture, given examples of their art making and trouble making, and through assigned readings, we learn our heroine’s history, the times she lived in, and the mark she made in a political world.

SPOKEN WORD OFF THE PAGE H48.1035
Finley. 4 credits.
Students must be of junior and above class standing to be eligible to take this course. This course is about the effects of language. Poetry, spoken monologues, subtext with photography, dialogue, lyric, and prose are all included in the mix. We look at the difference between written and performance texts. We learn to reconcile writing that is to be published and made to be heard—two forms thought to be mutually exclusive. Artists are required to write their own work. We study artists who have used words in their art such as Barbara Kruger, Jenny Holzer, and David Wojnarowicz. Manuscripts and speeches of writers, artists, and leaders, such as

Faculty

A listing of faculty for the Department of Art and Public Policy is below. For full biographies on departmental faculty, visit http://app.tisch.nyu.edu/object/app_facylty.html.

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

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

Ella Shohat
Professor, Art and Public Policy; Affiliate with Department of Middle Eastern Studies
B.A., Bar Ilan (Israel); M.A., Ph.D., New York

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

Robert Holman
Visiting Professor of Writing, New York.
B.A., Columbia College

Marta Vega
Adjunct Professor, Art and Public Policy
B.S. (education), M.A. (higher education), New York; Ph.D. (African American studies), Temple

Martha Wilson
Adjunct Professor, Art and Public Policy
B.A., Wilmington College; M.A. (English literature), Dalhouse

Annie Cohen Solal
Professor, Art and Public Policy
B.A., M.A., and CAPES de Francais Langue Etrangère, Université of Paris X-Nanterre; Doctorat de 3e cycle, Université of Paris III-Sorbonne

Sheril D. Antonio
Associate Dean for Film, Television, and New Media; Associate Arts Professor, Art and Public Policy
B.F.A., M.A., Ph.D., New York
Allen Ginsberg and Dr. Martin Luther King, Jr., are also read and studied.

**TISCH SCHOOL OF THE ARTS ALL SCHOOL SEMINAR H48.1000**

Finley. Undergraduate and Graduate. 4 credits.

Information about the All School Seminar: For many years, the Day of Community symposium has been held successfully as an autonomous one-day event. This year, the question was raised as to how to extend the themes of the symposium more fully into the day-to-day life of the School and how to develop the lines of conversation and communication across departments. Fostering this kind of interdisciplinary reflection is one of the mandates of the Department of Art and Public Policy. This seminar would be the curricular companion to our Day of Community symposium. It would allow a group of students drawn from each of the TSOA departments to focus on thematic issues related to the symposium.

Representatives from the seminar would be able to participate in the symposium by serving on a panel. The seminar format would allow a detailed and sustained conversation to take place across departmental lines that also draws on various perspectives. The seminar would itself be facilitated by two faculty members to promote an interdisciplinary dialogue. One to two students would be selected from each department on the basis of interest and leadership ability. The students would make a presentation in the seminar and also hold a public discussion on the seminar topic for their respective departments. This would help promote the conversation going on within the seminar to the School at large and help prepare the School community for the issues to be taken up during the symposium. Within the seminar, students could team together across departments to develop a project or research paper. This work could be presented publicly as an affiliated event of the symposium.

**ISSUES IN ARTS POLITICS H48.2001**

Martin. Graduate. 4 credits.

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

**ART AND AS RESEARCH H48.1023 (Undergraduate) H48.2023 (Graduate)**

Finley. Graduate and Undergraduate with permission. 4 credits.

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

**COVERING THE WORLD: CULTURAL POLITICS AND THE IMPERIAL IMAGINARY H48.2036**

Shohat. Graduate and Undergraduate seniors with permission. 4 credits.

Whether in the representations of Columbus’s “discovery,” the U.S. “Conquest of the West,” the “expansion” in Africa, or in those of the Vietnam, the Gulf and the Iraq wars, the spectator has often experienced the shocking imagery of catastrophes as embedded in the seducing voyeurism of the spectacle. This interdisciplinary course explores the role of visual culture in shaping our outlook of a clashing world, of race and gender in the context of the “West and the rest.” Looking at diverse visual media—illustration, exhibition, photography, cinema, television and digital technologies—we suggest that imprints of colonialism and technology—suggest that imperial culture casts a long shadow over contemporary representations of “other” peoples and “alien” geographies. Deconstructing such simplistic ideas as “seeing is believing” and “images do not lie,” our analysis also moves beyond any facile dichotomies of “savage versus civilization,” “us versus them” and “here versus there.” Moving back and forth between present-day and past colonial discourses, we address the interconnectedness of aesthetics and ideology, as in the case of the Western movie genre that deploys wide-screen perspective and soaring crane shots to express a vision of wide-open possibility, of inevitable progress and manifest destiny. Some of the issues and questions to be addressed include the following: Has the myth of the frontier given a fantastical self-aggrandizing shape for the “American” national self-image? How do contemporary photojournalism, cinema, and television suture the spectator into an omniscient global perspective that privileges a Western master-subject? In what ways have the imperial adventure novel and the Hollywood war movie subliminally structured contemporary media
coverage of “civilizational conflict”? Has colonial photographic fascination with the “exotic” left its imprint on contemporary glossy and colorful imagery, such as that of the National Geographic? How have scientific discourses of modernity led early ethnographic films into a quasi-sadistic gaze at “primitive” and “savage” people? What was the role played by popular sideshows and fairs in legitimizing the display of real human beings—largely indigenous Americans, Africans, and Asians—with socialities to be consumed as entertainments, while also turning the world into a theme park with Epcot Center as a distant descendant? Reading and the study of visual materials form an important part of the course.

**ANATOMY OF DIFFERENCE**

**H48.1020 (Undergraduate)**

**H48.2020 (Graduate)**

Antonio. 4 credits.

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.

**CASE OF THE VISUAL ARTS**

**H48.2053**

Cohen, Solal. Graduate only. 4 credits.

The cultural historian Neil Harris formulated the idea that the visual arts world functions as an allegory of social order. The seminar takes this statement as a starting point. It first gives an overview of the different periods of the history of the art world since the mid-19th century, in order to provide a better understanding of the characteristics of this field. The analysis is based on our model, which presents the two categories of actors interacting in the art world: on the one hand, the “manifest actors” (the artists) who produce the art; on the other hand, the “dynamic actors” (the patrons, trustees, museum directors and curators, gallerists, critics, professors), who lay out the conditions of production for the artists. The course first considers the period of the French hegemony (1850-1950) and analyzes the different elements that constructed Paris as the center of the art world. It then compares the option offered to the artist by a very different context, that of the United States of America, and considers the years of its preeminence (1950-1999) under the leadership of American gallerists, dealers, and institutions, before considering the contemporary period (1999-2006), with the emergence of nonwestern countries. How to describe the new actors, the new configurations of actors who are reorganizing the global ecology of the art world in the 21st century? By considering those challenging questions, which are the center of all cultural debates today and will remain so in the years to come, the Observatory of the Visual Arts will be the first institution of its kind in the world.

**URBAN ENSEMBLE**

**H48.1100 (Undergraduate)**

**H48.2100 (Graduate)**

4 credits.

This course affords opportunities to learn how to teach in community-based arts settings. Class meetings are devoted to expanding students' knowledge of teaching methods; exploring techniques and strategies for working with people in diverse situations; reading about and discussing selected collaborative and community projects; and brainstorming responses to challenges that arise at the internships. Emphasis is given to interdisciplinary tools—the combined use of photography, theatre, video, dance, and writing—although one form is usually prominent in a given situation. Guest lectures are given by artists working with theatre, photography, storytelling, and video. In addition to a weekly class session, students participate once or twice a week in an arts-based internship with a community-based artist or organization. Internships are available in all disciplines with opportunities for students to lead their own groups or assist a practicing artist in the field. Sites include an after-school program for kids at a housing project, institutions that use the arts for healing, an arts for literacy project, programs dedicated to self-growth and community building, and local New York City public schools. A once-a-week internship for 10 weeks is required for 2 credits. To receive more than 2 credits, a more intensive internship must be arranged. Students must be of sophomore and above class standing to be eligible to take Art and Public Policy courses. This course counts toward elective credit for TSOA students.

**ART AND THE PUBLIC SPHERE**

**H48.1054**

Holman. Undergraduate and Graduate. 4 credits.

Nowhere is the relationship of art to the body politic more critical, dynamic, or debated than right here and now in the NYU landscape of Lower Manhattan. This course serves as a precise adjunct to this moment: a cross-disciplinary course exploring intersections between art, community, and social change. Students in the arts, political science, government, urban studies, Africana studies, journalism, anthropology, and others are invited to join this investigation into utopia by rolling up our sleeves and diving into the physical and cultural neighborhoods of the Village and Lower East Side at a time of brutal change. Is art necessary? Is art a priori political? Can art induce social change? These are some of the questions that frame the course.

**CULTURAL EQUITY THE COMMUNITY ARTS IMPERATIVE**

**H48.1060 (Undergraduate)**

**H48.2060 (Graduate)**

Vega. 4 credits.

The course is framed in two parts. First, the course is located in community arts venues. The aim is to provide students a historical conceptual perspective of the
varied cultural arts institutions that emerged as part of the Civil Rights Movement across the nation. This course examines the issues, challenges, and complexities faced by the leadership and communities developing the institutions. The second section of the course provides the opportunity for students to work within a community arts setting. Students are able to develop a project as a mentor to the leadership of the community arts organization.

ART AND POLITICS: THE ART SPACE MOVEMENT IN NEW YORK, 1960 TO NOW
H48.1059 (Undergraduate)
H48.2059 (Graduate)
Wilson. 4 credits.
Much attention has been paid to the influence of individual artists on social, political, and cultural life. Less attention has been paid to the art space movement as a phenomenon that introduced postmodern, activist works to the mainstream of cultural discourse in this country.

Performance art, cultivated at such venues as Franklin Furnace, has gone beyond the art world to become a household term. From the use of performance art techniques by 40,000 protesters at the World Trade Organization conference in Seattle in 1999 to the arrest of 1,806 people during the Republican National Convention in New York in 2004, performance art has been widely publicized in newscasts and press coverage as a social phenomenon. Once a subversive medium, the installation—another art form that blossomed and thrived in art spaces—is now a de rigueur mode of exhibition in mainstream galleries. It has seen further deployment in mass culture of art-like “installations” at high-end retail venues to entire stores designed as an aesthetic experience, such as the Prada flagship store in New York City designed by architect Rem Koolhaas. The art space movement follows the intellectual trajectory of previous temporal art movements such as futurism, Dada, Fluxus, Conceptual, mail art, and samizdat. The postmodern works they presented foresaw the birth of interactivity, pushed the bounds of media, and introduced the notion of fragmented perspective via collaborative authorship of single artworks; this embodied a parallel trend in academia toward the similarly inclined methodology of interdisciplinary studies.

Contact the Department:
Emily Brown
Department Administrator
Department of Art and Public Policy
Tisch School of the Arts
New York University
665 Broadway, Office 606
New York, NY 10012
Phone: 212-992-8248
Fax: 212-995-4844
E-mail: emily.brown@nyu.edu
*Othello* by William Shakespeare, with Daniel Sunjata and Amanda Detmer.
Graduate Acting Program

A professional training program prepares students for the profession. Our concern is to provide exceptionally talented acting students with the fullest and widest range of skills that can be applied, with high standards of imagination and intelligence, to the realities of a working career—in theatre, television, and film.

We invite 18 actors each year into our three-year program. The actors train from 9 a.m. to 6 p.m., five days a week. The training is divided into three disciplines: acting; voice, speech, and text; and movement. There are often four or five different classes a day, arranged so that the work in one complements the work in another and also so the student has a balance of these disciplines. In addition, when students are rehearsing a production, they work most evenings and some weekends.

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

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

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

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

Program Standards and Regulations

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

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

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

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

For some classes, students in each year are grouped in two sections of nine students each who take most studio classes together. In other courses, the class of 18 works together. The professional faculty consults regularly about individual progress, class planning, and casting needs. Full evaluations are made each midsemester and semester end, in addition to individual faculty consultation. Studio class works require 30 or more hours per week and is distributed among classes of varying length.

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

Productions

The arc of production over the three years is organized so that a student will live within various styles, various “stretches,” in order to develop their instrument to the fullest degree possible. The first year doesn’t focus heavily on productions, giving students a chance to concentrate on other things. In the second year, a student will usually act in four workshop productions where the emphasis is firmly on the perceived needs of the individual student. The four productions range all over the world’s repertoire, with a special emphasis in each on an aspect of acting (physical comedy, language, character development, etc.). At the end of the second year two new works begin to be created from “Joint Stock” type theatre workshops with two established writer/director teams spring-boarding into two original plays for the second year’s upcoming third year, tailored to the concerns and skills of each particular grouping.

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

Admission

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

A student matriculating in the Tisch School of the Arts must be admitted at two levels: (1) as a student within a department of specialization or major and (2) as a student of New York University. Admission standards that pertain to the University in general are found beginning on page 191 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, 721 Broadway, 8th Floor, New York, NY 10003-6807; 212-998-1918, available at www.gradacting.tisch.nyu.edu. See page 198 for details of the graduate application.

Final decisions of acceptance depend on completing both departmental audit 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 contem-
Temporary. 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 18 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.

**SCHEDULE OF ADMISSIONS, INFORMATION, AND AUDITIONS**

Application deadline: January 1
Notification of admissions action: by April 15
Candidates’ Common Reply Date: by May 1

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

One or two candidates may be placed on an alternate acceptance list for admission. Those whose admission decisions may be delayed will be notified of the date when they may expect those decisions to be made.

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

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

**M.F.A. DEGREE**

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

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**Faculty**

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

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

**Zelda Fichandler**  
Chair Emeritus, Graduate Acting Program

**Victor Pappas**  
Associate Chair, Graduate Acting Program  
B.A., Hunter College (CUNY); acting fellowship, American Conservatory Theatre

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

**James Calder**  
Head of Movement Discipline; Movement and Mask

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

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

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

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

**Richard Feldman**  
Acting  
Yale and American Conservatory Theatre

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

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

**Deborah Lapidus**  
Master Teacher; Singing

**Laurence Maslon**  
Dramaturge; Teacher  
B.A. (theatre arts and Renaissance studies), Brown; Ph.D. (directing and dramatic criticism), Stanford

**Joanna Merlin**  
Career Class and Acting Workshop

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

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

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

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

**Frank Ventura**  
Dance  
B.A. (drama), Catholic; B.F.A. (acting), M.F.A. (acting), Goodman School of Drama

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

**Beverly Wideman**  
Voice  
B.F.A. (Tisch), New York
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The mission of the department is to prepare young dance artists to enter an increasingly complex and demanding professional dance world.

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

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

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

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

Program Standards and Regulations

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

Training Program

Emphasis in the Department of Dance is placed on technical training, choreographic work, and performance. All students take technique classes daily, four each of ballet and contemporary dance per week. All students take dance composition courses and experiment with choreographic principles, whether or not they intend to concentrate on choreography. Approximately 13 concerts are given each year by the department, which affords every student the opportunity to choreograph and to perform on an ongoing basis. Additional technical and creative workshops are offered throughout the year.

A typical day for students begins with an 8:10 a.m. Pilates-based 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 regularly 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 191. Admission to the Tisch School of the Arts is highly selective. Admission is based on a careful evaluation of secondary school records; scores on standardized tests; personal essay; recommendations from guidance counselors and teachers; and a creative review in the form of an audition or a portfolio. Evidence of character and maturity are regarded as essential in potential students who hope to benefit fully from the unique offerings of the University and its urban environment. Participation in meaningful school and community activities is also an important factor. A student applying to the Tisch School of the Arts must submit an application to New York University and indicate the particular department that he or she wishes to enter and may only apply to one program. Prospective students wanting more information about undergraduate admission should refer to the Undergraduate Admissions Web site at www.admissions.nyu.edu. Prospective students wanting more information about the artistic portfolio or audition requirements should visit the department’s Web site at www.dance.tisch.nyu.edu.

Graduate candidates use the online application provided by the Office of Graduate Admissions, Tisch School of the Arts, New York University, 721 Broadway, 8th Floor, New York, NY 10003-6807; 212-998-1918. See page 198 for details of the graduate application.

**ADVANCED STANDING FOR UNDERGRADUATES**

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

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

**THE DANCE AUDITION**

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

The first part of the audition consists of ballet and contemporary dance class work. After this technical portion of the audition, those students who have demonstrated a strong technical capability will be invited to present a solo of up to three minutes in length that the applicant has either learned or choreographed. Applicants may use the style and technique of dance they know best or the kind of dance they are most interested in doing (ballet, ethnic, jazz, modern, free style).

For further information, please call the audition line at 212-998-1984, or you may visit our Web site at www.dance.tisch.nyu.edu.

**SCHEDULE OF ADMISSIONS, INFORMATION, AND AUDITIONS**

Suggested deadline for auditions: December 15

General application deadline: January 1

Notification of admissions action: by April 1

Candidates’ Common Reply Date: by May 1

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

Applicants will be given audition appointments after their applications have been processed by the Office of Admissions. The applicant can expect to be notified of an audition date at least two weeks in advance. Transfer students should call the dance department to request an audition.

**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, kinesiethics of anatomy, and music theory. The second year further develops these principles and adds courses in dance history, acting, improvisation, music literature, and advanced dance composition, where the skills acquired in music and composition classes in the first year are integrated. The third year, in the Second Avenue Dance Company, continues to integrate the information that has been acquired, with an emphasis on performance and choreography. Optional courses are available to the student who has developed a specific area of interest. In addition to departmental work, students are expected to take required academic courses throughout their stay in the program.

**M.F.A. DEGREE**

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

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

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

Patricia Beaman
Adjunct Faculty: Dance History

Gerald Casel
Associate Teacher: Modern Dance

Michael E. Cole
Adjunct Faculty: Dance for the Camera
B.F.A., North Carolina School of the Arts; M.F.A., Arizona State; M.F.A., Academy of Art College (San Francisco)

Kay Cummings
Associate Arts Professor: Acting; Director, Summer Residency Program
B.A., Elmira College; M.A., New York

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

Kathy Grant
Adjunct Faculty: Pilates

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

Deborah Jowitt
Adjunct Faculty: Graduate Seminar

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

Phyllis Lamhut
Adjunct Faculty: Dance Theory and Composition, Improvisation

Cherylyn Lavagnino
Associate Arts Professor: Ballet; Chair, Department of Dance
B.A., California; M.F.A., New York

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

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

Jolinda Menendez
Adjunct Faculty: Ballet

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

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

Pamela Pietro
Assistant Arts Professor: Modern Dance
B.F.A., Florida State; M.F.A., Washington

Renee Redding-Jones
Assistant Arts Professor: Modern Dance
B.S., Morgan State; M.F.A., Sarah Lawrence College

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

Gus Solomon, Jr
Arts Professor: Modern Dance
B.A., Massachusetts Institute of Technology

James Sutton
Associate Arts Professor: Ballet

Linda Tarnay
Associate Arts Professor: Dance Theory and Composition
B.A., Bennington College; M.A., New York

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

Jaclynn Villamil
Associate Teacher: Ballet

B.F.A. Curriculum (Model)

First Year

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

Second Year

- Dance Technique II
- Dance Theory and Composition II
- Improvisation

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

Third Year

- Second Avenue Dance Company
- Dance Technique III
- Dance Theory and Composition III
- Production Crew in Dance
- General education courses
- Optional departmental electives

General Education Component Credits

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

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

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

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

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

Total Credits for Completion 72

Courses

B.F.A./M.F.A. DANCE TECHNIQUE

DANCE I H14.0005-0006
DANCE II H14.0100-0101
DANCE III H14.1000-1001
DANCE IV H14.1200-1201
DANCE IIM H14.2002-2003
Open only to students in the Department of Dance. Faculty and guest artists. 2-8 credits per semester.

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

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

DANCE THEORY AND COMPOSITION I H14.0007-0008
DANCE THEORY AND COMPOSITION II H14.0102-0103
DANCE THEORY AND COMPOSITION III H14.1004-1005
DANCE THEORY AND COMPOSITION IV H14.1204-1205
DANCE THEORY AND COMPOSITION IIM H14.2009-2010
DANCE THEORY AND COMPOSITION IIM H14.2011-2012
Open only to students in the Department of Dance. Lambutt, Tarney, and guests. 2-8 credits 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 H14.1007-1008
GRADUATE ACTING H14.1009-1010
Open only to students in the Department of Dance. Cummings, Sardelli. 2-4 credits per semester.

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

MUSIC THEORY AND COMPOSITION H14.1002-1003
Open only to students in the Department of Dance. Martin. 3 credits per semester.

The basics of music theory through listening, singing, score reading, and moving, including the study of rhythm, melody, harmony, tempo, 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.

MUSIC LITERATURE H14.1104
Open only to students in the Department of Dance. Prerequisite: Music Theory and Composition. Martin. 3 credits.

Study of the literature and history of music from the Renaissance to the present. Extensive listening and aural analysis of scores. Emphasis is placed on the recognition of form, structure, and styles.

SURVEY OF 20TH-CENTURY MUSIC H14.1105
Graduate-level course open only to Department of Dance undergraduates by special permission of the instructor. Teirstein. 3 credits.

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

MUSIC COMPOSITION FOR CHOREographers H14.1030-1031
Open only to students in the Department of Dance. Departmental elective for B.F.A. and M.F.A. students. Prerequisite: permission of the instructor. Teirstein. 2-4 credits per semester.

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

KINESTHETICS OF ANATOMY H14.0104-0105
Open only to students in the Department of Dance and by permission of the instructor. Martin. 3 credits per semester.

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

GRADUATE KINESTHETICS OF ANATOMY H14.1040-1041
Open only to students in the Department of Dance and by permission of the instructor. Martin. 3 credits per semester.

Graduate-level study of human anatomy and body alignment through physical experience and exercises guided by the use of image and metaphor.
IMPROVISATION H14.1042-1043
Open only to students in the Department of Dance. Lambat, Solomon. 2 credits 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.

DIRECTING/CHOREOGRAPHING WORKSHOP H14.1012-1013, H14.2040-2041
Open only to students in the Department of Dance. Departmental electives for B.F.A. and M.F.A. students. Staff. 2-4 credits 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.

MUSICAL COLLABORATION H14.1044-1045, H14.2044-2045
Open to students in the Department of Dance and to the students of the NYU Steinhardt School of Culture, Education, and Human Development's Department of Music and Performing Arts Professions by permission of the instructor. Arsenyan. 2 credits per semester.
This course focuses on three main areas where knowledge of music is crucial for a dancer in a pedagogical environment: working with an accompanist in a dance technique class, using recorded and live music in a dance composition, and creating and implementing collaborations with musicians. This course trains our dancers to be knowledgeable teachers and collaborators who are comfortable working with musicians in any classroom or collaborative setting.

LIGHTING DESIGN AND PRODUCTION FOR THE DANCER H14.1051
Open only to students in the Department of Dance. Departmental electives for B.F.A. and M.F.A. students. Staff. 2 credits per semester. Hamburger.
Practical and creative aspects of lighting design for dance. Students are encouraged to design lights for concert pieces performed during the semester.

HISTORY OF DANCE H14.1016-1107
Open only to undergraduate students in the Department of Dance. Beaman. 3 credits per semester.
A study of the function of dance as art and ritual, social activity, spectacle, and entertainment through a survey of ethnic dance forms and the history of European tradition.

INDEPENDENT STUDY I IN DANCE H14.1190-1191
Open only to students in the Department of Dance. To register for this course, the student must obtain the written approval of his or her faculty advisor. 4 credits 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 H14.1206-1207
Open only to students in the Department of Dance. To register for this course, the student must obtain the written approval of his or her faculty advisor. 2-8 credits per semester.
Advanced students engage in individual research and specific projects in a selected field under the supervision of a member of the faculty and with the permission of their department chair.

GRADUATE SEMINAR IN DANCE H14.1020-1021
Open only to graduate students in the Department of Dance. Jociotti. 3 credits per semester.
Discussion and exploration of dance, as an art, as a career, its role in society, etc. Students are expected to contribute through research and individual projects.

DANCE FOR THE CAMERA H14.2020-2021
Open only to graduate students in the Department of Dance. Prerequisite: intermediate/advanced level of dance composition and a working knowledge of Macintosh computer interface. Cole. 2 credits per semester.
Students have hands-on experience in videodance production through exploration/production of several short individual and group videodance projects. Course covers issues in creative and conceptual thinking, pre- and postvideo production, camera techniques, nonlinear editing, choreography for the camera, and creating sound scores.

GRADUATE HISTORY OF DANCE H14.2102-2103
Open only to graduate students in the Department of Dance or by special permission. Beaman. 3 credits per semester.
A study of the function of dance as art and ritual, social activity, spectacle, and entertainment through a survey of ethnic dance forms and the history of European tradition.

PRODUCTION CREW IN DANCE H14.1006
Open only to students in the Department of Dance. 1-2 credits 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.

REPERTORY INTERNSHIP IN DANCE H14.1300-1301
Open only to students in the Department of Dance. May be supplemented by tutorial work. To register for this course, the student must obtain written approval from the chair. 2-8 credits per semester.
Assignment, under staff supervision, of professional work for production experience.

WRITING: CONTEMPORARY PERFORMANCE PRACTICE H14.2051
Open only to graduate students in the Department of Dance. Terris. 3 credits per semester.
This course focuses on three dance companies currently presenting new work in New York City. Students research each company’s background, working methods, and relationship to other art forms.

GRADUATE INTERNSHIP IN DANCE H14.2060-2061
Assignment, under staff supervision, of professional work for production experience. Open only to graduate students in the Department of Dance. May be supplemented by tutorial work. To register for this course, the student must obtain written approval from the chair. 2-8 credits per semester.
The Department of Design for Stage and Film offers a rigorous, three-year M.F.A. program in which we prepare students to be professional designers of scenery, costumes, and lighting for the stage and production designers for film. A student may choose to specialize in one or more design areas, but all students will gain a strong sense of the totality of the discipline. Studio design courses are the foundation of the program. Taught by a faculty of working professionals at the top of the field, these courses focus on the development of visual solutions based on in-depth text analysis, character study, the use of research to explore historical and sociological aspects of cultures, and the collaborative nature of the theatre.

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

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

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

Program Standards and Regulations
Students in the program must be in full-time attendance. Placement within the training program is determined by the chair. The professional evaluation of work is periodic and is provided through direct consultation. Continuance in the program is dependent on the faculty's assessment of the individual's artistic growth and demonstrated professional promise, but the intention is that all students who are accepted will graduate. All students participate in production and stagecraft according to the guidelines of the department. Class and production participation is open only to students in the training program.

Standards and regulations that pertain to the University in general are found beginning on page 215 and should be read in conjunction with those of this department.

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

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

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

Drmaturgy. The text is the thread of our classes, and each year we provide dramaturgy classes that cover text and visual history. These classes provide an opportunity for designers of all disciplines to come together and share ideas. History of Costume and Decor explores visual history of the world in conjunction with plays. Conceptual Foundations of Design allows for additional time to be spent on the texts from the design classes. Thesis Portfolio prepares the designer for entering the profession by meeting theatre professionals who take the student through their processes.

Production. Production is a crucial and necessary component of the design training, an extension of the classroom where students put into practice the theory they have studied. Students gain experience working collaboratively with their peers and professionals in a variety of venues. First-year stagecraft is intended to expose the designers to the art and craft of production. Second-year students design at least one theatre or dance production as well as assist a senior student designer. In their final year, students design for theatre, collaborating with professional directors. In addition, there are many opportunities to design for dance or film.

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

Admission

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

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

A graduate candidate in design must submit the application provided by the Office of Graduate Admissions, Tisch School of the Arts, New York University, 721 Broadway, 8th Floor, New York, NY 10003-6807; 212-998-1918, stating the particular field of interest.

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

THE DESIGN INTERVIEW

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

SCHEDULE OF ADMISSIONS, INFORMATION, AND INTERVIEWS

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

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

The applicant may expect to be notified of an appointment approximately two weeks in advance. If applicants wish to request a specific interview time in New York City, they may do so by writing to the Administrative Director, Department of Design for Stage and Film, Tisch School of the Arts, New York University, 721 Broadway, 3rd Floor, New York, NY 10003-6807; 212-998-1950. Any candidate who has an interview in January, February, or March will be notified of admissions action as soon as possible, usually by April 15. Some candidates may be placed on an alternate acceptance list for admission. Those whose admission decisions may be delayed will be notified of the date they may expect those decisions to be made.

For further information, write or telephone the administrative director of the Department of Design for Stage and Film well before your appointment date; telephone 212-998-1950.

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

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

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

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

Applicants in the area of lighting design must include light plot and full paperwork for two to three projects (one project from work outside of school preferred), a one-page statement about your ideas of light for the projects and how you executed them, photographs of these productions, and hand drafting, if possible.
2. Samples of your artwork, such as drawings, paintings, models, sculptures, etc., or photographs of such artwork (no slides or CDs, please).

The department, if requested, will undertake to return any mailed portfolio or material submitted by an applicant if it has been submitted with a mailing container with return address and return postage. The department cannot assume any liability or responsibility for any portfolio submitted by the applicant that is lost or damaged while in its possession. More complete instructions are available by writing to the Administrative Director, Department of Design for Stage and Film, Tisch School of the Arts, New York University, 721 Broadway, 3rd Floor, New York, NY 10003-6807.

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

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

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**Faculty**

**Campbell Baird**
Assistant Arts Professor; Scene Painting/Connections/Year 2 Production

**John Conklin**
Adjunct Instructor; Conceptual Foundations of Design
B.A., M.F.A., Yale

**Lowell Detweiler**
Associate Arts Professor; Drawing Year 1/History of Costume and Decor/Year 3 Production
B.A., Kutztown State College; M.F.A., New York

**Mary Louise Geiger**
Associate Arts Professor; Lighting Design 1/Lighting Design III/Lighting Production Year 3
B.A., Tufts; M.F.A., Yale

**Susan Hiferty**
Arts Professor; Chair, Department of Design for Stage and Film; Costume Design 1/Costume Design III
B.F.A., Syracuse; M.F.A., Yale

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

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

**Andrew Jackness**
Adjunct Instructor; Design for Film

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

**Hugh Landwehr**
Adjunct Instructor; Set Studio III
B.A., Yale

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

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

**Curt Ostermann**
Adjunct Instructor; Lighting Studio
B.A., Michigan; M.F.A., New York

**Martin Pakledinaz**
Adjunct Instructor; Costume Design III
B.F.A., Wayne State; M.F.A., Michigan

**Maggie Raywood**
Associate Arts Professor; Costume Shop Supervisor; Cutting and Drafting/Costume Stagemaster/Costume Studio
B.A., Rider College

**David Stein**
Adjunct Instructor; Set Studio I/Film Collaboration
B.Arch., Pratt Institute; M.Ed., Hunter College (CUNY)

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

**Salvatore Tagliarino**
Assistant Arts Professor; Drawing Year 2/Drawing for Lighting Designers
B.I.D., Pratt Institute; M.F.A., New York

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

**Christopher Young**
Adjunct Instructor; Figure Drawing/Advanced Drawing and Watercolor
B.F.A., Parsons School of Design

**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 JoAnne Akalaitis, John Arnone, Howell Binkley, Ben Cameron, Athol Fugard, David Gallo, Jean Guy-Lecat, Wendall Harrington, Desmond Heley, Richard Hooper, James Ingalls, Emily Mann, Anne Milletto, Allen Moyer, Dennis Parchy, Neil Patel, Bartlett Sher, Wynn Thomas, and Kristi Zea.
### M.F.A. Sample Curriculum

#### SCENIC DESIGN

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

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

**Third Year**
- Scene Design III
- Elective
- Thesis Portfolio
- Year 3 Production

#### COSTUME DESIGN

**First Year**
- Costume Design I
- Figure Drawing I
- Cutting and Draping
- History of Costume and Decor
- Explore Choreographers, Composers, and Designers
- Stagecraft

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

**Third Year**
- Costume Design III
- Connections or other approved elective
- Thesis Portfolio
- Year 3 Production

#### FILM DESIGN

**First Year**
- Set Design I
- Set Studio I
- Drawing Year 1
- CAD (Computer-Assisted Design)
- History of Costume and Decor
- Explore Stagecraft

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

**Third Year**
- Film Design II
- Elective
- Thesis Portfolio
- Year 3 Production

#### LIGHTING DESIGN

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

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

**Third Year**
- Lighting Design III
- Connections or other approved elective
- Production Lighting Year 3
- Thesis Portfolio

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

An individually tailored curriculum may be created with Scene Design/Film Design; Scene Design/Costume Design; Scene Design/Lighting Design; Costume 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** H22.1054-1055
- Open only to students in the Department of Design for Stage and Film. Jones.
- 3-6 credits per semester.
- Finding visual images, creating physical spaces, and communicating meaning discussed in theatrical literature through personal response to and analysis of text, music, and historical forms.

**SCENIC DESIGN II** H22.1100-1101
- Open only to students in the Department of Design for Stage and Film. Lieberman.
- 3-6 credits per semester.
- The emphasis is on developing visual solutions based on rigorous exploration of text. Two projects each semester may include a contemporary play, a music theatre work, or a classic/epic play.

**SCENIC DESIGN III** H22.1210-1211
- Open only to students in the Department of Design for Stage and Film. Steinberg.
- 3-6 credits per semester.
- Research, tutorial instruction, special projects, and assignment to class and production work in advanced theory and practice of stage design and the various design specializations. Thesis projects are undertaken in the second semester.
COSTUME DESIGN I
H22.1018-1019
Open only to students in the Department of Design for Stage and Film. Hilferty.
3-6 credits per semester.
Introduction to designing costumes for stage and film. Students work on weekly projects to develop their eyes and skills in color, proportion, history, character, and text analysis.

COSTUME DESIGN II
H22.1204-1205
Open only to students in the Department of Design for Stage and Film. Hoffman.
3-6 credits per semester.
Building on the foundation established in Costume Design I, Costume Design II focuses on an in-depth study of text and character analysis, exploring how character and story are revealed through clothing choices. Working on two or three texts in the course of each semester, students learn that each week is a step in discovering, revealing, and refining an approach to the text, with the ultimate goal of developing a work process that prepares a student to take a project from its inception in the text to a complete design.

COSTUME DESIGN III
H22.1400-1401
Open only to students in the Department of Design for Stage and Film. Pakledinaz
3-6 credits per semester.
Building on Costume Design II, this course challenges students interested in further in-depth study of costume design in a more synthetic manner. Students design large, complex pieces (Shakespeare, musical, opera, or film). Professional directors and choreographers with specific expertise are invited to see and respond to the work. Thesis projects are undertaken in the second semester.

INTRODUCTION TO LIGHTING DESIGN H22.1056-1057
Open only to students in the Department of Design for Stage and Film. Wierzel.
3-6 credits per semester.
A comprehensive course designed to train the student to see light and relate it to the theatrical literature. Emphasis on acquiring the basic skills to design simple light plots and the development of lighting concepts.

LIGHTING DESIGN I
H22.1150-1151
Open only to students in the Department of Design for Stage and Film. Geiger.
3-6 credits 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
H22.1424-1425
Open only to students in the Department of Design for Stage and Film. Hughes.
3-6 credits per semester.
Advanced problems in lighting design for opera, musicals, dance, and conceptual dramas. Emphasis of work is on carrying out design ideas, concepts, and problems in the light lab.

LIGHTING STUDIO H22.1440-1441
Open only to students in the Department of Design for Stage and Film. Ostermann.
3-5 credits per semester.
An exploration of alternative lighting design. Exercises in design for television, industrial, architectural, and other lighting forms. Visits to studios to watch taping of daytime dramas, daytime talk shows, newsmakers, and variety shows.

LIGHTING DESIGN III
H22.1450-1451
Open only to students in the Department of Design for Stage and Film. Wierzel.
3-6 credits per semester.
Tutorial course designed to fill the needs of the individual student. Wide range of areas covered includes theatre design consultation, multimedia, and all other areas of theatrical lighting design. Thesis projects are undertaken in the second semester.

DESIGN FOR FILM I
H22.1214-1215
Open only to students in the Department of Design for Stage and Film. Jackness.
3-6 credits per semester.
Practical course exploring various types of design problems encountered by professional production designers and art directors in film. Through a series of practical projects, explores all components of film design including text interpretation, scenery for studio, location, and color concepts as well as how the designer works with the director and other members of the creative film team.

DESIGN FOR FILM II
H22.1216-1217
Open only to students in the Department of Design for Stage and Film. Jackness.
3-6 credits per semester.
Continuation of Design for Film I on a more advanced level. To prepare the student for future professional work, this course is an in-depth exploration of all components of studio sets and the technical aspects of film design, including storyboarding. Thesis projects are undertaken in the second semester.

COLLABORATION H22.1141
Open only to students in the Department of Design for Stage and Film. Hoffman, Steinberg.
3-4 credits per semester.
Collaborative work on class projects with directing students from Columbia University.

FILM COLLABORATION H22.1213
3-4 credits. Stein.
Four teams (director, production designer, costume designer, director of photography) collaborate to produce a 10-minute portfolio quality film shot on location with high levels of production values, including locations, props, and costumes. This course underlines the essential aspects of the collaboration process and focuses on the team effort of producing a film.

Art and Technique

FIGURE DRAWING H22.1220-1221
Open only to students in the Department of Design for Stage and Film. Young.
3-4 credits per semester.
This course is designed to give the student fundamental tools and facility with which to accurately record the student’s inspiration. This is accomplished through in-class nude and clothed figure drawing, using various black-and-white media; through references to both historical and contemporary examples; and through the student’s progress as recorded in the sketch book.
ADVANCED DRAWING AND WATERCOLOR H22.2020
Open only to students in the Department of Design for Stage and Film. Young.
2-4 credits per semester.

DRAWING YEAR 1 H22.1004-1005
Open only to students in the Department of Design for Stage and Film. Detweiler.
2-4 credits per semester.

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

DRAWING YEAR 2 H22.1052-1053
Open only to students in the Department of Design for Stage and Film. Tagliarino.
2-4 credits per semester.

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

SET STUDIO I H22.1102-1103
Open only to students in the Department of Design for Stage and Film. Stein.
2-4 credits per semester.

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

SET STUDIO II H22.2006
Open only to students in the Department of Design for Stage and Film. Lieberman.
2-4 credits per semester.

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

SCENE PAINTING H22.1010-1011
Open only to students in the Department of Design for Stage and Film. Baird.
3-4 credits per semester.

Training in both techniques and materials used in scene painting for the stage.

Focus is on developing ability to analyze and reproduce the work of other designers. Beginning and advanced levels.

COMPUTER-ASSISTED DESIGN (CAD) H22.2009
Open only to students in the Department of Design for Stage and Film. Prerequisite: an understanding of the principles of drafting with a pen. McKernon. 2 credits.

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

PHOTOSHOP H22.1026
Open only to students in the Department of Design for Stage and Film. 2-3 credits per semester.

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

CUTTING AND DRAPPING H22.1020-1021
Open only to students in the Department of Design for Stage and Film. Raywood.
2-4 credits 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 H22.1206-1207
Open only to students in the Department of Design for Stage and Film. Hoffman, Raywood. 3 credits per semester.

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

Dramaturgy

HISTORY OF COSTUME AND DECOR H22.1022-1023
Open only to students in the Department of Design for Stage and Film. Detweiler. 3 credits per semester.

This course locates clothing and domestic interior design within politics, geography, society, and aesthetics throughout Western civilization and explores the influences of Africa, Asia, and the Middle East. Special emphasis is placed on the use of tools of research needed for designing, and students use New York City as a visual and literary source of research through visits to art galleries, museums, libraries, and historical sites.

CONCEPTUAL FOUNDATIONS OF DESIGN H22.1038-1039
Open only to students in the Department of Design for Stage and Film. Prerequisite: History of Costume and Decor. Conklin. 3 credits per semester.

Examination of the psychological, philosophical, aesthetic, and sociological aspects of cultures within Western civilization and their manifestation in the visual arts, with particular emphasis on costume and decor to be adapted for stage and film use.

EXPLORE H22.2000-2001
2 credits.

A course that includes all first-year students and actively involves them in the various elements of theatrical performance—directing, acting, dramaturgy, sets, costumes, and lights—even those that seem to be outside their specific discipline. An introduction to film is also part of the course.
THESIS PORTFOLIO
H22.2002-2003
Open only to students in the Department of Design for Stage and Film. Required course. Cokorinos, Hilferty. 3 credits per semester. Working in conjunction with an advanced design course taken concurrently, each student completes an approved thesis project in the student’s major area. Weekly guest speakers are brought in to discuss topics relevant to a professional design career such as theatre photography, union membership, taxes and financial planning, the role of the artistic director and production manager, etc. Portfolio reviews with professional directors and designers are scheduled.

CONNECTIONS H22.2004-2005
Open only to students in the Department of Design for Stage and Film. Baird. 3 credits per semester.
Uncovering the relationships between history and dramatic literature and the many forms used to present them.

Extensive use of reading, writing, and discussion in response to in-class videotapes covering 20th-century theatre, film, and dance productions.

Production

STAGECRAFT H22.1012
Open only to students in the Department of Design for Stage and Film. Fallon, Fritz, Geiger, Larson, Raywood. 2 credits per semester.
Design students work in the various shops where they learn production techniques to advance their understanding of technical theatre.

YEAR 2 PRODUCTION
H22.1120-1121
Open only to students in the Department of Design for Stage and Film. Baird, Hughes, Raywood. 2 credits per semester.
Second-year design students work under faculty supervision as assistant designers and designers on realized productions.

YEAR 3 PRODUCTION
H22.1500-1501
Open only to students in the Department of Design for Stage and Film. 2 credits per semester.
Third-year design students work under faculty supervision as designers on realized productions.

PRODUCTION LIGHTING YEAR 3
H22.1462-1463
Open only to students in the Department of Design for Stage and Film. Geiger. 2 credits per semester.
Third-year lighting students meet weekly to discuss current school production designs. Light plots are reviewed; discussion centers on the rehearsal process, focus and cueing issues, and other related topics.
The Department of Drama, Undergraduate, offers a Bachelor of Fine Arts degree. The program has been designed to include all of the traditional components of conservatory training and theatre study, while taking full advantage of the liberal arts resources of New York University and the cultural resources unique to our location in New York City, the theatre capital of the world. Our students receive their professional training from renowned and respected New York City studios, using many of the techniques and instructors utilized by today’s top professionals. Our theatre studies courses are taught by the department’s resident faculty of theatre scholars, historians, theorists, and professionals.

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

The Program

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

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

PROFESSIONAL TRAINING

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

Primary studios currently include the Stella Adler Studio (acting), the Atlantic Theater Company Acting School (acting), Collaborative Arts Project 21 (music theatre performance), 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 the Technical Production Track (production and design studies).

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

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

THEATRE STUDIES

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

**LIBERAL ARTS**

Students complement their professional training and theatre studies with liberal arts courses in a variety of traditional disciplines and innovative interdisciplinary programs at New York University. Every student earns a minimum of 32 credits of liberal arts credit outside the major, with at least 8 of those credits (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 credits 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-point) International Writing Sequence. Transfer students earn at least 4 credits of expository writing, either by completing the first semester of the TSOA Core Curriculum or through transfer credit from an approved school.

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

**ELECTIVES**

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

**STUDY ABROAD**

Tisch students may study abroad through programs designed specifically for them by the Tisch Special Programs office or through programs offered University-wide by NYU Study Abroad. Tisch Special Programs offers study abroad opportunities in Amsterdam, Dublin, Havana, Johannesburg, London, Prague, and Shanghai. Additional Professional Training and Theatre Studies credit are available through most of these programs. Visit [http://specialprograms.tisch.nyu.edu](http://specialprograms.tisch.nyu.edu) for more information.

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

**Productions**

Production opportunities in the Department of Drama take many forms: mainstage shows in the department, 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 191. Admission to the Tisch School of the Arts is highly selective. Admission is based on a careful evaluation of secondary school records; scores on standardized tests; personal essay; recommendations from guidance counselors and teachers; and a creative review in the form of an audition or a portfolio. Evidence of character and maturity are regarded as essential in potential students who hope to benefit fully from the unique offerings of the University and its urban environment. Participation in meaningful school and community activities is also an important factor. A student applying to the Tisch School of the Arts must submit an application to New York University and indicate the particular department that he or she wishes to enter and may only apply to one program. Prospective students wanting more information about undergraduate admission should refer to the Undergraduate Admissions Web site at [www.admissions.nyu.edu](http://www.admissions.nyu.edu). Prospective students wanting more information about the artistic portfolio or audition requirements should visit the department’s Web site at [www.drama.tisch.nyu.edu](http://www.drama.tisch.nyu.edu).

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

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

### Transfer Credit and Minimum Residency

Credit is granted for academic work completed at another institution and for Advanced Placement tests in accordance with University regulations as stated beginning on page 198.

**Professional Training:** All students in the Department of Drama are required to complete 48 credits of professional training (six full semesters). Transfer students may bring in a maximum of 8 credits of comparable professional training credit from recognized college courses earned prior to their acceptance as a drama major. The remaining 40 credits 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 credits of theatre transfer credit, provided that the courses are comparable and equivalent to courses offered in the Department of Drama. The limit of 8 credits 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 credits is required for the Bachelor of Fine Arts degree in drama. The required distribution of that credit follows.

**Professional Training** 48 credits

<table>
<thead>
<tr>
<th>Component</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary studio</td>
<td>32</td>
</tr>
<tr>
<td>Additional professional training courses</td>
<td>16</td>
</tr>
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</table>

**Theatre Studies** 28 credits

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

**Electives** 20 credits

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

**Liberal Arts** 32 credits

<table>
<thead>
<tr>
<th>Component</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art and Public Policy Core Curriculum (international students complete the two-course International Writing Sequence of 8 credits; transfer students take 4 credits)</td>
<td>8</td>
</tr>
<tr>
<td>Humanities</td>
<td>8</td>
</tr>
<tr>
<td>Sciences</td>
<td>8</td>
</tr>
<tr>
<td>Humanities or Sciences</td>
<td>8</td>
</tr>
</tbody>
</table>

### Faculty

A listing of faculty for the undergraduate department of Drama is below. For full biographies on departmental faculty, visit http://drama.tisch.nyu.edu/page/faculty.html. Students are taught by the faculty of their studios and the faculty of the department. Studio faculty are too numerous to list here. The following are members of the department’s resident faculty.

**Gwendolyn Alker**

*Associate Teacher of Drama*

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

**Awam Akmpa**

*Associate Professor of Drama*

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

**Margaret Araneo**

*Instructor in Drama*

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

**Richard Armstrong**

*Associated Arts Professor; Experimental Voice Work*

**Dan Bacalzo**

*Instructor in Drama*

Ph.D. (performance studies), New York

**Martha Bowers**

*Instructor in Drama*

**Elizabeth Bradley**

*Chair, Department of Drama; Arts Professor*

B.F.A., New York

**Per Brahe**

*Instructor in Drama with Expertise in Mask Work*
J. David Brimmer
Associate Teacher with Expertise in Stage Combat
B.F.A., New York

Gary Brown
Lighting and Sound Supervisor
M.A. (production), Maine

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

Cornelia Cody
Instructor in Drama
M.A., Johns Hopkins; M.A. (performance studies), New York

Catherine Coray
Associate Arts Professor of Experimental Theatre

Robert Davis
Instructor in Drama
M.A., London; Ph.D. candidate, Graduate Center (CUNY)

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

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

Garrett Eisler
Instructor in Drama
M.A. (English) New York; M.F.A. (directing) Boston

Beth Emelson
Instructor in Drama
M.A. (arts administration: theatre management), New York

Fritz Ertl
Instructor in Drama
B.A., Grinnell College; M.F.A., Washington

Donna Germain
Associate Teacher with Expertise in Voice

Cobina Gillitt
Instructor in Drama
B.A., Wesleyan; M.A., Ph.D. (performance studies), New York

Lee Gundersheimer
Instructor in Drama
B.F.A., Florida State; M.F.A., Brooklyn College (CUNY)

Victoria Hart
Assistant Arts Professor; Director of the Meisner Extension
B.A., Case Western Reserve; M.A., New York

Chris P. Jaehnig
Production Director; Associate Arts Professor of Technical Theatre; Director, Technical Production Track
B.A., Wisconsin (Madison); M.F.A., Yale. Certificate in AutoCAD, Real Estate Institute, NYU School of Continuing and Professional Studies

Joe E. Jeffreys
Instructor in Drama
B.A., Wake Forest; M.F.A., SUNY (Stony Brook); Ph.D., New York

Jeffrey Eric Jenkins
Associate Teacher of Drama
B.A., San Francisco State; M.F.A., Carnegie Mellon

Susan Jonas
Instructor in Drama

Terry Knickerbocker
Associate Teacher of the Experimental Theatre Wing
B.F.A., New York (Tisch, ETW)

Kevin Kuhlke
Arts Professor of Experimental Theatre
B.A., New York

Aaron Landsman
Instructor in Drama
B.F.A., New York

Paul Langland
Associate Arts Professor of Experimental Theatre

Paul Lazar
Instructor in Drama

Jack Lee
Associate Teacher of Vocal Performance

Kitty Leech
Associate Teacher with Expertise in Costume Design
B.A., Pennsylvania; M.F.A., New York

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

Cecil MacKinnon
Arts Professor, Experimental Theatre
B.A., Wellesley College; M.F.A., New York

Jane Beverley Malmo
Associate Teacher of Drama
B.A., Smith College; J.D., Doctoral candidate (English) New York

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

Kay Matschullat
Associate Teacher of Drama
B.A., Harvard; M.A., New York

Carrie Meconis
Associate Production Manager
B.F.A., New York

Chris Mills
Instructor in Drama
M.A., Ph.D. candidate (performance studies), New York

Leighton Mitchell
Production Manager
B.F.A., M.S., New York

Arnold Mungioi
Instructor in Drama
B.F.A., New York

Steve Nelson
Instructor in Drama
B.A., Texas Christian; M.A., American; Ph.D., New York

John Osburn
Instructor in Drama
Ph.D. (performance studies), New York

Mary Overlie
Associate Arts Professor, The Viewpoints

Rosemary Quinn
Associate Arts Professor; Director, Experimental Theatre Wing
B.A., Hampshire College

Jean Randich
Instructor in Drama
M.F.A., Brown; M.F.A., Yale

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

Van Santvoord
Associate Teacher with Expertise in Sonic Design
M.F.A., New York
The internationally acclaimed Atlantic The NYU program involves heavy production and an industry showcase for film and television, stage combat, Technique. The third and fourth years of scene study, voice and speech, physical acting, improvisation, character, acting include both classical and contemporary heritage as a responsible participant in a human being is synonymous. "The element 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 bravery, will, and common sense are all an actor needs 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, fun, 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.

PRIMAR Y 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.
Drama, Undergraduate

sists of the actor developing and/or continuing strong technique in ballet, tap, and jazz. Throughout the dance progression, the curriculum builds to all styles of theatre dance, song and dance, and modern dance to further incorporate the actor’s physical body into all areas of their work.

EXPERIMENTAL THEATRE WING

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

THE MEISNER STUDIO

Sanford Meisner coined the definition so often quoted that “acting is living truthfully under imaginary circumstances.” Meisner believed that the foundation of good acting lies in the reality of doing—that the actor never pretends to do or behave as the character but is genuinely caused to do the things his character says and does. Through a progressive building block system, the student actor learns how to genuinely transform. In the first year, the technique addresses the basic issues of acting craft. Through a process of structured improvisations that begin with Meisner’s signature repetition exercise, each element of the acting process is introduced, exercised, and experienced so that the integrity of each is understood before the next element is added. Working always as himself in the imaginary world, and always with a partner, by the end of the first year the student has deepened his connection both to himself, to his acting partners, and to his whole relationship to acting. In the second year, the technique acquired is applied to the process of crafting a role. The second-year emphasis is on learning how to decipher the blueprint of a script to serve the playwright’s intent and to create behavior that articulates this objective effectively and with the same spontaneity and authenticity learned during the first year’s work. The Studio’s common goal is to provide actors with the training and technique that allow them to produce deeply human, vibrant, and exciting characters in any medium—theatre, cinema, television. The full curriculum includes a rigorous course of study in all areas: voice and speech, movement, physical character, and clown work in both years. In the advanced work, Alexander Technique, accents and dialects, and script analysis are added. An active group dramaturgy class supports curricular productions in the final semester of the training. This production integrates all the classroom work through the rehearsal process and into performance.

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, Dressed 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 TECHNICAL PRODUCTION TRACK

The Technical Production Track 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, management, and technical theatre. Students participate in the more than 100 productions supported by the department each year.

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

THE CLASSICAL STUDIO
Under the direction of founder Louis Scheeder, The Classical Studio seeks to create “thought in action,” the presentation of classical texts, primarily Shakespeare, in an immediate, forceful, and physical present. The Studio focuses on specificity of action, embraces the contradictions inherent in the texts, and believes that character and characterization are rooted in the text and within the actor rather than in external mimetic representation. The Studio has developed the philosophy of positive action: the idea that characters generate a future instead of representing a past. Course work includes acting, voice and speech, Alexander Technique, stage combat, movement, and dramaturgy. The Studio presents two fully realized Shakespeare texts each year, as well as an annual Word Orgy, a celebration of song and spoken word. The Studio's production aesthetic focuses on the acting ensemble, employing only the suggestion of scenery, lighting, and costuming.

THE SIX VIEWPOINTS LABORATORY
This is a one-semester ministudio that functions as an extended master class taught by Viewpoints originator, Mary Overlie. Ms. Overlie investigates performance through the basic building materials of space, time, shape, movement, story, and emotion. This laboratory consists of five elements: physical training, Viewpoints practices, improvisation, scene study, and performance. The laboratory provides a technical foundation in contact improvisation, experiential anatomy, developmental movement, and improvisatory-based release techniques as they apply to both actors and directors. Students are guided through improvisational studies to experientially locate and creatively define these elements as ensemble languages and internal technique. Group and solo improvisations are used as a basis for composition and later integrated into scene work. In scene study, the Viewpoints are used to establish the fundamental presence of the actor, which is expanded to include character, text, and the audience.

STONESTREET SCREEN ACTING WORKSHOP
The Stonestreet Screen Acting Workshop was founded by Alyssa Rallo Bennett in 1990 so that drama students would have a professional environment in which to continue and broaden their training, adapt their theatre skills, and embrace the art of film acting and directing. In this studio, students experience the film and television mediums, from the audition phase through the production and 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, 6,000-square-foot film and television studios. Stonestreet is also where many professional directors, producers, and casting directors develop and produce films, pilots, television shows, and commercials. Students train and work in the same environment with professional directors, casting directors, and agents. With access to full production and postproduction facilities (including several editing systems and editors), students learn the unique demands of the camera. Stonestreet students experience the real challenges of the film medium by acting in production-level short movies, dramatic series, sit-coms, soaps, and public service announcements under the guidance of professionals. All production-level work is edited material that can be used for actor reels and is broadcast to showcase students' work on Stonestreet's movie Web sites. Students work on a variety of material from unproduced film and television material to film classics to adaptations of modern classic and classical material. Stonestreet students learn to become professional auditioners and self-sufficient creative actors who can do both naturalism and character work that are believable and interesting on camera. Courses include Film Acting Technique, Film Production, Character Work for the Big and Small Screen, Soap Opera and Multi-Camera Live from Audition to Tape, Sit-Coms, Dramatic Series, Commercials and the Business, Career Management, the History of Film Acting, Voiceovers and Voice in Film, and Audition and Showcase, which prepare students for the professional world and expose students and their work to industry professionals on a weekly basis.

INTERNSHIPS
Internships offer valuable hands-on work experience while providing a mentored introduction to the professional workplace. Positions may include stage management, theatre administration, and production assistance in such venues as not-for-profit theatres, television, film, arts service organizations, casting/talent agencies, after-school children's programs, Broadway, off Broadway, and off-off-Broadway. These opportunities are available to students who have successfully completed their primary training, and the earned points count toward “additional professional training.” Depending on the number of hours worked, the student can earn from 2 to 8 credits. Each point 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.
INTRODUCTION TO THEATRE PRODUCTION H28.0510
Chandhuri, Jaechi; Jenkins, Ziter. 4 credits.
This course meets twice a week, once in a large lecture session devoted to richly illustrated presentations on topics in the history of stage practice (including theatre architecture; stage structure; costume, scenery, and lighting design; theatre technology; and contemporaneous cultural and art history) and the second time in smaller sections that provide introductory training in various aspects of current production and theatre technology. More experienced students may receive advanced training in stage management, lighting, scenery, costumes, and projections. All students participate in production work.

STUDIES IN DRAMA AND PERFORMANCE

MODERN DRAMA: EXPRESSIONISM AND BEYOND H28.0602
Chandhuri, Matschullat. 4 credits.
A study of the various formal movements that developed in reaction to realism. After examining several 19th-century antecedents, including Büchner, we study the most important experimental styles of each successive era: symbolism, expressionism, surrealism, epic theatre, the theatre of the absurd, and postmodernism. Authors covered include Maeterlinck, Kafka, Pirandello, García Lorca, Beckett, Genet, Bond, Handke, Müller, and Bentmussa. The philosophical context is explored through reading Freud, Marx, Sartre, and Derrida; theoretical readings include essays by Artaud and Brecht. While the course focus is on the many styles that have evolved in the 20th-century search for a more expressive form, some attention is given to how this search still very much influences theatre artists today.

MODERN BRITISH DRAMA H28.0604
Amkpa, Ziter. 4 credits.
A survey of British drama in the 20th century as well as the historical and philosophical influences on that drama. After treating Shaw as the first great English modernist, the course concentrates on the two most prevalent forms of the period: the social drama and the comedy. The study of social drama includes plays by John Osborne, Edward Bond, David Hare, Caryl Churchill, and Timberlake Wertenbaker; the study of comedy includes plays by Oscar Wilde, Joe Orton, Harold Pinter, and Tom Stoppard. The philosophical context of the period is defined by readings from Marx and Freud; the aesthetic context involves a study of epic theatre. Finally, the course also examines some of the great directors of the period, especially Peter Brook, and similarly studies the great institutions of the period, in particular the Royal Shakespeare Company, the National Theatre, and the Royal Court Theatre.

AFRICAN AMERICAN DRAMA H28.0605
Amkpa, Banks, Vorlicky. 4 credits.
The study of African American dramatic traditions from early minstrelry 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 H28.0606
Batazo, Vorlicky. 4 credits.
This course acts as both an introduction to the genre of Asian American theatre and also as an interrogation into how this genre has been constituted. Through a combination of play analysis and historical discussion — starting with Frank Chen’s The Chickenpoon Chinaman, the first Asian American play produced in a mainstream venue — the class looks at the ways Asian American drama and performance intersect with a burgeoning Asian American consciousness. We review the construction of Asian American history through plays such as Genny Lim’s Paper Angels and more recent works such as Chay Yew’s A Language of Their Own. We also read theoretical and historical texts that provide the basis for a critical examination of the issues surrounding Asian American theatre. Orientalism, media representation, and theories of genealogy inform our discussion.

MODERN U.S. DRAMA H28.0608
Jenkins, Vorlicky. 4 credits.
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.”

MAJOR PLAYWRIGHTS H28.0618
Staff. 4 credits.
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.

POPULAR PERFORMANCE H28.0621
Nelson. 4 credits.
A reevaluation of a wide variety of European and American forms that, beginning in the 16th century, were separated from “high culture” theatre. These forms include fairground performance, commedia dell’arte, carnival, puppet and mask theatre, mummy’s plays, circus, pantomime, minstrel shows, and vaudeville. Exploration of what popular performance does differently than “high culture” theatre, how it does so, and to whom it addresses itself. A study of characteristic forms and techniques of popular performance, the connection between Western and non-Western
COMMUNITY-BASED THEATRE
H28.0625
4 credits.
A study of the contemporary interdisciplinary movement inserting theatre into educational, therapeutic, and activist contexts, as evidenced in practices such as TIE (theatre-in-education), psychodrama, and “theatre of the oppressed.” Examination of the collaboration of artists and people untrained in art to create work meaningful to their cultural loci; the problematic concept of community itself, to both include and exclude, and to oversimplify identity; the recentering of the theatrical event from playwright, director, or actor to the interaction between performer and spectator. Students spend part of the semester in mini-internships using theatre with nonactors in sites that include schools, psychiatric facilities, senior centers, and shelters.

MULTICULTURAL PERFORMANCE
H28.0626
Alker, Chandhuri, Vorlicky. 4 credits.
An exploration of the drama of the primary non-European cultures in America: African, Latino, Asian, and Native American. The works of playwrights such as David Henry Hwang, Jessica Hagedorn, Maria Irene Fornes, Eduardo Machado, Hanay Geigamah, Spiderwoman Theatre, Anna Deavere Smith, and Ntozake Shange are analyzed. The sociopolitical history of each culture is examined briefly to provide context for the drama. Issues of stereotyping, assimilation, marginality, and empowerment are examined cross-culturally.

MUSICAL THEATRE
H28.0631
Nelson. 4 credits.
A survey of American musical theatre, with an emphasis on its significant and unique contribution to U.S. popular culture. Through audio and video recordings, slides, demonstrations, and visits to live performances, the course traces the musical's relation to 19th-century popular entertainments such as minstrelsy, vaudeville, and burlesque, as well as its relation to popular song and dance forms throughout the 20th century and to the present day.

THEATRICAL GENRES
H28.0632
Staff. 4 credits.
The course (different each time) explores one or more distinctive theatrical genres such as tragedy or comedy; melodrama, satire, or farce; or plays of distinctive theatrical types, such as experimental ensembles, theatre of the absurd, solo performance, the documentary play, same-sex plays, or Theatre of Witness. Since theatrical genres and theatrical types come into being because playwrights respond to historical necessity by visualizing specific world views, the course presents a study of the role and function of the theatre within societies, as a response to historical, psychological, and spiritual forces.

BROADWAY
H28.0633
Matlon. 4 credits.
An overview of American theatre history from 1904 to the present along the world’s most famous street. Focus is on major artists and producers, important artistic and economic trends, as well as the current state of commercial theatre in New York. Readings are from influential plays, memoirs, and musicals, supplemented by film, video, and recordings. Field trips and guest speakers are included.

INTERARTISTIC GENRES
H28.0634
4 credits.
This course (different each time) explores the history and semiotics of one of several hybrid genres, such as dance drama, film adaptations of plays, or multimedia works.

DRAMATURGY
H28.0636
4 credits.
Of all the theatre arts, dramaturgy remains one of the most “invisible”—mysterious and misunderstood. When Heinrich Laube, the great 19th-century Viennese director and dramaturge, was asked by his patron, Prince Schwarzenberg, what a dramaturge really was, Laube could only answer hesitatingly: “Highness, that is what no one could tell you in a few words.” This course presents an overview of contemporary dramaturgical practice—in theatres large and small, commercial and experimental, across the Americas and around the world. We examine various methodologies for researching, conceptualizing, documenting, and discussing theatrical events, both scripted and “devised.” In addition, over the course of the semester, each student creates and presents a dramaturgical “casebook” for a production of his or her own invention. This course should prove valuable both for those interested in working as dramaturges, and for directors, writers, designers, and performers wishing to collaborate with professional dramaturges in years to come.
THEORIES OF THE THEATRE
H28.0640
Chaudhuri, Martin. 4 credits.
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 Natyaashastra 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 H28.0650
4 credits.
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, ritual, interculturalism, tourism, performances, discourses of stardom, performance art, the history of American burlesque, masquerade, theatres of silence, Latino/a performance, hip-hop theatre, and animality.

SPECIAL TOPICS IN MUSICAL THEATRE
H28.0661
Maslon, Nelson. 4 credits.
This course (different each time) extends from the basic history of the musical theatre course currently offered each fall. It covers specific areas of musical theatre practice in greater detail. Focus subjects include lyrics, choreography, the musicals of Stephen Sondheim, directors of musical theatre, etc.

THEATRE IN NEW YORK: PRACTICUM H28.0662
4 credits.
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 H28.0862
Druckman, Eisler, Lazar. 4 credits.
This course explores the freewheeling alternative theatre scene in lower Manhattan. Once a week, we see productions “on the fringe” at such venues as P.S. 122, Nada, HERE, Clemente Soto Velez, the Kitchen, and La MaMa E.T.C. Our in-class discussion relates our theatre-going experience to our readings of plays, criticism, and drama theory.

PERFORMANCE ART PRACTICUM: EXPERIMENTS IN AUTOBIOGRAPHY H28.0663
Levine. 4 credits.
This course springs from the conviction that it is both important and possible to construct a performance out of one’s own autobiography if we are committed to writing deeply enough and in enough detail about our own lives. The course has two functions: the production of a long autobiography and the transformation of excerpts from this autobiography into a performance piece. This is a writing-intensive course: students taking this course should clearly understand that they are asked to turn in long autobiographical writings pieces each week. Although “models” are drawn from many different genres (first-person monologues from poetry and prose as well as the stage) and some real attention is given to the choices other artists have made when cutting or altering a piece intended for the page for performance on the stage, the primary responsibilities for each student is the production of a long autobiography, the willingness to read sections from it in early draft form in class, and the flexibility to experiment with different methods, written and physical, to turn an autobiography into a performance piece.

COLLABORATION PRACTICUM: SCRIPT THROUGH IMPROV H28.0664
4 credits.
This course is a collaboration between two Tisch School of the Arts departments—the Department of Drama, Undergraduate, and the Undergraduate Division of the Kanbar Institute of Film and Television. Designed to create short screenplays through improvisations on location and in class, students study the methods of Mike Leigh, John Cassavetes, Ken Loach, and Keith Johnstone. Actors and writers explore and research character, environment, and theme in order to discover stories that are compellingly realistic.

DEVISSED THEATRE: PRACTICUM
H28.0665
4 credits.
The term “devised theatre” describes the work of a wide range of theatre practitioners who develop performance pieces through original rehearsal processes that are usually collaborative and inevitably experimental. In this course, we investigate devised work through both theory and hands-on practice. We look at the rehearsals and performances of several companies (including the Wooster Group, Forced Entertainment, Elevator Repair Service, Impact Theatre Co-operative, and Insomniac Productions) through various sources of documentation such as video, slides, reviews, interviews with company members, and selections of texts. Each week a specific show or company is used as a way of identifying particular issues that arise in making devised theatre. Exploring these issues from a theoretical perspective, we engage in practical exercises where students create their own performance pieces, reflecting their critical thinking through their work, and ultimately evolving their own devising methods.
PERFORMING OBJECTS: PRACTICUM H28.0666
4 credits.
A study of puppet performance, construction, history, and theory. Lectures and discussions of history, theory, and contemporary puppet practice constitute one-quarter of the class time. Three-quarters of the course is devoted to workshop sessions focusing on the creation and performance of puppet shows based on three different techniques: found objects, Bunraku theatre, and toy theatre. Guest speakers include members of New York’s active puppet theatre community, such as Basil Twist, Janie Geiser, and Stephen Kaplin. The course culminates in the public performance of puppet productions created by the class.

THEATRE CRITICISM: WRITING ABOUT PERFORMANCE H28.0668
Druckman, Jenkins, Martin. 4 credits.
A skills course in writing about performance in a variety of formats including reviews, interviews, feature articles, and critical essays. We study various approaches to writing about the theatre and performance, including the works of major theatre critics and theoreticians. Students practice observation skills and address the problems and challenges of writing about acting and live performance as well as writing about plays. Attending productions and producing cogent, provocative, and accurate critical records of what was seen and how it is important to society are a central focus, as we explore how we see, write, think about, and remember performance.

THE ACTOR-TEACHER H28.0671
4 credits.
An introduction to the foundations of educational theatre through diverse approaches ranging from European drama-in-education (DIE) techniques to “theatre for development” techniques of Latin America and Africa. In this way, students use drama as a tool of education in the formal sector, which includes elementary, junior high, and high school settings. Here students focus on developing drama-in-education programs that are consistent with the teacher’s curriculum, which may emphasize English, social studies, math, or science. Students focus on developing and implementing creative lesson plans to teach such subjects. The course exposes students to team actor-teaching in neighboring public schools. Students are required to keep a journal of their school activities.

THEATRE AND THERAPY H28.0673
4 credits.
This course explores the healing and therapeutic aspects of theatre and drama using drama therapy. Beginning with a study of play in child development, we explore the three types of play—practice play, symbolic play, and games with rules—and examine their purposes in child development. We then examine the four major techniques in drama therapy and their relationships to play and performance. We study the Five-Phase Model (Emunah), Developmental Transformations (Johnson), Role Method (Landy), and Psychodrama (Moreno). The course is theoretical, experiential, and technical. Students have the opportunity to participate in each method of drama therapy, as well as lead drama therapy training sessions.

DIRECTING PRACTICUM H28.0676
Kublilke. 4 credits.
This course focuses on 20th-century theatre practitioners who have also theorized about the theatre-making process. The students investigate theories of creating theatre pieces and then deepen their relationship to the theory by attempting to put it into practice. Particular emphasis is on discovering the relationship between the director and the context of his or her work. Students create work from disparate sources including Shakespeare and Oedets and Suzan-Lori Parks. A secondary focus is placed on dramatizing material not originally written for the stage or creating performance texts that are not language based. The required reading of theory includes selections from Clurman, Kazan, Artaud, and Peter Brook.

PRODUCING PRACTICUM: SELF-START H28.0678
Brady. 4 credits.
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.

WORLD DRAMA AND THEATRE HISTORY

SHAKESPEARE H28.0700
Levin, Malmo. 4 credits.
Focused each time by genre (comedies, tragedies, romances, histories), or by theme or topic (theatricality, gender, race, politics, religion, performance, utopia, etc.), this course explores the works of Shakespeare as text and performance. Various critical methodologies, including biographical and cultural analysis, are used to reveal the continuing vitality of these plays and their relevance to the theatre of our time.

MODERN DRAMA: REALISM AND NATURALISM H28.0705
Chandhuri, Matsumulat. 4 credits.
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 H28.0711
4 credits.
An in-depth study of the great tragedies of Aeschylus, Sophocles, and Euripides; the comedies of Aristophanes; and the theatre culture that produced them. We consider such topics as the relation of the Greek theatre to ritual and myth; the role and meaning of the Greek tragic chorus; the importance of the theatrical contest of the city Dionysia; the physical theatre space; and the social function of Greek theatre in establishing and strengthening Greek democracy. We draw on critical writings, including feminist and psychological interpretations, to frame our study. The Greek plays are seen not only as the root of dramatic art in the West but also as repositories of key concepts of Western thought on such subjects as gender relationships, the role of the citizen in a
democracy, war, power, and personal responsibility. In different semesters the selection of plays may reflect different themes; for example, plays of the Trojan War, “know thyself” plays, or plays of the passions of friendship and love.

**MEDIEVAL THEATRE H28.0712 4 credits.**

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 autos sacramentum, an English cycle play, a French comic piece (*Pathelin*), and a morality play (*Everyman*).

**RENAISSANCE THEATRE H28.0713 Levine, Malmo. 4 credits.**

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

**RESTORATION THEATRE H28.0716 Ankpa. 4 credits.**

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

**19TH-CENTURY THEATRE H28.0717 Ziter. 4 credits.**

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

**MODERN RUSSIAN THEATRE: THE AGE OF THE DIRECTOR H28.0719 Troyanovskiy. 4 credits.**

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

**HISTORY OF ACTING H28.0721 Ziter. 4 credits.**

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

**HISTORY OF THEATRE ARCHITECTURE H28.0722 Jaehnig. 4 credits.**

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

**HISTORY OF U.S. THEATRE**

H28.0723

Jenkins, Vorlicky. 4 credits.

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**

H28.0725

4 credits.

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.

**HISTORY OF COMMUNITY-BASED PERFORMANCE**

H28.0727

Amekha. 4 credits.

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

**THE AVANT-GARDE**

H28.0728

Drakman, Vorlicky. 4 credits.

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.

**RADICAL STREET PERFORMANCE**

H28.0729

4 credits.

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

**BOAL AND BEYOND**

H28.0730

4 credits.

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.

**THEATRICAL GENRES**

H28.0732

4 credits.

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

**INTERARTISTIC GENRES**

H28.0734

4 credits.

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

**DRAMATURGY: THE CULTURE OF STYLE**

H28.0736

Maclon. 4 credits.

John Gielgud once defined style as “knowing which play you’re in.” This course helps actors to identify and inhabit style by looking at the behavior of a given culture. Students are given tools and a format to research the plays in which they’re performing—not matter the style—so that they can locate the circumstances of the external world of the play. The course is divided into three sections: a look at three plays written in and set in the New York City of 1936, as a practicum for researching a character; an investigation into British
and French drama of the 1660s, as a way of investigating language, manners, and translation; and a discussion of British and American “class” drama of the early 1900s, as a way of reconstructing a society. Students are encouraged to think of it as “dramaturgy for the working actor.” The course involves in-class presentations, scene work, textual analysis, film clips, and research projects.

Playwrights include Odets, Langston Hughes, Kaufman and Ferber, Molière, Congreve, Shaw, and Wilde.

PERFORMANCE TRADITIONS FROM AFRICA H28.0740
Amkpa. 4 credits.
A study of various performance traditions including mythology and ritual performances, nationalist theatres, popular theatres, plays, and film drama examined in the context of Africa’s diverse and overlapping histories. Works by dramatists such as Wole Soyinka, Efua Sutherland, Femi Osofisan, Ngugi wa Thiong’o, Ama Ata Aidoo, and Mbongeni Ngema are examined alongside popular performances such as Yoruba Travelling Theatre, Concert Party, and Theatre for Development. The course also analyzes how such traditions affect contemporary film dramas like Xala and Finzam.

THEATRES OF THE BLACK ATLANTIC H28.0741
Amkpa. 4 credits.
An examination of the drama of contemporary playwrights of African descent living in the United States, the Caribbean, and Africa. The works of Nobel Prize winners Wole Soyinka (Nigeria) and Derek Walcott (St. Lucia) are supplemented by an exploration of the plays of other important diasporic writers such as Aimé Césaire, Maryse Condé (Martinique), Ngugi wa Thiong’o (Kenya), and Zakes Mofokeng (South Africa), as well as African American writers such as Lorraine Hansberry and August Wilson. Issues of colonialism, postcolonialism, empowerment, and spirituality are discussed.

THEATRE IN ASIA H28.0744
Gillitt, Martin. 4 credits.
This course (different each time) examines different traditions, innovations, representations, and locations of Asian theatre. The influence of major aesthetic texts such as the Natzuyashatra and the Kadanbo 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, Rasilila, and Pansori. The dramatization of religious beliefs, myths, and legends is examined in a contemporary context. Different focuses include Middle Eastern performance, Japanese theatre, traditional Asian performances on contemporary stages, religion and drama in Southeast Asia, and traditions of India.

ARAB THEATRE AND FILM H28.0747
Ziter. 4 credits.
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 conflataion 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 Khalid Qabani, Bulbul’s Conspiration, Al-Sahgreer’s Omar al Keis 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 behaat), 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 H28.0748
Alker. 4 credits.
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-credit Honors Seminar courses and one 4-credit Senior Honors Thesis course, gives interested students the opportunity to do pregraduate academic work in theatre studies and to acquire such requisite skills as close reading of primary and secondary sources, library research, oral presentation, and written argumentation. Completion of two Honors Seminars courses with a grade of B+ or better in both is a prerequisite for admission into the Senior Honors Thesis course.

HONORS SEMINAR IN THEATRE STUDIES H28.0801 4 credits.
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 H28.0802
Prerequisite: completion of two Honors Seminar courses with a grade of B+ or better in both. 4 credits.
To complete the Honors Program in Theatre Studies, a student must write a thesis (30–40 pages) under the supervision of a faculty sponsor. This is an individual tutorial course, involving regular meetings with the faculty sponsor, research, and writing according to a schedule established at the outset. If the student receives a B+ or better on the thesis, she or he is awarded a certificate of Honors recognition by the department.
Electives

TOPICS IN DRAMA, THEATRE, AND PERFORMANCE

CHOOREOGRAPHY FOR POST-MODERN ACTORS AND DIRECTORS H28.0104
Parson. 2 credits.
This course examines dance making through the use of formal studies, including chance procedures and the elements of movement. Students choreograph small studies through the examination of the tools of movement, using abstraction as expressive vocabulary. The course focuses on a formal approach to creating movement that lives in a theatrical context.

PERFORMANCE ART H28.0105
Safer. 2 credits.
An exploration of the methodology for making the personal presentation. Using storytelling, gender deconstruction, automatic writing, and various actor’s tools, each student creates a 10-minute solo performance piece. There’s no way home but straight through the show!

MASKED DRAMA H28.0111
Brake. 2 credits.
Through lecture-demonstrations, participatory theatre techniques, and audiovisual aids, students become familiar with various types of masked performances from Africa, Asia, Latin America, and Europe. Selected mask traditions are integrated to generate a contemporary student masked performance piece.

ADVANCED IMPROVISATION H28.0121
Quinn. 2 credits.
Looks at theatre training for the actor through theatre games, Spolin technique, Open Theatre exercises, and other vocal and physical improvisation techniques aimed at unlocking the actor’s imagination. Also includes application and analysis of different experimental and traditional improvisational approaches to the actor as collaborator in the process of making theatre.

INTRODUCTION TO PERFORMANCE COMPOSITION H28.0122
Staudin. 2 credits.
This course is an exploration of the different aspects that come together to make a successful musical—performance, movement, composition, theme, story, and character. Students pick a theme (e.g., politics, love, sex, Greek gods, science fiction) and then proceed to fashion a type of musical (cabaret, one-act musical, opera, concert musical, etc.), which culminates in a performance. Students are encouraged to try all aspects of making a musical whether their specialty is performing, writing, composing, directing, or choreography. At the end of the term, students know how to create their own work and participate in the evolution of the work of others.

ALEXANDER TECHNIQUE H28.0123
2 credits.
Actors enhance their performance by learning to work with greater ease in breathing, vocal production, and movement while learning to recognize the habits that interfere with the natural postural reflexes.

CLOWNING H28.0124
2 credits.
This course is designed to encourage and develop the funniest qualities of each actor through a process of forgetting who you are and rediscovering the person you would be if you were never socialized. By allowing the body to think for itself, the individual clown emerges, and the actor has a new sense of the possibilities of his or her own comic potential. Beginning with a series of physical and improvisational exercises focusing on balance, impulse, momentum, and rhythm, we explore the actor/audience relationship, making an entrance, performing the Most Amazing Trick in the World, and taking the flop.

CREATE YOUR OWN DRAMA H28.0131
Allen. 2 credits.
With the use of specially designed playwriting exercises and a close study of the techniques of several master dramatists, each student completes a one-act play, which receives a reading at the end of the course. In the process of writing their own play, students gain further insight into and appreciation of the mechanics of creating effective drama as well as the satisfaction of completing their own dramatic work.

STAGE COMBAT I H28.0141
Brimmer. 2 credits.
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 H28.0142
Brimmer. 2 credits.
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 H28.0143
Brimmer. 2 credits.
The study of Broadsword: basic safety techniques, footwork, and cut-and-thrust drills, culminating in certification.

STAGE COMBAT IV H28.0144
Brimmer. 2 credits.
The study of rapier and dagger, culminating in certification.

ACCENTS AND DIALECTS H28.0145
Van Wyden. 2 credits.
Designed to improve the actor’s facility with accents. Each section provides a different focus. Section 1—American and European Accents: A study of phonetics is applied to each dialect to show the sound substitutions existing between American speech and the dialect being studied. Section 2—Standard American Speech: This course is designed to put the actor in control of his or her American accent. Highly recommended for students with regional dialects or for whom English is a second language. Includes individual testing, study of phonetics, and taped exercises specifically designed to assist each student in “scoring” a script. Section 3—West Indian, African, and British accents.

WORKSHOP IN SHAKESPEAREAN VERSE H28.0146
Schroeder, Spector. 2 credits.
Concentrates on the text of Shakespeare’s plays and how to use the text as a guide for the actor to achieve the character’s intentions. Emphasis is placed on analysis of the verse, how to speak it, and how to use it to create character. Students prepare monologues, soliloquies, set speeches, and sonnets for presentation in class.

SONG PERFORMANCE WORKSHOP H28.0147
Lee. 2 credits.
An opportunity for the beginning singer/actor to determine his or her strengths as a solo performer in a supportive environment. Not a class in
singing technique, the emphasis is on the individual’s communication of the song. To this end, we employ various methods toward personalizing the performance. Each student performs two pieces at an informal presentation at the conclusion of the course.

PRIVATE VOICE LESSONS
H28.0148
2 credits.
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.

MUSICAL THEATRE TECHNIQUE
H28.0151-0155
CAP. 21 instructors. 2 credits.
Jazz and ballet courses open to students from all studios. Students select their class and level. Beginners are welcome.

DIRECTING: A PHYSICAL APPROACH H28.0163
Kablik. 4 credits.
Participants learn to use practical directing tools that enable them to make the journey from text/concept to staged work more skillfully and efficiently. The primary focus is on the relationship between dramatic action (subtext) and staging (composition). The structure of the course is lecture, training, and application. It covers four basic tool areas: composition (ground plan, spatial relationships, gesture, use of hand properties, and movement); text analysis (given circumstances, character as a combination of double actions and specific points of view); spatially oriented physical training; and communication (use and understanding of adaptable and designate terms). Although the course involves some discussion of visually and physically oriented directors, this is a hands-on, nuts-and-bolts course, and students prepare work to show for every session.

CAREER TRAINING

AUDITION TECHNIQUE IN PRACTICE H28.0170
Gundersheimer, Lazan. 2 credits.
Offers advanced students the opportunity to sharpen their approach to the business of acting through repeated audition projects. The course begins with a short introduction to the basics of the business of acting (e.g., head shots, résumés, trade magazines, talent agents, casting agents, and unions). For the remainder of the course, students present auditions during class to gain experience in working with rehearsed monologues, unrehearsed sides for film and television, and unrehearsed sides for commercials. A class of musical theatre auditions examines students’ ability to sing 16 bars of music and repeat a simple dance combination. There are several opportunities for students to present auditions to industry professionals in all of the aforementioned categories. The professionals review the students’ work and offer critical analyses. The ultimate goal is for students to present themselves professionally and realistically using clear techniques to meet the demands of any audition situation.

PREPARING FOR THE PROFESSION H28.0171
Gundersheimer, Jackson, Mangioli. 2 credits.
Designed to teach actors how to manage their careers and lives in order to survive independently and economically as working artists. The underlying focus of the course is demystification of the acting business by approaching it from a political, psychological, and economic point of view. Learning to separate the business and the creative sides of acting, students develop a knowledge of how to get these two aspects to work together. Some of the areas covered are pictures, résumés, postcards, mailings and follow-ups, interviews, auditions, agents, casting directors, managers, answering services, unions, information publications, regional theatre, and goal setting. Course includes guest lecturers from the profession.

THEATRE RESEARCH H28.0173
2 credits.
We study fundamental methods of research on the theatre, including how to find and use primary and secondary sources in and beyond libraries and how to structure a research project. The course includes an introduction to the extensive range of important theatre collections throughout New York City.

TECHNICAL THEATRE

COSTUME PERIOD STYLE I H28.0181
Lynch. 2 credits.
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 H28.0182
Leech. 2 credits.
Have you ever considered what you would wear to greet an armada? Did Queen Elizabeth I really wear an iron corset? What was Louis XIV hiding under that big wig of his? Why is it rumored that Napoleon Bonaparte had buttons put on the cuffs of his regiment’s uniforms, and what did the forensics department of the NYPD find in the pockets of his last coat when they examined it in 1989? These and other burning questions are answered as we continue wending our way through the closets of history. In class, we discuss the Western European periods most likely to be encountered in the theatre today, including a glimpse of 19th-century Russia. We examine how actual clothing is translated into costume for the modern stage. Finally, we examine the relationship of freedom or restrictiveness in dress to each period discussed. Appropriate clothing is provided each week, so that students can discover the excesses and eccentricities of our ancestors for themselves. Field trips to exhibitions of clothing and artifacts are included.

PRODUCING A PLAY H28.0185
Jaehnig, Landman. 2 credits.
Codifies all the elements of producing a show. Each area, from scheduling and budgeting to opening and closing night of a show, is discussed. Examples of the process are drawn from current departmental productions, and particular emphasis is placed on the students’ own productions.

TECHNICAL DIRECTION H28.0186
Mitchell, Olmer. 2 credits.
This course is intended to familiarize students with the managerial and technical responsibilities normally associated with the position of technical director.
Over the semester, students are charged to resolve issues of labor, materials, technique, time, and cost. The course heavily emphasizes the importance of the layout and equipment of the physical plant of the scenery shop as well as safety in the shop and on the stage.

**WELDING TECHNOLOGY**

H28.0187
Mitchell. 2 credits.

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

**TECHNICAL THEATRE PRACTICUM H28.0190**

Repeatable course. Jaehnig. 2 credits.

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 H28.0191**

Meconis. 2 credits.

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 H28.0192**

Brown. 2 credits.

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 H28.0193**

Mitchell, Olmer. 2 credits.

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 H28.0194**

Bruck. 2 credits.

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

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

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

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

Programs and Requirements of the Department

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 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 215.

Admission: Applicants are encouraged to contact the department to discuss degree requirements and financial aid and to arrange for class visits. Admission decisions are based on the applicant’s particular qualifications for study in the department as well as on grades, degrees, and letters of reference. Special attention should be given to the statement of purpose requested on the application form. In preparing this statement, an applicant should include a description of his or her preparation for graduate study in the Department of Performance Studies as well as a careful projection of research and other professional goals. Students are also requested to submit an example of their writing, preferably an article or essay, as evidence of the research and writing skills necessary for success in the program.

Applicants to the Ph.D. program must have completed a recognized master’s degree (M.F.A. not applicable) or anticipate completion before being considered for admission. Those who are already in the department’s M.A. program and who wish to continue for the Ph.D. should follow the procedures outlined below under Permission to Proceed to the Ph.D.

A bulletin, application forms, and other information are available from the Office of Graduate Admissions, Tisch School of the Arts, New York University, 721 Broadway, 8th 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 sent directly to the Tisch Office of Graduate Admissions. Applications are accepted for fall semester admission only. The deadline for admission is December 1. All application materials should be received by that date.

Advisement: At orientation, students are assigned an adviser based on their areas of interest and meet with this adviser during the registration period each semester to plan their course work and review their progress.
**Master of Arts**

**Degree Requirements:** The M.A. program consists of three consecutive semesters; it begins with the summer semester and students graduate the following May. Students must complete 72 credits of semester-long, formal courses in the department with a grade of B or better, primarily with the permanent faculty.

There are two required courses for master’s students: Introduction to Performance Studies (H42.1000) taken in the first semester and Projects in Performance Studies (H42.2000) taken during the final semester. Projects in Performance Studies allows students to collaborate, under faculty advisement, on a culminating performance studies project.

Master’s students are permitted only one practical workshop during their course work. The only practical workshop course counted toward a performance studies M.A. is the department’s Performance Composition (H42.2730) course. Up to 4 credits of academic course work may be taken outside the department or transferred from another institution, with permission of the chair. M.A. students may take one performance workshop toward the degree and petition for a second one in lieu of the 4 credits allowed outside the department.

**Permission to Proceed to the Ph.D.:** 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 Tisch School of the Arts application for graduate admission.
3. A list of all courses taken and grades earned.
4. A substantial paper.
5. A description of the projected dissertation topic and how specific course work taken will enable clarification and deepening of the topic.
6. Names of three faculty members the student proposes to serve as possible dissertation directors.

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

**Doctor of Philosophy**

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

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

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

There are three required courses for Ph.D. students: Advanced Readings in Performance Studies (H42.2201) and Methods in Performance Studies (H42.2616) are taken during the first year of doctoral course work. Dissertation Proposal Advising (H42.2301) must be taken upon completion of the language requirement, 72 credits of course work, and area examinations.

The only practical workshop course counted toward a performance studies Ph.D. is the department’s Performance Composition (H42.2730). Doctoral students are permitted to take this course twice during their course work. Up to 12 credits of academic course work may be taken outside the department or through the Inter-University Doctoral Consortium with permission of the chair.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Master of Philosophy

Only under the most exceptional circumstances is the Master of Philosophy conferred on students who have been accepted as candidates in a doctoral program and who have fulfilled all the requirements for the doctorate except the dissertation and its defense. The minimum requirements for the degree of Master of Philosophy are the satisfactory completion of 72 credits, 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.
Degrees are conferred in May (at Commencement), September, and January. Performance studies master’s students must graduate in May, after full-time course work for three consecutive semesters, unless an exception is approved by the department chair. A candidate for a degree must apply for graduation by dialing TorchTone, 212-995-7474. 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 a limited number of named scholarships. Students should also see pages 208-214 for information on loans and other sources of aid.

Graduate Assistantships: Most graduate assistantships in the Department of Performance Studies are federally funded and are available only to U.S. citizens or permanent residents. Need eligibility is determined by federal guidelines. Students are eligible for staff positions on TDR, Women & Performance, and in the Performance Studies Archive and as professors’ assistants. The department also recommends students for positions in the Department of Drama, Undergraduate.

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

Resident Assistantships: The Department of Residential Education seeks applicants in January and February of each year to serve as resident assistants for the following academic year. Resident assistants live and work in undergraduate and graduate residence halls and 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, 55 Washington Square West, New York, NY 10011-9154; 212-998-4511.

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

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

As a member of the Inter-University Doctoral Consortium, New York University is able to offer fully matriculated students in its doctoral programs the opportunity to take courses and master subdisciplinary 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. Consortium 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.

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

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

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

Barbara Kirshenblatt-Gimblett
Professor of Performance Studies; University Professor
B.A., M.A., California (Berkeley); Ph.D., Indiana
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, feminism 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 extraliterary or nonliterary aspects of performance.

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

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

A major concern is the nature of tradition, which is seen as a process rooted in social life as well as in time and space. Courses in performance studies are also developed in order to explore the political and ideological implications of
performance. Postcolonial, feminist, and queer theories are employed as frames to investigate how artistic forms subvert and uphold particular ideological forms.

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

For information on recent or current course offerings, visit www.performance.tisch.nyu.edu/page/courses.html.

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

**REQUIRED COURSES**

**INTRODUCTION TO PERFORMANCE STUDIES H42.1000**
Required for incoming M.A. students. 4 credits.
Survey of performance studies. Topics include the following: What constitutes performance studies? What does “interdisciplinary” mean in practice? What are the “central” fields from which we draw? What are the limitations and advantages of pluralism over eclecticism? What is the burden of critical heritage on this field?

**PROJECTS IN PERFORMANCE STUDIES H42.2000**
Terminal course for the M.A. degree. Required of all M.A. students after completion of 24 credits. 4 credits.
Examination of research methods and writing strategies for substantial scholarly projects in the field.

**ADVANCED READINGS IN PERFORMANCE STUDIES H42.2201**
Required for first-year doctoral students. 4 credits.
Examines the relationship of the archive and the repertoire, proposing that performance, as a cultural practice and as an epistemic system, also transmits knowledge, social memory, and communal identity through a “repertoire” of embodied transitions. Course readings include Freud, De Certeau, Derrida, Rama, Barthes, Nora, Phelan, Auslander, Connerton, and others.

**METHODS IN PERFORMANCE STUDIES H42.2616**
Required for first-year doctoral students. 4 credits.
Develops performance studies methodologies based on interdisciplinary research paradigms (movement analysis, ethnomusicology, ethnography, history, oral history, orature, visual studies, ethnomethodology, among others) and the close reading and analysis of exemplary studies.

**DISSERTATION PROPOSAL ADVISING H42.2301**
Required for doctoral students. Prerequisite: 72 credits of completed course work. 0 credits.
Emphasis 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.

**GENERAL COURSES**

**TOPICS IN QUEER THEORY—QUEER CRITIQUE: THEORIES, HISTORIES, AND PRACTICES H42.1035**
Muñoz. 4 credits.
An introduction to queer critique. Historicizes this emergent discourse in relation to its most significant political precursors: feminist inquiry, intellectual work by radical women of color, and gay and lesbian studies. Interdisciplinary readings in queer ethnography, history, literature, and performance theory. Examination of performance art, political demonstrations, and visual and conceptual art as queer critique.

**AESTHETICS OF EVERYDAY LIFE H42.1040**
Kirshenblatt-Gimblett. 4 credits.
The formation of vernacular culture in New York City—how people shape their expressive behavior in relation to the conditions of their lives. Key thinkers such as Adorno, Horkheimer, Baudrillard, Bourdieu, Williams, Hall, and Hobsbawn have disagreed on the nature of vernacular culture and its creative and emancipatory potential in relation to mass media and the centralization of power in modern society. This debate informs our consideration of the shaping of value in everyday life.

**TOURIST PRODUCTIONS H42.1041**
Kirshenblatt-Gimblett. 4 credits.
How tourist settings, events, and artifacts are produced, interpreted, and consumed; the “production of culture” for the consumption of the “other” (guest, stranger, tourist, expatriate, pilgrim); tradition and authenticity, in relation to the synthetic nature of culture; the process of aestheticizing and commodifying culture; reevaluation of current theories regarding the nature of history, politics, and aesthetics of tourist cultural production.

**AFRICAN PERFORMANCE: FIGURING AFRICAN CULTURAL "CONTAGION" H42.2023**
Browning. 4 credits.
Examination of the evolution of thought on diasporic culture. Considers the increasing importance and prevalence of ways of configuring the “spread” or dispersal of national performative practices. Considers the history of Western accounts of African diasporic culture that rely on the figure of disease and contagion. Specifically, looks at the recent associations made between AIDS and African diasporic cultural practices such as spirit possession. The conflation of economic, spiritual, and sexual exchange has allowed for the postinfection “diasporic culture as a chaotic or uncontrolled force that can only be countered by military or police violence. African diasporic culture itself has responded with ironic inversions of the contagion figure.

**BODY POLITICS: FOUCAULT AND THE PRODUCTION OF SELF H42.2032**
Muñoz. 4 credits.
Close examination of the notion of askepsis as an art and science working on the individual self and its relevance and utility for theoretical projects and paradigms that include critical discourses like performance studies, queer theory, critical race theory, feminism, postcolonialism, and social theory. Also, the rela-
tion of askesis to “governmentality,” “the repressive hypothesis,” and “genealogy,” three other central terms from Foucault’s project. The texts at the center of this course include all three translated volumes of the History of Sexuality; Discipline and Punish; and individual essays, interviews, and readings from Blanchot, Bordieu, de Certeau, Deleuze, Derrida, Guattari, Le Doeuff, and Nietzsche.

**SPECIAL PROJECT**

**SEX IN PUBLIC H42.2216**

Weiss. 4 credits.

Examines different cultures of dissident sexuality, mostly within the U.S., and analyzes the ways in which these cultures produce, often through performance, publicity. Focuses on the role of race, ethnicity, and class within these different communities. Considers various modes of sex work (hustling, stripping, go-go dancing, drag, and transgender performance), S/M, histories of sex in public spaces such as baths and tearooms, activism around AIDS and HIV, ‘zine culture, and pornography and antipornography debates.

**SPECIAL PROJECT: THE HYBRIDIZATION OF GENRES H42.2216**

Weiss. 4 credits.

Various modes of the hybridization of genres—tentatively referred to as “Fictocriticism,” “Theoretical Fiction,” “Critical Fiction,” and so forth—have recently entered both theoretical discourse and performative style in performance studies, anthropology, philosophy, and other fields. The threefold purpose of this course is to delineate the breadth of the domain (in theory, literature, film, audio), establish its genealogy, and experiment with its forms. This seminar operates at the intersections of performance theory, textual studies, and expository writing.

**ANTONIN ARTAUD AND THE PSYCHOPATHOLOGY OF EXPRESSION H42.2217**

Weiss. 4 credits.

The totality of the work of Artaud—a dramatist, theorist, critic, poet, painter, actor, radio artist, diarist, performer—is studied from an interdisciplinary point of view, relying on linguistic, psychoanalytic, and deconstructive theory. Special attention is given to the epistemological implications of Artaud’s dramatic theory, to the aesthetic impact of his last writings, and to the role of madness in modernism. Artaud’s influence on the performing arts is documented.

**SPECIAL PROJECT: LIVENESS H42.2214**

Muñoz. 4 credits.

“Liveness” considered as both an ideological formation and a philosophical trope. Cross-disciplinary interrogation of both the celebration of the concept in performance studies and its critique in cinema studies. Mediatized performances considered as dead or alive. Liveness as a privilege and as a burden, its possibility determined in part by place, time, and social conditions. Live television, real-life broadcasting, live Web cams, and other real-time Internet happenings examined in relation to theoretical texts by Heidegger, Husserl, Merleau-Ponty, Derrida, etc.

**GENDER AND PERFORMANCE: FEMINIST ETHNOGRAPHY H42.2238**

Kapchan. 4 credits.

Examines a variety of ethnographic and theoretical texts to approach the notion of feminist ethnography. Begins by questioning the very possibility of staking a sexual-political position in a cross-cultural context. Close readings of a wide array of ethnographies from diverse historical moments are aimed at specifying our ideas about what constitutes feminist praxis, at the level of cultural observation and participation as well as at the level of writing. Why have women ethnographers—“professional” and “nonprofessional”—been overlooked by the “new ethnography” movement?

**TOPICS IN PERFORMING CULTURE: PERFORMING BRAZIL H42.2320**

Brownrigg. 4 credits.

Introduction to the history of Brazilian nationalist discourse and its relation to a variety of performative events, from African and indigenous syncretic religious ceremonies to the telenovela. Critical readings of the canonical historical, sociological, and anthropological accounts of the development of Brazilian culture inform examinations of popular music, religious and secular dance, political discourse, sports, and television.

**BORDERLANDS AND BARRIERS: MAPPING LATINO/A PERFORMANCE H42.2380**

Taylor. 4 credits.

Current issues pertaining to Latino/a performance and identity in the United States, focusing on the shifts in thinking about borders and barrios. Through study of plays, performance venues, religious and healing practices, mural paintings, and casitas, we explore how Latino/a artists negotiate both real and imagined spaces. Readings include Valdez, Moraga, Anzaldúa, Alarcon, González-Peña, Burciaga, Culture Clash, Alfaro, Tropicanica, Gomez, Fusco, Prida, Leguizamo, Cruz, Flores, Calderón, Saldivar, and Firmat.

**CONTEMPORARY AMERICAN IDENTITIES: PUBLICITY AND PERFORMANCE IN MINORITARIAN CULTURE H42.2385**

Muñoz. 4 credits.

Examines modalities of cultural production and performance that enact minoritarian identities within an often hostile dominant public sphere. Focusing on the United States and the nations and communities that form its borders, this seminar meditates on the ways in which contemporary American identities are created, possessed, and managed. By engaging psychoanalysis and other narratives of subject formation, scrutinizes the sites of identification, counteridentification, and disidentification that are available to minority subjects within contemporary American culture. Employing the rich body of work by United States and German theorists of publicity and the public sphere, considers the ways in which counterpublics and networks of alternative publicity are forged by minoritarian subjects. Also calls on recent work in African American studies, queer theory, U.S. Latino cultural criticism, and postcolonial studies.

**EXPERIMENTAL PERFORMANCE SINCE 1960 H42.2402**

Schoeberl. 4 credits.

Exploration of experimental performance in an international context. By expanding the term “experimental” to include the specific national and cultural contexts in which it is used, explores the transformative, insurgent, and radical possibilities in the struggle to create innovative and vigilant performance. Topics include experimental performance in the United States from the 1960s onward, beginning with the Living Theatre; “happenings”; political and guerrilla theatre; performance art; various group theatres in New York and on the West Coast; postmodern dance; and feminist, minority, and postcolonial innovations in experimental performance. Considers New York experimental performance in conjunction with Eastern European, Continental, Latin American,
African, Caribbean, and Asian innovations in performance. Focus is on the crosscurrents and links between the transnational, postcolonial, and international repercussions of the “experimental performance” notion so powerfully articulated in the United States during the 1960s, with broader resonance through cities globally. Examines the work of Tadeusz Kantor, Girish Karnad, Pina Bausch, Yvonne Brewster, Ping Chong, Ngũgĩ wa Thiong’o, André Wajda, Paulo Freire, Augusto Boal, Sistren Collective, Ariane Mnouchkine, Penina Mhando, Johannes Kresnik, and Percy Mtwa, among others.

PERFORMANCE THEORY: PERFORMANCES OF MAGNITUDE

H42.2402
Schachner. 4 credits.
Examination of “performances of magnitude” that take place in multiple locations over long or indeterminate durations. Examples include the Olympic Games, Disney World; various restored villages, world’s fairs; large-scale art installations such as Cristo’s “wrappings”; the Ramila of Ramnagar, India; the yearlong performances of Tehching Hsieh and Linda Montano; dance marathons; the World Series; Carnival/Mardi Gras; and political campaigns.

TOPICS IN PERFORMANCE AND POLITICS: CONQUEST

H42.2406*
Taylor. 4 credits.
Analysis of the politics of performance in the conquest of the Americas, with a focus on Mexico. Centrality of performance to both Aztec and Spanish epistemology, and its significance as a means through which both Native and Spanish cultures maintained or contested social authority. This course is taught under the auspices of the Hemispheric Institute of Performance and Politics. As such, it is taught simultaneously at NYU, the University of Rio de Janeiro, and the Universidad Católica in Lima, Peru.

TOPICS IN LATIN AMERICAN PERFORMANCE: CONTEMPORARY POLITICAL PERFORMANCE

H42.2407*
Taylor. 4 credits.
The use of performance—by the state, by oppositional groups, and by theatre and performance practitioners—to solidify or challenge structures of power. The course looks at specific examples of how theatre and public spectacles have been used since the 1960s to control or contest the political stage. Begins with the climactic moment of the Cuban revolution and progresses to contemporary performances that take up the issues of gender, sexuality and race, neocolonialism, and globalization.

STUDIES IN DANCE: POLITICAL ASPECTS OF AFRO-BRAZILIAN DANCE

H42.2504
Browning. 4 credits.
The course begins with a theoretical consideration of questions pertinent to all dance ethnography: How can one intellectually localize the body’s motion? What can one learn from a culture in which that motion is already perceived as an intellectual activity? More specifically, in Afro-Brazilian religious dance, how does “spirit possession” make us reconsider the notion of choreography and the creative capacity of the individual dancer? And in popular dance such as the samba, how do sexual, racial, and national identities get expressed? Examines four Afro-Brazilian dance forms: the samba (the so-called Brazilian national dance), the choreographies of the candomble (the predominant syncretic African religion practiced in Brazil), caipó (a Kongo-derived dance/martial art), and the multifarious and ever-changing popular dances of the nation’s largest participatory carnival in Salvador, Bahia. Students are encouraged to explore Afro-Brazilian dance as it is practiced and performed in New York City.

DANCE ETHNOGRAPHY

H42.2920*
Browning. 4 credits.
An examination and possibilities of cross-cultural dance analysis. The seminar begins with a brief overview of the history of the field and the advantages and disadvantages of a variety of methods and approaches. We then alternate close readings of recent dance ethnographies with the workshopping of students’ own writing. Student projects are based on previously performed fieldwork or on research conducted specifically for the class.

STUDIES IN DANCE—STILL ACTS: DANCE, PHENOMENOLOGY, RESISTANCE

H42.2504
Luteki. 4 credits.
This seminar examines the epistemological, political, and performative challenges brought by uses of stillness within Western choreography. We contextualize stillness in dance historically, theoretically, and aesthetically by tracing its uses in the visual arts, performance art, and film. We read closely seminal texts in the history of perception (Benjamin, Corbin, Foucault), phenomenology (José Gil, Hegel, Merleau-Ponty), and dance and performance theory (Kleist, Susan Foster, Mark Franko, Jacques Rivièrê) to assess how stillness, by challenging ideologies of perception, challenges not only dance ontology, but more ambitiously, undermines the very notion of “being.”

THEORIES OF DIRECTING

H42.1060*
Schachner. 4 credits each semester.
Different approaches to directing with emphasis on the work of Stanislavsky, Brecht, and Meyerhold as compared to the more recent work of Grotowski, Brook, Wilson, Foreman, Akalaitis, Breuer, Schechner, LeCompte, and other contemporary directors. Rather than document the work of all these directors, we identify certain basic concerns with regard to staging, actor training, audience-performer interaction, environment and stage design, and the sociopolitical function (or nonfunction) of theatre.

RITUAL, PLAY, AND PERFORMANCE

H42.2604*
Schachner. 4 credits.
Ethnological, anthropological, psychological, and aesthetic theories of play and ritual are examined in terms of specific ritual enactments such as rites of passage, ritual theatre/dance/music, shamanism, and other forms of charismatic healing. Special emphasis on the ritual process and creativity. Examples drawn from Asia, Europe, the Americas, Oceania, and Africa.

ASIAN PERFORMANCE

H42.2608*
Schachner. 4 credits each semester.
First term: India. Second term: Southeast Asia (Burma, Thailand, Malaysia, Indonesia). Third term: Tibet, China, and Korea. Fourth term: Japan and the Pacific Rim. A comparative study of various Asian traditions—classical and modern, aesthetic and ritual—with special emphasis on the performance theories enunciated by Asians. Close readings of selected Sanskrit, Chinese, Korean, Japanese, and Indonesian texts (in translation) dealing with performer training, performance conventions, reception, and critical evaluation. Students attend a number of performances by Asian artists. Although students are encouraged to take all four terms of this course in sequence, exceptions are made with consent of the instructor.
PERFORMANCE STUDIES 65

THEORETICAL CHALLENGES FACING A DRA -
Lepecki. 4 credits.

DRAMATURGY
This course explores the practical and theoretical challenges facing a dramaturge today. We read from a broad range of contemporary dramaturges, as well as from choreographers, filmmakers, visual artists, and theatre directors to assess how the dramaturge fits less a specific role and is more and more becoming a process facilitator. We discuss how the dramaturge faces very specific tasks, practical compositional problems, and ethical dilemmas. We view film, theatre, dance, performance art, and installation art to identify elements of composition, thematic fields, and media-specific problems in dramaturgy. Throughout the semester, students are also assigned to work as dramaturges in theatre, dance, and performance art production in New York City.

EXPERIMENTAL RADIO, RECORDING, AND SOUND ART
H42.2752
Weiss. 4 credits.
Interdisciplinary course focusing on two major paradigm shifts in the arts of voice, determined by key technological developments: the invention of sound recording and the development of magnetic recording tape. Photography and sound recording radically altered 19th-century theories of perception, temporality, selfhood, and death. The course examines these issues as explored in work from John Cage through such contemporaries as William Burroughs and Gregory Whitehead.

SOUND AND IMAGE IN THE AVANT-GARDE
H42.2754
Weiss. 4 credits.
Investigation of the relationships between experimental film, radio, music, and sound art in modernism and postmodernism. The newfound role of the voice—depersonalized, disembodied, externalized—as it appeared in poetic and literary phantasmatic of the modernist period and its transformations in subsequent experiments. Specific focus on the context 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.

JEWISH FOLKLORE AND ETHNOLOGY
H42.2814
Kirshenblatt-Gimblett. 4 credits.
Key works in the history of the study of Jewish folklore and ethnography are discussed in depth. Topics include Christian Hebraists on Jewish ceremonial; the program of the Wissenschaft des Judentums in the areas of Statistik, Altertumkunde, Sittengeschichte, and Volksliteratur; ethnographic expeditions among the Jews of Eastern Europe; Jewish Volkskunde as a discipline; Jewish folklore in the Old Testament; Yiddish folklore in oral tradition; anthropological studies of Jews from Efron’s work on gesture to recent studies of contemporary Jewish life in the United States, Europe, and Israel.

FOOD AND PERFORMANCE
H42.2850
Kirshenblatt-Gimblett. 4 credits.
Food, its preparation, presentation, and consumption, viewed as a complex system of performance. Topics include the physiology of taste and smell and the discourse of gastronomy; analysis of the design, staging, and choreography of food presentation, performance, and consumption. Using cross-cultural and interdisciplinary approaches, analysis extends beyond strictly performative and aesthetic concerns to a consideration of historical and social issues.

INTERCULTURAL PERFORMANCE: STAGING THE WORLD: MUSIC AND DANCE IN THE GLOBAL MARKET
H42.2860
Browning. 4 credits.
This course considers ways in which non-Western performances are produced, presented, recorded, and marketed in Europe and the United States as world music and dance. Class attends performances in a variety of venues: “high,” “low,” “ethnological,” and “pop.”

COMPARATIVE ETHNIC STUDIES
H42.2901
Matuz. 4 credits.
Surveys the field of critical race theory. African Americans, U.S. Latinos/Latinas, and Asian Americans have called on critical theory to make interventions in various spaces. The theory that is produced for and/or from these communities is studied in great detail. Also considers the different interventions that these theories attempt to enact. Recent debates like those around the role of the public intellectual are also considered. Readings are taken from cultural studies, film theory, performance studies, critical legal theory, literary criticism, anthropology, history, feminism, and queer theory. Time is spent considering the “place” of race in these different fields of inquiry. Finally, the course considers and interrogates the term “theory” and the ways it has been codified. Inquires into its limitations and the possibilities for expanding notions of what counts as the performance and production of critical theory.
**PERFORMANCE WORKSHOPS**

**PERFORMANCE COMPOSITION**

H42.2730*  
4 credits.  
Practical workshop taught by visiting artists designed to develop autobiographical material for performance. Acting and writing exercises are adapted with the aim of making art out of everyday experiences. Course includes field trips to observe rehearsals of other performance artists. Limited enrollment.

**PERFORMANCE WORKSHOP WITH EAST COAST ARTISTS**

H42.2760*  
4 credits.  
Focuses on performance techniques with the dual purpose of developing skills in individual performers and directors, and exploring group dynamic and the creation of ensemble. Daily work includes yoga, vocal exercises, and extended physical and vocal improvisations. Throughout the workshop, a variety of exercises explore personal material in a performance context and alternative methods for performance composition.

A large portion of the workshop is dedicated to the Rasa Box exercises, a unique psychophysical approach to the development of emotional depth, agility, and expressiveness. Based on the rasa theory and practice of classical Indian performance and Artaud’s idea of the actor as “athlete of the emotions,” these exercises were initially devised by Richard Schechner and are used by members of the company both as a training technique and a method of structuring performance.

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**Departmental Publications**

**TDR: THE JOURNAL OF PERFORMANCE STUDIES**

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

**WOMEN & PERFORMANCE: A JOURNAL OF FEMINIST THEORY**

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

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

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

Concurrently, in ongoing seminars, students learn how creators of theatre and music theatre in the 20th century and throughout history have treated the same musical-dramatic issues they are grappling with in the writing labs. The first part of Year One is devoted to writing “moments”—monologues, dialogues, different types of songs, short active scenes, etc. These moments or exercises develop and illuminate different elements of dramatic and compositional craft.

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

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

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

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

**Admission Procedures**

The major criteria for admission to the program are talent, originality, practical experience as a composer or writer of musical theatre, and an ability to work well in collaboration. However, composers and writers who have written in other genres (playwrights, poets, pop composers, etc.) are also encouraged to apply. Basic skills must be in place. Acceptance into the program is competitive and limited. In addition to the Graduate Musical Theatre Writing Program and the Tisch School of the Arts graduate application forms, the student must meet the requirements of New York University and submit the supporting materials detailed below.

All applicants must submit the following:

1. Two application forms:
   a. Tisch School of the Arts Graduate Application for Admission
   b. Graduate Musical Theatre Writing Program Application/Writing Assignment (two copies of application and two copies of all required artistic materials)
2. Undergraduate transcripts
3. A detailed résumé
4. Sample work*
   a. Composers and lyricists—CD (two copies), no more than 20 minutes in length, plus relevant materials such as score, lyric sheets, charts, etc. (two copies each). Excerpts from a musical theatre piece are preferred, but not necessary. Composers may submit instrumental works, and lyricists may submit unmusicalized poetry. Please include a book for the material you are submitting, if available (two copies). Other related work (two copies); please specify and enclose a description. Reviews, if available (two copies each).
   b. Bookwriters and playwrights—A script for a musical theatre piece (two copies) and CD of songs written for it (two copies), or a script of a play (two copies). Include a synopsis (two copies). Reviews, if available (two copies each).
5. Two letters of recommendation (two copies each).

Applications are due by February 1. They can be obtained by contacting the Office of Graduate Admissions, Tisch School of the Arts, New York University, 721 Broadway, 8th Floor, New York, NY 10003-6807; telephone 212-998-1918. Or you can visit our Web site at www.gmtw.tisch.nyu.edu. See page 198 for details of the graduate application.

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

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

**Program Requirements**

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

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

The conservatory programs at Tisch School of the Arts do not believe that traditional grading methods can be used in evaluating the accomplishments of students in the arts. The student with only average talent will be urged to withdraw once it is believed that he or she lacks potential for a professional career in the arts. Evaluation of the student’s work is constant. Students are allowed to continue in the program only through continued demonstrated evidence of professional promise.

**Financial Aid**

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

Two forms are required:

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

For further information, refer to the Financial Aid section of this bulletin on pages 208.
The Graduate Musical Theatre Writing Program is taught on an ongoing basis by the core faculty, which consists of composers, writers, historians, and directors. The core faculty is enriched by adjunct faculty and guest teachers who come into the program to teach special sections of the curriculum. They include many of the most experienced composers, bookwriters, lyricists, and directors from Broadway, the opera, and the experimental theatre. Directors and guest actors are on tap to provide dramatical support for collaborative teams.

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

**CORE FACULTY**

A listing of faculty for the Graduate Musical Theatre Writing program is below. For full biographies on departmental faculty, visit [http://gmtw.tisch.nyu.edu/page/faculty.html](http://gmtw.tisch.nyu.edu/page/faculty.html).

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

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

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

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

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

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

**ADJUNCT FACULTY**

**Jonathan Bernstein**
Adjunct Faculty, Writer, Director

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

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

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

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

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

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

**Randall Eng**
Adjunct Faculty, Composer  
B.A., Harvard; M.F.A. (graduate musical theatre writing), New York

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

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

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

**Michael John LaChiusa**
Adjunct Faculty, Composer

**Margo Lion**
Adjunct Faculty, Composer

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

**Polly Pen**
Adjunct Faculty, Composer/Lyricist

**Scott Richards**
Adjunct Faculty, Composer  
B.A., Yale; M.F.A. (graduate musical theatre writing), New York

**Rachel Sheinkin**
Adjunct Faculty, Bookwriter  
B.A., Brown; M.F.A., Yale School of Drama; M.F.A. (graduate musical theatre writing), New York

**Jack Viertel**
Adjunct Faculty Lecturer

**GUEST TEACHERS**

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

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Film and Television

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

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

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

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

For general University guidelines, refer to the Admission section beginning on page 191. Admission to the Tisch School of the Arts is highly selective. Admission is based on a careful evaluation of secondary school records; scores on standardized tests; personal essay; recommendations from guidance counselors and teachers; and a creative review in the form of an audition or a portfolio. Evidence of character and maturity are regarded as essential in potential students who hope to benefit fully from the unique offerings of the University and its urban environment. Participation in meaningful school and community activities is also an important factor. A student applying to the Tisch School of the Arts must submit an application to New York University and indicate the particular department that he or she wishes to enter and may only apply to one program. Prospective students wanting more information about undergraduate admission should refer to the Undergraduate Admissions Web site at www.admissions.nyu.edu. Prospective students wanting more information about the artistic portfolio or audition requirements should visit the department’s Web site at www.filmtv.tisch.nyu.edu.

Degree Requirements

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

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

**AREA I: FILM AND TELEVISION ARTS**

- Group A: History and Criticism (three courses for not less than 9 credits)
- Group B: Production (four core production courses for not less than 20 credits)
- Group C: Writing (three courses for not less than 12 credits)

**AREA II: GENERAL EDUCATION**

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

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

International students complete the two-course International Writing Sequence, 8 credits. 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 (V40.0105) fall semester and The World Through Art (H48.0002) spring semester. Transfer students 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 credits): 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 credits): 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 credits.

**Curriculum**

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

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

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

**DEPARTMENTAL STANDARD**

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

**Double Major**

Students may be able to work out a course of study that allows them to complete the requirements for a second major in another department. For example, a combined major in film and sociology would provide excellent background and training for work in documentary filmmaking. Students who wish to take advantage of this opportunity should consult with their departmental adviser and with an adviser from the second department and then file appropriate forms with the film and television department. Double majors are normally completed within the usual number of semesters; however, some may require an additional semester.

**Transfer Credit and Minimum Residency**

Credit is granted for academic work completed at another institution in accordance with University regulations as stated on page 221.

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

**Facilities for Instruction**

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

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

The seventh floor houses acting studios and classrooms.
The eighth floor houses the animation facilities. The animation studios, which support both traditional and computer animation, house a stop-motion animation studio, digital video lunch box computer systems, Cintiq workstations, and 3-D animation teaching and project labs. The ninth, 10th, and 11th floors house the administrative and faculty offices of the department. In addition, the ninth floor houses the departmental script and media library and the offices of the associate dean for film and television. The main reception desk for the Undergraduate Division of the Kanbar Institute of Film and Television is located on the 11th floor.

The Todman Center houses a 3,200-square-foot film and television soundstage with a 50 x 30-foot hard cyclorama, surrounding drapes in two colors, a roll-up chroma-key drop, and video and audio control rooms. The Todman Center also houses a scenic workshop, properties collection, rehearsal rooms, a full service kitchen/crew office, and a green room.

Ownership Policy

The creative works produced by students at the Tisch School of the Arts in fulfillment of class assignments, or as individual study projects, whether made on Tisch School of the Arts premises or elsewhere, with or without Tisch School of the Arts equipment, and with or without extra funds, are subject to certain restrictions until the educational experience associated with such works has been completed. These restrictions are spelled out in the Ownership Policy section on pages 217-18.

Laboratory/Equipment and Insurance Fees

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

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

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

Special and Part-Time Students

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

Information about the summer program can be obtained from the Tisch School of the Arts Summer Session Office, New York University, 721 Broadway, 12th Floor, New York, NY 10003-6807; 212-998-1808, www.nyu.edu/tisch/summer.

Under exceptional circumstances, students may be admitted during the academic year to follow a carefully specified course of study. Nonrefundable lab and insurance fees apply to these special and part-time students as well as to students matriculated in the Undergraduate Division of the Kanbar Institute of Film and Television. The lab and insurance fees are payable with the tuition at the time of registration. Any New York University student who is not matriculated in the Undergraduate Division of the Kanbar Institute of Film and Television must have the written permission of his or her own department specifying course and semester to register in the film institute; in addition, the student must have his or her registration form stamped by the institute and pay applicable fees.
A listing of faculty from the Undergraduate Division, Kanbar Institute of Film and Television is below. For full biographies on departmental faculty, visit http://filmtv.tisch.nyu.edu/page/faculty.html.

**FULL-TIME FACULTY**

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

**Sheril D. Antonio**  
Associate Arts Professor of Film and Television; Associate Dean for Film, Television, and New Media  
B.F.A., M.A., Ph.D., New York

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

**Sharon Badal**  
Associate Teacher of Film and Television  

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

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

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

**Wendy Bednarz**  
Teacher of Film and Television  
B.A., Stephens College; M.F.A., New York

**Robby Benson**  
Visiting Associate Arts Professor

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

**John Canemaker**  
Professor of Film and Television; Executive Director of Animation  
M.F.A., New York

**Michael Carmine**  
Associate Arts Professor of Film and Television; Director of Cinematography Studies  
B.S., Hunter College (CUNY); M.A., New York Institute of Technology

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

**Susan Grace Cohen**  
Associate Teacher of Film and Television  
B.F.A./Certificate, The Juilliard School

**Patricia Cooper**  
Professor Emerita of Film and Television

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

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

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

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

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

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

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

**Geoffrey Erb**  
Visiting Assistant Arts Professor

**Mollie Fermaglich**  
Teacher of Film and Television

**Boris Frumin**  
Associate Professor of Film and Television  
M.F.A., State Institute of Cinema (Moscow)

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

**Jocelyn Gonzales**  
Associate Teacher of Film and Television  
B.A., New York (Tisch)

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

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

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

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

**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

**Chris Kelly**  
Associate Teacher of Film and Television  

**Marketa A. Kimbrell**  
Professor Emerita of Film and Television  
Graduated from the Theatre Academy of Prague

**Denny Lawrence**  
Associate Professor of Film and Television; Director of Acting and Directing Studies  
B.A., Australian Film, TV, and Radio School

**Dean Kalman Lennert**  
Associate Teacher of Film and Television

**Richard Litvin**  
Assistant Arts Professor of Film and Television; Executive Director of Production Studies  
B.F.A., New York

**Barbara Malmet**  
Associate Arts Professor of Film and Television  
B.A., Hunter College (CUNY)

**Tom Mangravite**  
Teacher of Film and Television

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

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

**Antonio Monda**  
Associate Professor of Film and Television  
B.A., Rome (La Sapienza)
Marsha Moore McKeever  
Teacher of Film and Television  
B.A., South Dakota; M.F.A., Southern Illinois

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

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

Amos Poe  
Associate Teacher of Film and Television

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

Peter W. Rea  
Associate Professor of Film and Television; Executive Director of Postproduction Studies  
B.A., New York

Chris Chan Roberson  
Teacher of Film and Television  
B.A., New York (Tisch)

Ezra M. Sacks  
Associate Arts Professor of Film and Television; Executive Director of Writing Studies  
B.A., New York

Lamar Sanders  
Associate Professor of Film and Television; Chair, Kanbar Institute of Film and Television, Undergraduate Division  
B.A., New York

Susan Sandler  
Teacher of Film and Television

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

Joanne Savio  
Teacher of Film and Television; Director of Freshman Studies  
B.F.A., Cooper Union; B.A., St. John’s

Susan Seidelman  
Visiting Assistant Professor  
M.F.A., New York

Gary Shimokawa  
Assistant Professor of Film and Television  
B.A., Southern California

Pari Shirazi  
Associate Arts Professor of Film and Television; Vice Dean, Tisch School of the Arts  
B.A., M.A. (psychology); M.A., Ph.D. (Near Eastern studies), New York

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

George C. Stoney  
Paulatte Goldsard Professor of Film

Nicholas Tanis  
Associate Professor of Film and Television; Director of History and Criticism Studies  
B.F.A., New York

Paul Thompson  
Associate Professor of Film and Television

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

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

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

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

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

PART-TIME FACULTY

Gordon Arkenberg  
Zoya Baker  
Scott Bankert  
Florence Barrau-Adams  
Howard Beaver  
Ken Bowser  
Adam Burke  
Sherry Camhy  
Jason Candler  
Joe Cittra  
John Culhane  
Ron Daniels  
Christina DeHaven  
Mark DiSimone  
Steve Eliot  
Martin Fahter  
Geoffrey Fletcher  
Bruce Follmer  
Andrew French  
E. Max Frye  
Fritz Gerald  
Joseph Gilford  
Andrew Goldman  
Peggy Gormley  
Tish Hill  
Wendy Kaplan  
Lisa Katselas  
Tim Kiepkpatrick  
Jack Lechner  
David Levy  
Roz Lichter  
Ken Lioiti  
Jason Lucare  
Tom Mangan  
Robert Marianetti  
Andrew McNown  
Stevin Michels  
Elizabeth Morringello  
John Nyomarkay  
Charles Potter  
Lynne Sachs  
Kevin Scott  
Dan Shefelman  
Mick Stern  
Selma Thompson  
Robin Vachal  
Rae C. Wright  
Linda Yearwood  
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

SOUND IMAGE H56.0048  
Course level: introductory. Required of all freshmen. 4 credits. Course may not be repeated.
A fundamental-level core production workshop introducing the world of sound in film, television, and radio. Students explore, through individual and group projects of increasing complexity and sophistication, the art of creating a “theatre of the mind” in the sound medium. Laboratory periods are designed to provide a wide variety of audio recording experiences both on location and in studio: digital as well as analog. Specific production techniques such as live recording, mixing, and editing are stressed. Lectures focus on the
Theories of basic acoustics and audio electronics, the aesthetics of the sound medium, and the development of critical listening skills.

**FRAME AND SEQUENCE** H56.0039
Course level: introductory. 4 credits. Course may not be repeated.
This core production course is to be taken as a complement to Sound Image, in preparation for the Fundamentals of Sight and Sound: Film, Documentary, and Studio. The course encompasses the basic elements of 35 mm still photography and multi-image sequencing. Covered are all camera functions, depth of field, motion, basics of lighting, narrative structure, and composition. Sequencing of images is accomplished digitally using Final Cut Pro on Macintosh workstations.

The class meets each week during one lecture section for production information, screenings, critiques of student work, along with a lab section where students learn digital editing. Each student does photographic assignments and directs two multi-image projects as well as serving as crewmembers on in-class productions. All students must have a 35 mm, fully adjustable camera and light meter. An automatic analog or digital camera is not acceptable. The light meter may be in the camera.

Special note: Students are required to put in an additional 12 hours of crewing on upperclassmen’s film or animation projects to introduce them to this very important collaborative aspect of the film and television profession. During the Freshman Colloquia, upperclassmen pitch their projects giving an opportunity for interested students to sign up. These 12 hours must be done in the same semester as Frame and Sequence. Please read the attendance policy in the Academic Handbook as students are not allowed to violate this policy by missing class in order to fulfill their 12-hour commitment.

**INTRODUCTION TO ANIMATION TECHNIQUES** H56.0041
Course level: introductory. Course is open to students at all levels and may be taken as an alternate to Frame and Sequence to fulfill the freshman program visual core production requirement. 4 credits. Course may be repeated for a maximum total of 12 credits.
A beginning course that concentrates on the basic techniques of animation; it is also the main prerequisite for entry into all the other animation courses. Class exercises explore a variety of techniques, materials, design, and writing for animation. Techniques include flipbook, clay, collage, computer, and drawing from the model. All work is tested on video, followed by 16 mm color film. Please note that you do not have to “know how to draw” in order to take this course. The course demonstrates how drawing and graphics relate. At the end of the semester, each student has an edited, two-minute reel of his or her successful animations and experiments.

**THE FRESHMAN PROGRAM:**

**CRAFT PRODUCTION COURSES**

**FRESHMAN COLLOQUIUM:**

**PERFORMANCE STRATEGIES** H56.0046
Course level: introductory. 2 credits. This is a pass/fail course in which freshmen meet weekly in both a lecture and recitation. This is a required course for all freshmen enrolled in Sound Image (H56.0048). This is a pass/fail course 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. 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” 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.

**LANGUAGE OF FILM: AN INTRODUCTION** H56.0044
Course level: introductory. 2 credits. This is a pass/fail course in which freshmen meet weekly.
The purpose is to amplify the introductory production courses with relevant lectures and guest speakers. In addition, students are introduced to the specific areas within undergraduate film and television that they may wish to pursue further. This course addresses audio and visual communication in both historical and contemporary contexts. It is taken in conjunction with the student’s choice of Introduction to Animation Techniques (H56.0041), or Frame and Sequence (H56.0039). During the Freshman Colloquia, upperclassmen pitch their projects on occasion for interested students to sign up for the 12 hours of required crewing. The “crew” introduces freshmen to the very important collaborative aspect of the film and television profession.

**THE FRESHMAN PROGRAM:**

**WRITING COURSE**

**STORYTELLING STRATEGIES** H56.0020
Course level: introductory. Students must also register for one recitation. 4 credits. Course may not be repeated.
Storytelling Strategies is an introduction to models of dramatic structure spanning over a thousand years. The course, part lecture and part screenwriting workshop, is designed to acquaint the student with universal principles of storytelling and to provide them with a common vocabulary of dramatic terms that can be built on and refined in subsequent classes. Choosing a story from a collection of classic myths, fairy tales, and personal stories, students then write and rewrite their choice in the recitation section of the class.

**LANGUAGE OF FILM: HISTORY AND CRITICISM COURSE**

**INTRODUCTION TO ANIMATION TECHNIQUES** H56.0041
Course level: introductory. Course is open to students at all levels and may be taken as an alternate to Frame and Sequence to fulfill the freshman program visual core production requirement. 4 credits. Course may be repeated for a maximum total of 12 credits.
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**CRAFT PRODUCTION COURSES**

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DEPARTMENTAL COLLOQUIA

FRESHMAN COLLOQUIUM: PERFORMANCE STRATEGIES
H56.0046
Course level: introductory. 2 credits. This is a pass/fail course in which freshmen meet weekly in both a lecture and recitation. This is a required course for all freshmen enrolled in Sound Image (H56.0048). This is a pass/fail course 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. 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” 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.

FRESHMAN COLLOQUIUM: VISUAL
H56.0049
Course level: introductory. 2 credits. This is a pass/fail course in which freshmen meet weekly. The purpose is to amplify the introductory production courses with relevant lectures and guest speakers. In addition, students are introduced to the specific areas within undergraduate film and television that they may wish to pursue further. This course addresses audio and visual communication in both historical and contemporary contexts. It is taken in conjunction with the student’s choice of Introduction to Animation Techniques (H56.0041) or Frame and Sequence (H56.0039). During the Freshman Colloquia, upperclassmen pitch their projects on occasion for interested students to sign up for the 12 hours of required crewing. The “crew” introduces freshmen to the very important collaborative aspect of the film and television profession.

PREPRODUCTION COLLOQUIUM
H56.0059
Course level: fundamental. Note: this course should be taken the semester prior to enrolling in any intermediate-level core production course. During the Freshman Colloquium (H56.0049), this colloquium is designed to address issues related to the preparation of intermediate-level production courses, including Color Sync Workshop, Documentary Workshop, Experimental Workshop, and Intermediate Television. The presentation of preproduction issues, it is the design of the course to make the screenwriting process all the more focused on the real production process. Topics include: screenplay format, script breakdowns, casting, crewing, rehearsals, scouting, paper and funding. As with all colloquia, this course is also an opportunity for students to network and learn about departmental events as a group.

POSTPRODUCTION COLLOQUIUM
H56.0060
Course level: intermediate. Note: this course should be taken during the semester the student is enrolled in any intermediate-level core production course. 1 credit. Course may not be repeated. This colloquium introduces the students to the systems of the editing room and how preproduction and production influence the postproduction process. It includes an introduction to the convergence of film and television in the world of digital production. Students learn how to approach the complex interface between analog and digital in cost-effective, practical, and creative ways. Editing techniques and the use of coverage are deconstructed through film clips and discussion, while guest speakers from the industry delve into negative matching, laboratory procedures, optical effects, sound design, and film scoring. Students from previous semesters reveal lessons learned in the editing room. There is a series of handouts, including production to postproduction flowcharts, camera and sound reports, sample lined scripts, continuity reports, and mix and ADR cue sheets, which students are required to read and keep for future reference.

SENIOR COLLOQUIUM
H56.1057
Course level: advanced. Note: this course is to be taken as a component of all advanced-level core production classes; however, all seniors are eligible and are encouraged to enroll. 1 credit. Course may be repeated for a maximum total of 2 credits. 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) cover a myriad of topics, including working with professional actors, set procedure, copyright, grant writing, festivals, commercials, digital technology, and pitching stories. January graduates should register for the fall section, and May and September graduates should register for the spring section.

CRAFT COURSES IN ACTING AND DIRECTING

ACTOR’S CRAFT I H56.1024
Course level: fundamental. 3 credits. Course may be repeated. This course is recommended for film and television directors, the course is a practical exploration of basic elements of the actor’s craft: methods of approach to material, terminology, use of self in relation to character and situation, and working relationship with director.

ACTOR-DIRECTOR WORKSHOP
H56.1025
Course level: fundamental. 3 credits. Course may be repeated. This course is recommended for film and television directors, the course explores the process of working on scenes from film scripts. Emphasis is on scene breakdown, characterization, and emotional and physical demands of character and improvisation. A comedy workshop is included.

DIRECTING THE ACTOR
H56.1069
Course level: intermediate. Prerequisites: Two of the following: H56.0046, H56.0051, H56.1024, H56.1025. 3 credits. Course may be repeated. This course is recommended for film and television directors, the course explores the process of working on scenes from film scripts. 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 communicating its meaning and action to actors. Work is done on film scenes with fellow students as actors on the rehearsal process, including improvisational work. Review of actor’s tools and discussion of their exploitation is included, as well as scenes from films to demonstrate certain techniques.
DIRECTING THE CAMERA
H56.1070
Course level: intermediate. Prerequisite: H56.1069 or permission of the director of studies. 3 credits. Course may be repeated. (H56.1069 and H56.1070 combined cannot exceed 9 credits.)

This is a practical workshop that emphasizes the visual realization of scripts. Through video exercises and assignments in class, the course explores directorial choices in mise-en-scène, including camera placement and editing through a series of exercises and discussions.

THE DIRECTOR’S WORKSHOP
H56.1106
Course level: intermediate. 3 credits. Offered in the summer only.

This course allows the student-director to begin to develop methodologies for an approach to directing actors for the screen through an understanding of the actor’s “tools” and actor vocabulary. Script analysis, performance exercises, and the concept of “organic blocking” in rehearsals leading to camera coverage is explored through practical activities involving professional actors.

CORE PRODUCTION COURSES IN ANIMATION

INTRODUCTION TO ANIMATION TECHNIQUES H56.0041
Course level: introductory. Course is open to students at all levels and may be taken as an alternate to Frame and Sequence to fulfill the freshman program visual core production requirement. 4 credits. Course may be repeated for a maximum total of 12 credits.

A beginning course that concentrates on the basic techniques of animation; it is also the main prerequisite for entry into all the other animation courses. Class exercises explore a variety of techniques, materials, design, and writing for animation. Techniques include flipbook, clay, collage, computer, and drawing from the model. All work is tested on video, followed by 16 mm color film. Please note that you do not have to “know how to draw” in order to take this course. The course demonstrates how drawing and graphics relate. At the end of the semester, each student has an edited, two-minute reel of his or her successful animations and experiments.

INTERMEDIATE ANIMATION PRODUCTION H56.1329
Course level: intermediate. Prerequisite: Introduction to Animation Techniques (H56.0041) and one Sight and Sound level course. Recommended for students studying both animation and live action. 4 credits. Course may be repeated for a maximum total of 12 credits.

An intensive intermediate production course 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 one-minute 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.

EXPERIMENTAL ANIMATION
H56.1146
Course level: intermediate core production, sophomore level and up. Prerequisite: Introduction to Animation Techniques (H56.0041) and one Sight and Sound level course. 4 credits. Course may not be repeated.

Single-semester production of three short works exploring various modes of content, technology, and delivery. Abstraction, empiricism, conceptualism, personal mythologies, symbolism, and other nonnarrative formal concepts are stressed, encouraged, and executed. Students gain proficiency with scale (installations to PDAs), differentiated aspect ratios (multiple frames/screens to masking), and multiple integrations of technology (digital and analog-based film, video, 2-D, 3-D, stop-motion, Web, infrared beaming, motion detectors and triggers) by applying mixed and multimedia concepts through various treatments and projects. Written assignments including artist statements, budgets, grant writing, and production books (part journal, part instruction guide), maquettes, and sketches directly engage students with the confrontational processes they discover. Critiques of work convene on deadline days. Students are teamed up into three groups of four to crew for each other on presentation days. Three stations are set up and placed in room/hallway as assigned presentation spaces for projects. Screenings of films and video combined with field trips to galleries and museums, along with lectures and readings about (and hopefully by) animation artists in the field, feed minds as fingers work. Every semester culminates in a show of selected student work (each student’s two best projects, one small scale and one large) screened/installed in the 8th floor animation area.

ADVANCED ANIMATION PRODUCTION H56.1342
Course level: advanced. Prerequisites: Storyboarding (H56.1033) and Action Analysis I (H56.1328). and Intermediate Animation Production (H56.1329) or Experimental Animation (H56.1146). H56.1329 may be taken simultaneously with this course. 4 credits. Course may be repeated. Course is for one year, therefore it may be taken two times for 8 total credits.

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 to meet and consult with other professional animators for criticism and advice. Individual development is stressed.

CRAFT PRODUCTION COURSES IN ANIMATION

STORYBOARDING H56.1033
Course level: intermediate/advanced. 3 credits. Course may be repeated for a maximum total of 9 credits.

Students create a storyboard from an assigned literary property (i.e., by Ray Bradbury, Grimm Brothers, Virginia Woolf, or other authors) and research the chosen material visually in picture libraries, print and photo archives, and museum and gallery libraries. From this basic research, students 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 “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, expres-
INTRODUCTION TO 3-D COMPUTER ANIMATION
H56.1110
Course level: introductory/fundamental. 3 credits. Course may be repeated for a maximum total of 9 credits.
This is an introductory 3-D course in 3-D computer animation and modeling. Students use Autodesk Maya software to create still-life compositions, virtual sets, and a short animated final project. There are in-depth discussions of CGI production methods as well as artistic techniques used by professional studios to obtain more life-like animations and compelling environments. Students have access to Windows and Mac workstations as well as the highest end software in the computer graphics field. The course emphasizes artistic expression utilizing this technical medium. Students are encouraged to explore the possibilities of CGI to create short animated stories.

INTERMEDIATE 3-D COMPUTER ANIMATION
H56.1113
Course level: intermediate. Prerequisites: H56.1110. 3 credits. Course may be repeated for a maximum total of 9 credits.
This is an intermediate-level course in 3-D computer animation using Autodesk Maya software. It is an intensive course in the art of computer-animated character development and animation. Students learn to set up (rig) a 3-D character. Lip-syncing, walk cycles, and nonlinear animation are covered. For final assignments, students create, rig, animate, and render a simple 3-D character.

ADDITIONAL COURSES

TITLES AND SPECIAL EFFECTS
H56.1042
Course level: intermediate. 3 credits. Course may be repeated for a maximum total of 6 credits.
Students learn the art of titling and composing using Adobe After Effects software in conjunction with other digital tools. The course explores the possibilities of utilizing the computer to create compelling motion graphics and compositions. Assignments can include titling or special effects for an existing project or students can create a new project using digital images created in class.

RENDERING AND SPECIAL EFFECTS H56.1142
Course level: intermediate. Prerequisite: H56.1110. 3 credits. Course may be repeated for a maximum total of 12 credits.
This course concentrates on special effects and image creation using 3-D computer animation software. Students learn the technical and artistic skill necessary to create spectacular effects such as fire, water, flowing cloth, explosions, and fractal environments that have become popular in Hollywood-style films. Students also learn rendering techniques to create realistic hair, fur, vegetation, and photo-realistic lighting. Technical issues such as distributed rendering and project management are also covered. The course uses Autodesk Maya with state-of-the-art workstations and integrated computer network.

3-D COMPUTER ANIMATION WORKSHOP H56.1104
Course level: introductory/fundamental. Prerequisite: 4 credits. Course is offered in the summer only.
This is an introductory 3-D course in 3-D computer animation and modeling. Students use Autodesk Maya software to create still-life compositions, virtual sets, and a short animated final project. There are in-depth discussions of CGI production methods as well as artistic techniques used by professional studios to obtain more life-like animations and compelling environments. Students have access to Windows and Mac workstations as well as the highest end software in the computer graphics field. The course emphasizes artistic expression utilizing this technical medium. Students are encouraged to explore the possibilities of CGI to create short animated stories.

LIFE DRAWING: THE FIGURE
H56.1112
Course level: introductory. 3 credits. Course may be repeated for a maximum total of 6 credits.
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 training to translate the three-dimensional world into two-dimensional terms. Drafting skills are important to all animators, regardless of their chosen media or focus; for character animators in particular, strong drafting skills are essential. Can be taken during the same semester as Life Drawing: Anatomy. (Emphasis is on drawing in Life Drawing: The Figure, whereas emphasis is on anatomy in Life Drawing: Anatomy.)

LIFE DRAWING: ANATOMY
H56.1312
Course level: advanced. 3 credits. Course may be repeated for a maximum total of 6 credits.
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 mode. Can be taken the 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.)

THE PACKAGING OF ANIMATION
H56.1228 or permission of the instructor.
May be taken simultaneously with H56.1328. 3 credits. Course may be repeated for a maximum total of 9 credits.
Students learn various techniques to create finished animations through the use of digital tools. The course covers advanced Adobe Photoshop, Adobe Illustrator, Adobe After Effects techniques as they apply to character animation and 2-D puppet animation. Cambridge Systems Animoz is used for high-end digital ink and paint, and Macromedia Flash MX is taught for Web and “vector”-based animation. Exercises focus on various animation styles from Disney to South Park. Students learn to utilize digital tools for lip syncing, 2-D puppet animation, and experimental animation.

ACTION ANALYSIS I
H56.1328
Course level: intermediate/advanced. Recommended for students studying both animation and live action. 3 credits. Course may be repeated one time for a maximum total of 6 credits.
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 (e.g., a dancer and an actor) pose and perform various actions that students visualize and break down into drawings and an analysis of the movements. Students shoot test animation exercises (e.g., the bouncing ball) onto video for class criticism. Classes are based on the intensive studies done in the 1930s at the Walt Disney Studio for the purpose of improving its animated films. "I definitely feel," Disney wrote in 1935, "that we cannot do the fantastic things based on the real unless we first know the real.

ANIMATION ACTION ANALYSIS II  H56.1327
Course level: intermediate. Prerequisite: Animation Action Analysis I (H56.1328) or permission of instructor. 3 credits. Course may be repeated one time for a maximum total of 6 credits. Recommended for students studying both animation and live action. An intensive intermediate craft production course exploring "personality" animation: creating characters who think and express emotions. Students analyze live action and animated films frame-by-frame. Also, by semester’s end, students produce a short film or video (less than one minute) using 3-D or 2-D techniques that incorporate the principles of personality animation. Students gain experience in all phases of animation production, including concept art, storyboards, layouts, exposure sheets, test animation, inbetweening, final animation, color, sound, etc.

STOP-MOTION ANIMATION  H56.2014
Course level: intermediate/advanced. 3 credits. Prerequisite: Introduction to Animation Techniques (H56.0041). Course may be repeated for a maximum total of 6 credits. 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 pixilation. 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. Each student produces a short film with sound.

DRAWING AND DESIGN FOR ANIMATION  H56.1313
Course level: intermediate. 3 credits. Course may not be repeated. This course offers students an increased technical proficiency and, more important, 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 course includes one-, two-, and three-point perspective, figure drawing, character rotations; drawing exercises related to fine artists (such as Picasso, Matisse, Giacometti, etc.); use of tones; continuity sketches; layouts; and animation.

CRAFT PRODUCTION COURSES IN CAMERA AND ART DIRECTION

CAMERA I: ELECTRONIC CINEMATOGRAPHY  H56.1064
Course level: fundamental. Prerequisite: H56.0051 or H56.0080. 3 credits. Course may not be repeated. A hands-on camera craft course designed to give you the knowledge and skills to navigate today’s electronic media. You explore and master complex digital equipment, software, and workflows while also deepening your understanding of classical cinematography. Systems explored include Genesis, Viper, RED, P2, XDCAM, HDV and DV.

CAMERA I: FILM  H56.1065
Course level: fundamental. Prerequisites: H56.0043 and completion of 30 credits. 3 credits. Course may not be repeated. A survey course that assumes the completion of Fundamentals of Sight and Sound: Film. It reviews black-and-white theory, covers color theory, and gives an introduction to lighting and grip equipment. Basic lighting setups are demonstrated and analyzed and are shot on 16 mm film. Students collectively film class test shoots rather than work individually as a director of photography. This course is eight weeks of theory and six weeks of shooting.

CAMERA II: FILM  H56.1066
Course level: intermediate/advanced. Prerequisites: Camera I: Film (H56.1065) or Cinematographer’s Workshop (H56.1165). 3 credits. Course may not be repeated. Designed for the advanced cinematography student. A practical application course in which 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 shot day, culminating in a presentation to the class. The class shoots in 35mm motion picture color negative film for nine weeks. Crew participation and professional attitude are essential to the success of this course. The class uses Panavision and Arriflex cameras.

CAMERA III: FILM  H56.1067
Course level: advanced. Prerequisite: H56.1066. 3 credits. Course may not be repeated. This course is intended for cinematography students who become the director of photography on at least one Advanced level Core production project. The course prepares and guides the cinematography students through the pre-production 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, and 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 course are eligible for the Kodak Product Grant only if they are the cinematographers of an advanced-level core production. This course is not for directors of Advanced Production Workshop or Narrative Workshop.

CAMERA LIGHTING EXERCISES  H56.1062
Course level: intermediate. Prerequisite: H56.1065. 3 credits. Course may not be repeated. Students shoot light exercises on 16mm and Super 16 with assistance and criticism from the instructor. The students in this course work on the creative application of lighting and all students get to shoot at least one day.

SCIENCE OF CINEMATOGRAPHY (GENERAL EDUCATION—SCIENCE)  H56.1063
Course level: fundamental. 4 credits. Course may not be repeated; offered only in the spring semester. This course is a theoretical analysis of the science behind cinematography. The course assumes a basic mathematical background and understanding of physical science. There is no practical experimentation of lighting, as that is the domain of Camera I and Camera II. The objective is to lay a groundwork for color science, the physics of light and lens, as well as quantitative film analysis and
FILM AND TELEVISION, UNDERGRADUATE

Special Effects Makeup for Film and Television H56.1083
Course level: intermediate. 3 credits. Offered through the department in summer only; offered through Tisch Open Arts Program during academic year as H56.0014.

This is an introductory-level, hands-on workshop designed for students wishing to develop their artistry, experienced makeup artists seeking advanced techniques, non-makeup artists just starting out, and anyone who has always wondered “how’d they do that?” This course explores the art of special effects makeup. Topics include history of makeup in cinema; anatomical reference; visualizing an effect; lighting for makeup; safety using materials; sculpting, molding, and applying prosthetics; creating silicone molds; the role and responsibility of the makeup artist; graphic violence simulation; skin-safe molding procedures; “out-of-kit” makeup effects including bruises, black eyes, blood, scabs, scars, wounds, burns, and decayed flesh; applying, blending, and coloring a bald cap; and applying, blending, and coloring a foam latex prosthesis. Makeup effects in live action film, stop-motion animation, the digital realm, theatre, and photography are also discussed. Students receive a makeup kit specially designed with all materials necessary to complete in-class projects. No artistic background required.

Cinematographer’s Workshop H56.1165
Course level: intermediate/advanced. Prerequisite: H56.0043 and permission of instructor required for all enrollment. 3 credits. Offered in summer only.

This is a basic course for students who already have a beginner’s knowledge of film production. It includes an intensive survey of black-and-white and color film theory. During the shooting of simple scenes, the course explains controlling the “look” of a film by selection of lenses, choice of exposure and use of lighting, arrangement of elements, and use of various emulsions. Timing of prints or digital transfer and nonstandard development is included in this course as well as pushing, pulling, slip bleaching, and cross processing.

35 mm Cinematography: Emulsion Tests and Lighting Workshops H56.1168
Course level: intermediate/advanced. Prerequisite: H56.1065 or H56.1165. 3 credits. Offered in summer only.

Training in 35 mm motion picture photography using the Panaflex G2 and the Arriflex 35-3. This course explores lighting and motion picture photography from the perspective of a director of photography preparing for a fictional narrative production. The class executes emulsion tests and lighting workshops designed by the students. Each student is given an allotment of 200 feet of 35 mm film (≈ 2:10 of screen time) that covers development and print. The means by which a cinematographer reinforces the context of the script may be explored depending on the tests that are submitted by the class. Efficiently acquiring coverage for a simple, MOS scene may be explored if the class as a whole displays experienced skill handling the lighting and grip equipment.

Core Courses in Production: Freshmen
Frame and Sequence H56.0039
See the Freshman Program: Core Production Courses listing for details.

Sound Image H56.0048
See the Freshman Program: Core Production Courses listing for details.

Introduction to Animation Techniques H56.0041
See the Core Production Courses in Animation listing for details.

Core Courses in Production: Film
Fundamentals of Sight and Sound: Film H56.0043
Course level: fundamental. Prerequisite: sophomore status. Sophomore-level students are required to take the following course as a prerequisite for any upper-level film production courses. Note: Students should not schedule any other course on the same days as Sight and Sound. All students taking Fundamentals of Sight and Sound: Film (H56.0043) must register for the corresponding section of Tech Theory and Practice: Film (H56.1030). 6 credits. Course may not be repeated.

In crews of four students, every student produces, directs, and edits five short B&W reversal nonsync films. Students rotate through a variety of different crew positions. The first three projects are silent; the fourth incorporates either sound effects, narration, or music; the fifth allows the student to use multiple tracks. Students follow specific exercises with technical guidelines but are encouraged to express themselves creatively. Visual storytelling from a broad spectrum of aesthetic approaches is a central focus of this course. Collaboration with fellow students is a central component in this class. All student work is screened and critiqued in class. During the first week of class, students are advised about purchasing a required light meter.

Color Sync Workshop H56.1040
Course level: intermediate. Prerequisites: H56.0043 and either H56.0051 or H56.0080. 6 credits. Course may not be repeated.

This is a practical course in which students (collaborating in crews of four) are exposed to a broad range of production techniques through class discussions and production experience. Each group produces four color sync-sound exercises during the semester that explore craft, aesthetic, and production issues. As a group member, each student serves in rotation as director, producer, camera, sound, and AC/gaffer. Students are encouraged to edit their work in the Intermediate Edit Workshop (H56.1018) the following semester. Students should enter this course with a short (e.g., three- to five-pages, but no more than eight pages) script. The production work
in this course is strenuous. Students should be conscious of this when designing their semester schedules.

**NARRATIVE WORKSHOP**
H56.1245
Course level: advanced. Prerequisite: Any intermediate-level core, such as H56.1040, H56.1041, or H56.1046. 4 credits. Course may be repeated for a maximum total of 8 credits. Course is approved in this course. Students must begin the class. Scripts are disassembled and ready to present a completed script in proper screenplay format at the beginning of the class. It is required that you enroll in Senior Colloquium in the semester that you are enrolled in an advanced-level core course. This workshop is a practical course exploring the short narrative form in which each class produces up to 10 short films (maximum length per film is 15 minutes). Final cut of an intermediate film with a medium-level workshop and have a director(s). Students intending to direct are advised to speak with the instructor before registering for a particular section to ensure that he or she is prepared for the demands of this advanced course. Students interested in working as principal crew members (i.e., producers, cinematographers, editors, sound-mixers, production designers, etc.) are encouraged to enroll with their perspective director(s). Students intending to direct must have directed in one of the intermediate-level workshops and have a final cut of an intermediate film with a mixed track before the production is approved in this course. Students must also be ready to present a completed script in proper screenplay format at the beginning of the class. Scripts are discussed in class in a workshop-based environment. Selected projects are chosen for production approval. All types of films are considered. Note: Films produced for Advanced Film Production Workshop are not eligible for awards in the First Run Film Festival if they are longer than 25 minutes, including titles. All films produced in Advanced Production Workshop are screened if entered in the First Run Festival, but those longer than 25 minutes will not be judged.

**CRAFT COURSE IN PRODUCTION: FILM**
H56.1030
Course level: fundamental. Prerequisite: students must register for this course in conjunction with the corresponding section (i.e., the same section number) of Fundamentals of Sight and Sound: Film (H56.0043). 1 credit, applies to craft production. Course may not be repeated. Technical complement to the Sight and Sound: Film core production class. This is a one-semester seminar on the chemical and mechanical principles that underlie the physics of film. Through comprehensive lectures, demonstrations, and assigned reading, the course of study interlaces the similarities and distinctive characteristics of the medium to achieve a fundamental overview of technology appropriate to professional pursuits. Students employ acquired knowledge from this course to your Sight and Sound: Film projects. Please note that "tech" meets within the course time for the Sight and Sound: Film class.

**FUNDAMENTALS OF SIGHT AND SOUND: STUDIO**
H56.0051
Course level: fundamental. Prerequisite: Sophomore status. 6 credits. Sophomore-level students are required to take the following course as a prerequisite for any upper-level television production course. Note: Students should not schedule any other course on the same day as Sight and Sound. All students taking Sight and Sound: Studio must register for the corresponding section (i.e., the same section number) of Tech Theory and Practice (H56.0015). 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 are 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 have the opportunity to develop a single idea into a full-scale production that is produced "live" in the studio at the end of the semester. The fundamental skills learned in this course serve as a foundation for all narrative, experimental, and documentary-based production work and are applicable in all intermediate- and advanced-level production classes. Students receive training in portable field equipment (for recording supplemental B roll footage).

**CHILDREN'S TELEVISION PRODUCTION WORKSHOP**
H56.1222
Course level: intermediate. Prerequisites: Sight and Sound: Studio (H56.0051) and Sight and Sound: Film (H56.0043) or Sight and Sound: Documentary (H56.0080), Children's Television (H56.1022), 4 credits. This course offers students the opportunity to collaborate on the producing of a half hour show, aimed at the "tween" audience. The show is conceived and written in the fall course of Writing for Children's Television, and it is strongly
recommended students who have enrolled in this course continue in Children’s Television Production Workshop to produce the show. Over 14 weeks, the show is cast, rehearsed, shot, edited, and sound designed. It is expected that a final cut will be completed by the end of semester. The first half of the class time is devoted to putting together production elements, screening dailies, rough cut, and final cut. During the second half of class, which runs from 5:30 to 8 p.m., students have access to the 12th floor TV studios for casting, rehearsals, and possible production of segments. Weekends are reserved for location shooting.

**INTERMEDIATE TELEVISION WORKSHOP H56.1077**  
Course level: intermediate. Prerequisites: Sight and Sound: Studio (H56.0051) and either Sight and Sound: Film (H56.0043) or Sight and Sound: Documentary (H56.0080). 4 credits.

This course is a collaboration class between undergraduate film and television (UGFTV) directing students and acting students from undergraduate drama. A continuation and further examination of the studio television experience begun in Sight and Sound: Studio, Intermediate Television is an intensive directing experience working with a company of actors in various genres of television production. Twelve intermediate-level directing students are given instruction in developing a vocabulary for clear communication, respect for actors, and further directing experience. From a drama point of view, this course provides 24 actors the opportunity to take scene work into a professional television setting. The work involves single-camera rather than multicamera production, with the use of two simultaneously recording cameras and some “continuous camera” filming. This workshop explores the directors’ challenge for the actor and the actors’ challenge for the director and provides the tools necessary to help both the actor and director deal with performance and storytelling in a studio environment.

**NARRATIVE TELEVISION PRODUCTION WORKSHOP H56.1078**  
Course level: advanced. Prerequisites: Any intermediate-level core production course. 4 credits. Course may be repeated.

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

**ADVANCED TELEVISION PRODUCTION WORKSHOP H56.1777**  
Course level: advanced. Prerequisite: any intermediate-level core production course. 4 credits.

This course gives real-world experience in the rigors of producing a single camera episodic television drama. Working under the supervision of a UGFTV faculty member, these minipilots are shot on a Sony HD camera package. The productions take place in studio, on location, and involve collaboration with actors from the Department of Drama. Students in this course produce two 21-minute dramatic pilots (developed in H56.1131 Advanced Television Writing).

**CORE COURSES IN PRODUCTION: DOCUMENTARY**

**SIGHT AND SOUND: DOCUMENTARY H56.0080**  
Course level: fundamental. Prerequisite: Sophomore status. Sophomore-level students are required to take the following course as a prerequisite for any upper-level documentary production course. All students taking Sight and Sound: Documentary must register for the corresponding section (i.e., the same section number) of Tech Theory and Practice (H56.0018). 6 credits.

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 film and video. The course is a dynamic combination of individual and group production work in which each student is expected to complete five projects.

**TECH THEORY AND PRACTICE: DOCUMENTARY H56.0018**  
Course level: fundamental. A craft course linked with Sight and Sound: Documentary. Prerequisite: students must register for this course in conjunction with the corresponding section of Fundamentals of Sight and Sound: Documentary (H56.0018). 1 credit, applies to craft production. Course may not be repeated.

This is a technical complement to the Sight and Sound: Documentary core production class.

**DOCUMENTARY WORKSHOP H56.1041**  
Course level: intermediate. Prerequisites: H56.0080 and H56.0043 or H56.0051. 4 credits. Course may be repeated for a maximum total of 12 credits.

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

**BROADCAST DOCUMENTARY H56.1080**  
Course level: advanced. Prerequisite: Any intermediate-level core production course. 4 credits. Course may be repeated for a maximum total of 12 credits.

A workshop for those students pursuing careers in documentary. Emphasis is placed on the production of 10- to 30-minute documentaries in either film or video. Video projects are shot and edited on broadcast quality Betacam SP equipment. Selected projects are eligible for editing on the Avid system (Advanced Video Editing, H56.1105, required). The technical skills of producing, directing, writing, editing, camera, lighting, sound, and engineering as they pertain to documentary production are examined in depth. Career planning and job opportunities are discussed. Professionals working in the field show their work and advise students. There are special workshops in writing proposals and selling ideas, fund-raising, and multiple camera/multitrack recording (e.g., concerts, plays, and music videos). Works in the field and student work are screened and discussed on a regular basis.
CORE COURSES IN PRODUCTION: EXPERIMENTAL

INTERMEDIATE EXPERIMENTAL WORKSHOP H56.1046
Course level: intermediate. Prerequisites: H56.0043 and H56.0051 or H56.0080. 4 credits.
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 are not 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 are screened if entered in the First Run Film Festival, but those longer than 15 minutes are not judged.

ADVANCED EXPERIMENTAL WORKSHOP I AND II
H56.1147,1148
Course level: advanced. Prerequisites: any intermediate-level core production class. This is a two-semester course. Students enrolling in H56.1147 are required to enroll in H56.1148 the following semester. 4 credits.
Individual course may not be repeated. It is required that you enroll in Senior Colloquium in the semester that you are enrolled in an advanced-level core class. A yearlong production course on the advanced level in which students experiment with a variety of 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. Students intending to direct must have directed in one of the intermediate-level workshops and have a final cut of an intermediate film with a mixed track before the production is approved in this course. It is recommended that each director register and enter the class with at least one other student who works as a principal crew member (i.e., camera, producer). Please note that films produced for Advanced Experimental Workshop are not eligible for awards in the First Run Film Festival if they are longer than 25 minutes, including titles. All films produced in Advanced Experimental Workshop are screened if entered in the First Run Film Festival, but those longer than 25 minutes are not judged.

COURSES IN HISTORY AND CRITICISM

LANGUAGE OF FILM H56.0004
Course level: introductory. Prerequisites for all upper-level history and criticism courses offered by the Department of Cinema Studies. Students must also register for one recitation. 4 credits. Course may not be repeated.
This is a basic introduction to the study of film that gives an overview of the historical development of cinema as an artistic and social force. At the same time, it acquaints the students with the aesthetic elements of the cinema, the terminology governing film production, and the lines of critical inquiry that have been developed for the medium. The objective of the course is to equip students, by raising their awareness of the development and complexities of the cinema, to read films as trained and informed viewers. From this base, students can progress to a deeper understanding of film, a greater grasp of the technicalities of film production, and the proper in-depth study of cinema. Readings, screenings, midterm and final exams.

EVOLUTION OF TELEVISION PROGRAMMING H56.0013
Course level: fundamental. Prerequisite: 3 credits.
The course examines the ascendancy of broadcast and networking through the eyes of a seasoned network practitioner, beginning with the establishment of early radio networks (NBC and CBS) and concentrating on specific network television shows that demonstrate how network domination has affected all types of mass entertainment currently available. Emphasis is focused on the interrelationship between network advertising and development of programming concepts; commercials and how their production techniques have had an impact on both broadcast television and feature film styles; syndication; and alternative modes of program distribution.

TELEVISION PROGRAMMING AND CONCEPTS H56.0021
Course level: intermediate/advanced. 3 credits.
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.

HISTORY OF CHILDREN’S TELEVISION H56.1022
Course level: fundamental/intermediate. 4 credits.
Through lectures, discussion, program viewing, projects, guests, and our own lives, this course explores the state of children’s media for preschoolers 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 consider the role television, videos, and the Internet play in regard to family and peer relationships, education, and social issues. We 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 include interviews of preschoolers and adolescents, Web site presentations, critique of children’s programs, and a proposal for children’s media.

THE ART OF SOUND H56.1007
Course level: intermediate. 3 credits. An optional 1 point independent study requires a term paper.
A critical studies course exploring the aesthetics and psychoacoustics of sound—how sound works in art and life; how it affects emotions and stimulates the imagination; how it is being and can be used in film, radio, audio art, performance art, and other creative or artistic contexts. This course examines the meaning and character of the soundscape (the acoustic environment) and the ways it has altered through history, and the difference between oral and written language. It includes readings in the theory and aesthetics of sound, and listening to examples of sound work done by innovative contemporary audio artists, performance artists, “new music” composers, dramatists, and film sound designers: Kurt Schwitters, Gertrude Stein, Samuel Beckett, John Cage, Allen Ginsberg, David Mamet, Peter Handke,
and others. In previous semesters we have looked at the soundtrack in such films as: Tati’s Mr. Hulot’s Holiday; Eisenstein’s Alexander Nevsky; Weders’ Wings of Desire, Hitchcock’s The Birds; and Coppola’s Apocalypse Now. Class meetings are devoted to (1) lecture and discussion based on assigned readings and listening and viewing assignments and (2) audition/screening of selected audio and video works. Students are graded on class participation, audio journal, paper, and/or exams.

**HISTORY OF EDITING** H56.1003
Course level: intermediate. 3 credits.
This course covers the theory and practice of editing, from Griffith to Kubrick. The emphasis is on experiments in narrative clarity and dramatic emphasis in storytelling. For many, editing is the unique source of the art of filmmaking. This course addresses this question.

**MUSIC FOR FILM AND TELEVISION** H56.1008
Course level: fundamental/intermediate. 3 credits.
A professional composer leads a theoretical and practical course dealing with the artistic and technical aspects of composing music for film and television. Through analysis, demonstration, and controlled practice, students learn and deal with the specifics of the composer’s job, duties, and responsibilities and develop listening and production skills necessary for the creative use of music.
The course provides an inside look into a relationship between composer and music editor and explores music as a creative tool. In addition to musical considerations, the business and personal relationship between composers and directors/producers is discussed.

**IMAGES OF THE 1930S** H56.1026
Course level: intermediate/advanced. Identical with H72.0409. Prerequisite: junior or senior status. 4 credits. For undergraduates film and television students, this course may be used to fulfill only one of the following: humanities or the departmental history and criticism requirement. Please note that a degree audit automatically credits this course to undergraduate film and television—history and criticism. To have this course credited to the humanities area of general education instead, please bring this request in writing to the undergraduate film and television registration office in Room 1107.

Fourteen sessions are devoted to a comparison of current documentaries with those made in earlier decades to illustrate how the art has responded to social, political, and economic realities and to changes in technology and systems of distribution. The instructor, Professor George Stoney, has directed and produced more than 50 documentaries in a career of work that illustrates these changes since 1948 when he entered the field. Undergraduates who take the course for three credits 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 H56.1097 Independent Study) may write a substantial term paper based on a topic approved by the instructor.

**DOCUMENTARY TRADITIONS I** H56.1032
Course level: intermediate. Identical with H72.1400. 3 or 4 credits.

**ITALIAN CINEMA** H56.1155
Course level: fundamental. 4 credits. Course may be repeated for a maximum total of 8 credits.

Focus is 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, strikingly different from the Hollywood mainstream. One semester focuses on the neorealism period of Italian cinema starting after World War II. In the following semester, the major films of Fellini, Visconti, and Rossellini are examined. The three principal areas of investigation are the narrative structure and directional 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 are required.

WOMEN IN THE DIRECTOR’S CHAIR H56.1156
Course level: fundamental/intermediate.
4 credits. Course may be repeated for a maximum total of 8 credits. This course offers students the opportunity to focus on women directors in film and television—their careers, their work, and their messages. Through a historical and critical overview of the impact of the film and television industry on the woman director, students gain valuable knowledge on how a woman can develop a career as a director. This course includes guest women directors and, when possible, on-site visits to film shoot locations and studios.

HOLLYWOOD AUTEURS H56.1154
Course level: fundamental. 4 credits. This course analyzes 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 are analyzed, focusing in particular on the authors that are able to keep alive their personal vision while dealing with the studio (e.g., Stone, Lee, Scorsese, Kubrick), the ones that dared to fight Hollywood (e.g., 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 consists of critics, curators and cultural organizers, filmmakers, and producers.

COMPARATIVE DIRECTORS: VARIOUS TOPICS H56.1159
Course level: fundamental. 4 credits. Course may be repeated for a maximum total of 12 credits. Students must register for one recitation. (Course is offered by the Department of Cinema Studies and cross-listed for film and television students.) A detailed comparison and contrast of the visual styles and narrative concerns of two or more directors. Recent classes taught under this rubric have included Buñuel and Hitchcock; Waters and Almodóvar; Burton, Gilliam, and Zemeckis; Altman, Coppola, and Spielberg; and David Lynch and Atom Egoyan.

FILM ANALYSIS H56.1204
Course level: intermediate/advanced.
4 credits. What do we respond to when we watch a film? What choices do filmmakers make to create a meaningful experience for their audience? We attempt to answer these questions through the close examination of Singin’ in the Rain, Vertigo, Ugetsu, Rules of the Game, Playtime, Spirited Away, and Mulholland Drive. Some of the topics we discuss and illustrate with clips include Hitchcock and point of view; the Hollywood musical; the use of the long take and mise-en-scène in Renoir, Mizoguchi, and Tati; and making visible the invisible in the work of Miyazaki and Lynch. Emphasis is placed on the creative biographies and working methods of the filmmakers involved. Each student, in consultation with the instructor, develops an in-depth analysis of a feature film of their choice.

DOCUMENTARY FILMS GO TO THE MOVIES H56.1205
Course level: intermediate/advanced.
4 credits. The chronicling and exploration of our artistic processes and pursuits have always had a hold on our collective imagination. Our fascination with the moving picture medium has held us tightly in its grip since the very beginnings of cinema. What are these marvels that move us to tears, rob us of our dreams, and speak to the deepest part of ourselves? How are they made and by whom? What purpose do they serve? This admiration has led to a category of documentary film that uses the film medium itself to intimately observe both the mysteries of the filmmaking process and the players involved in their creation, and in so doing has expanded the possibilities of the medium itself. The course is designed to present those documentaries and explore not only what makes them so worthy of our praise but what they unearth about the filmmaking process and the filmmakers themselves upon which they are based. Examples to be screened are Barden of Dreams, Lost in LaMancha, and Apocalypse Now.

FILM GENRES: VARIOUS TOPICS H56.0120
Course level: intermediate/advanced.
4 credits. Students must register for one recitation. (Course is offered by the Department of Cinema Studies and cross-listed for film and television students.) A specific genre of film is studied in depth. Topics have included film noir, spaghetti western and Italian horror, teen films and youth culture, children and other talking animals, and stars.

FILM AESTHETICS: VARIOUS TOPICS H56.0120
Course level: intermediate/advanced.
4 credits. Students must register for one recitation. (Course is offered by the Department of Cinema Studies and cross-listed for film and television students.) Comprehensive studies have focused on the following topics: studio art design, special effects and new media, cinema sound, and color.

CRAFT PRODUCTION COURSES IN NEW MEDIA

REEL DELIVERY DESIGN FOR MEDIA DISTRIBUTION H56.0045
Course level: fundamental/intermediate.
3 credits. Course may be repeated for a maximum total of 6 credits. Students should have a basic knowledge of Macintosh OS. Reel Delivery is a craft production course that introduces students to the fundamentals of DVD design and production using DVD Studio Pro and other software, including Adobe Photoshop. Topics cover project planning and definition; the flow chart; content acquisition; still and motion menu creation and editing; backgrounds; and buttons; graphical and navigational design; video; audio compression and encoding; and overall DVD authoring issues. A prototype of the final project DVD is due at the end of the semester with the option to repeat the course and deliver a completed packaged DVD.

INTERNET DESIGN H56.1123
Course level: fundamental/intermediate.
3 credits. Course may be repeated for a maximum total of 6 credits. This course introduces students to the fundamentals of Web design and production. It provides students with a sound basic understanding of HTML
page construction; designing and optimizing graphics for the Web; and technical basics necessary for getting the student and his or her site online. Using the Internet as a promotion and distribution medium is discussed.

**CRAFT COURSES IN POSTPRODUCTION**

**INTRODUCTION TO EDITING: FINAL CUT PRO AND AVID**

H56.1016  
*Course level: introductory. 3 credits.*

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. To achieve this, the class delves into the methods, objectives, and technical aspects of postproduction. It thoroughly explores the two major editing programs (Avid and Final Cut Pro) used in today’s digital postproduction environment, and acquaints the student with every stage of the editing workflow, from capture to final output. With Final Cut Pro, students are given a more in-depth look into the program; professional standards and practices that are necessary when editing with the program are taught and reinforced. With Avid, the software is learned in an environment that compares and contrasts it with FCP to give the user a better understanding of how it functions. At all points, when new maneuvers are introduced, overarchung similarities between systems are noted. Students learn to approach these and other nonlinear programs as variations on common themes rather than as completely new and foreign tools. In addition, the class presents examples of edited sequences from both narrative and documentary films for discussion and invites guests who share their experiences in bringing films to completion. Good editing is crucial to the success of every film and video. This course is recommended to any student, from sophomore to senior, who would like to gain a clearer understanding of the role of the editor as an artist, a technician, and a collaborator, along with a foundation in the software platforms in use by professional editors today. This is also recommended to any student pursuing directing or producing who wants a better understanding of how the postproduction workflow functions.

**INTERMEDIATE EDIT WORKSHOP: AVID**

H56.1018  
*Course level: intermediate. Prerequisites: any intermediate level core production course. 3 credits. Designed to support projects originating in Color Sync (H56.1040), Documentary Workshop (H56.1041), or Intermediate Experimental Workshop (H56.1046). This course should be taken the semester immediately after an intermediate-level production workshop. Together, both courses serve to give the student a comprehensive sync sound experience, from script to locked picture. In this course, students are expected to finish with a fine cut of their workshop exercise by the end of the semester. In addition, the course explores the entire postproduction experience: basic visual cutting of sync and nonsync material, the assembly, the rough cut, the fine cut, sound and music cutting, preparing for the mix, mixing, answer, and final print. Students learn what an editor must know in dealing with the labs, basic organization of the editing room, and the use and care of editing room tools. All stages of work are treated from the viewpoint of the professional editor.*

**SOUND MIX WORKSHOP**

H56.1010  
*Course level: intermediate. Prerequisites: H56.0048 and H56.0043 and H56.0051 or H56.0080 or permission of instructor. 3 credits.*

This course provides students with an understanding of the process leading up to the final mix of a film/TV project. Students interested in becoming a mixer are provided with 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 course is just as valuable for communicating with personnel. An excellent next step for those who have taken Sound Design I.

**ADVANCED EDIT WORKSHOP: AVID**

H56.1105  
*Course level: advanced. Prerequisites: H56.1018. 4 credits. Course may be repeated for a maximum total of 12 credits.*

This is both a lecture and a workshop course for student directors and those wanting to become editors. Each student has the opportunity to edit and workshop his or her film, shot in either an intermediate or advanced production class. Students learn advanced technical and aesthetic techniques in digital editing by working on an advanced Avid editing system. The importance of importing, logging, and digitizing are also reviewed. There are guest lecturers and/or field trips to postproduction houses during the semester.

**PRODUCING FOR TELEVISION**

H56.1028  
*Course level: fundamental/intermediate. 3 credits.*

This craft course provides fundamental and practical instruction in the step-by-step realization of a television program. While productions are not implemented through the class, students individually serve as executive producers on projects of their own choosing, based on assignments by the instructor (based on student submissions that include news and cultural documentaries, performance and variety shows, and dramatic works). Student producers engage in a detailed preproduction 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, and refining the shooting schedule and budget plan. Analysis of why some projects succeed and others fail.

**PRODUCING THE SHORT SCREENPLAY**

H56.1023  
*Course level: fundamentals. 3 credits.*

This is a course designed to give you an understanding of the process of producing a short film. Since film production is primarily a “learn by doing” craft, you have the opportunity to produce a film from script to screen, through the information and exercises presented in class. This course examines and troubleshoots many of the production concerns faced by producers, and you see how the process of short film production mimics common practice in the mainstream industry. This is great prep work for those who are planning on taking a production course in the near future.

**PRODUCING FOR TELEVISION: INSIDE AND OUT**

H56.1086  
*Course level: intermediate/advanced. 3 credits. Course may be repeated for a maximum total of 6 credits.*

This course gives students the opportunity to experience, firsthand, how the
world of network television works from two points of view: business and creative. Students gain an understanding of the business aspect through the vantage point of the network executives and programmers. They also learn the creative process, from development to pitching, from the vantage point of writers and producers in the industry. In TV Nation, students role play the entire process as the key players who put together a season for broadcast and cable networks.

**STRATEGIES FOR INDEPENDENT PRODUCING H56.1092**
Course level: intermediate/advanced. 3 credits.
The purpose of this course is to give students important tools to design strategies for developing and producing an independent film. It focuses on independent narrative features and recognizes the fundamental nature of film as art and commerce. It examines the marketplace for independent feature film and its workings, including the mechanics and economics of distribution, festival strategies, and funding strategies, including grant funding. Students construct a production plan for a feature project of their choice, incorporating a creative package, a production strategy, and a financing strategy. There are guest speakers and occasional screenings.

**FILM MARKETING AND DISTRIBUTION H56.1093**
Course level: intermediate. 3 credits.
This is a specialized course in film marketing and distribution. Students study two models of film distribution: the major studio and the independent film. Major studio distribution topics include devising a release plan and strategy, analyzing grosses and financial elements and creating a marketing and advertising campaign. The independent film portion of the course covers 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 H56.1095**
Course level: intermediate/advanced. 3 credits. Course may be repeated for a maximum total of 6 credits.
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, financing, budgeting, cost control, and distribution. The course gives specific attention to the problems in these areas that students face as future professional directors, production managers, or writers. Each student is expected to break down, schedule, and budget a feature film (90 minutes or longer) of his or her choice.

**PRODUCTION MANAGEMENT: BOARDS AND BUDGETS H56.1096**
Course level: intermediate. 3 credits. This introductory course in professional production management that provides the student with the information and practice of managing the making of a feature film or television show. Film and television production has many more requirements than simply securing a camera, stock, and actors, and the course explores those management elements that a filmmaker needs to fulfill in order to shoot and complete. Students 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. Particular attention is paid to professional practices concerning the structure of the workday, hours, and turnaround time and safety issues that are the responsibility of the producer, director, DP, and shop steward. The course explores techniques for on-set casting, location scouting, tech scouts, and read throughs. In addition to the class project, in which a feature film is scheduled and budgeted, each student is required to find an advanced television or film student project of more than 13 pages from which to prepare a production book by the end of the course that includes a final marked script, script breakdown pages, shooting schedule, strip board, budget, cast crew, and location lists.

**LEGAL ASPECTS OF THE ENTERTAINMENT INDUSTRY H56.1195**
Course level: advanced. 3 credits. Course is designed for juniors and seniors.
A course that tracks the filmmaking process from its inception, at the idea phase, and follows the creative process through development, preproduction, principal photography, and postproduction. The course focuses on the business and legal issues that arise during every phase of filmmaking. Key topics covered include copyright law; option agreements for underlying rights such as books, plays, and magazine and newspaper articles; sources of financing; distribution agreements; licensing of music; agreements for actors, directors, producers, and writers.

**PRODUCING FOR FILM AND TELEVISION H56.1295**
Course level: fundamental/intermediate. 3 credits. Offered in summer only.
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 are faced by students as future professional directors, production managers, or writers. Each student is expected to break down, schedule, and budget a feature film or television show of their choosing.

**CRAFT PRODUCTION COURSES IN SOUND**

**PRODUCTION SOUND H56.1004**
Course level: intermediate. 3 credits. Course may be repeated for a maximum total of 9 credits.
This course tries to duplicate the realities of the production sound mixer’s job 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 multichannel mixes. Other workshops focus on very specific aspects of the mixer’s craft: radio mics, light and boom shadows, time-code, and music playback. The goal is 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 H56.1005**
Course level: intermediate. Prerequisite: H56.0048. 3 credits. Course may be repeated for a maximum total of 9 credits.
This is a workshop-style course focusing on the techniques of stereo music recording in the studio. The first three classes are lecture/demonstrations, after that we
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 compare digital and analog systems, and study the structural and operational differences among a variety of microphones. Effects processors, reverbors, delays, equalizers and compressors are all studied and applied to recordings. The goal of the class is to provide a set of principles and tools that are relevant to any music recording situation that arises. Completion of Sound Image is required to take this course. We jump into a studio very quickly, students are 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 is of a soloist, the second of a duo or trio, and the last of a band or large ensemble. It is the student’s responsibility to find the musicians to record. Grading is based on attendance and participation in class and on the quality of the recordings produced. The quality of the music is not graded, just the recording. In this course, we refer to the history of music recording repeatedly as we learn about the fundamental techniques as they have been practiced since the 1930s.

FILM MUSIC WORKSHOP
H56.1009
Course level: advanced. 3 credits. Course may be repeated for a maximum total of 9 credits.
This craft course provides an intensive workshop setting where students create music soundtracks for their films, working closely with composers and/or music from a library. Each student has access to state-of-the-art systems, such as Pro Tools, GarageBand, Logic Audio, and Cue: The Film Music System. All students have access to the Information Technology Services (ITS) Arts Technology Studio, which is equipped with the latest technology in sound and music production, including digital sound and video editing capabilities.

ADVANCED PRODUCTION SOUND H56.1012
Course level: advanced. Prerequisite: H56.1004. 3 credits.
As an intense, highly professional workshop, this course challenges the committed student to achieve the best industry standard production mixes possible. Workshops based on actual production situations and issues are concentrated, in-depth experiences. The technical aspects of the course include acoustic, phase and impedance, mic directionality and capsule construction, radio frequency, stereo theory, etc. These topics are handled in both theoretical and practical terms. The major thrust of the semester is devoted to workshops around sophisticated production mixing and group exploration of state-of-the-art techniques and technologies. Each student is required to mix the production tracks for an advanced production or a graduate thesis film.

SOUND DESIGN I H56.1059
Course level: intermediate. Prerequisite: H56.0048 and H56.0043 and H56.0051 or H56.0080. 3 credits. Course may be repeated for a maximum total of 9 credits.
The goal of the course is to excite and engage students in the limitless world of sound for the moving image by involving the students in most aspects of track design for film and television. In class, students create sound designs for an in-class project. In workshops, this design is brought to the screen. These class workshops focus on looking at the material to see what the appropriate sound design is and determining its main components. The workshops cover the spotting session, FX recording, stereo ambiance recording, the Foley artist, the FX library, digital editing and mixing, and the nuts and bolts of sound editing. Students must have a locked picture at the beginning of the semester for the final project. The emphasis is really on the bigger picture on using the track to expand the narrative and the visual. The final project for each student is a completion mix of a sound design of six to eight tracks for a two-minute film or video. This course is not recommended for students enrolled in Color Sync Workshop (H56.1040).

SOUND DESIGN II H56.1060
Course level: advanced. Prerequisite: H56.1059. 3 credits. Course may be repeated.
Sound Design II is a technically oriented course for the serious sound editor. Students concentrate on the major areas of the sound editor’s craft and develop skills in each of these areas, including splitting dialogue tracks, fully layering backgrounds and ambiance, running Foley sessions, handles and extensions, using music well, and complex stereo FX. Digital recording and editing on workstations are stressed whenever appropriate. The semester is broken down into blocks of editing time dealing with each of these areas. Much more time is spent in the cutting room in Sound Design II than in the introductory course. The ideal final project is the design and mix of the tracks for a picture locked senior production or graduate level thesis. In this scenario, the work is very significant, and the students get to experience the professional relationship between director and sound designer.

CREATIVE SOUND DESIGN
H56.1068
Course level: intermediate. Prerequisites: H56.0048 and H56.0043 and H56.0051 or H56.0080. 3 credits. Course may be repeated for a maximum total of 9 credits.
Creative Sound Design is an intermediate level course for students wishing to experiment in depth with the technical, practical, and aesthetic aspects of sound design that can be used for a medium of expression in its own right, such as creating advanced level Sound Image projects, by experimental filmmakers who want to build soundscapes for their films, and by students interested in designing sound for theatre and installations, such as museums and galleries. The course emphasizes individually created projects and includes opportunities for location and studio recording, digital editing signal processing, and mixing.

DIGITAL EDITING AND EFFECTS: FINAL CUT PRO AND AVID
H56.1115
Course level: intermediate. 3 credits. Offered in summer only.
A hands-on workshop that addresses key digital editing processes, from media management through advanced editing techniques, and culminates in effects creation using the two primary mainstream nonlinear systems, Final Cut Pro and Avid. Class exercises are carried out on both systems. Detailed attention is given to the unique aspects of each system and to techniques for moving from one to the other. Where pertinent the integration of supplementary effects programs, such as After Effects, are also examined. Students may work with their own footage or with exercise footage prepared by the instructor.
SCREENWRITING COURSES

STORYTELLING STRATEGIES
H56.0020
Course level: introductory. Students must register for one recitation section in addition to the lecture section. 4 credits.
This is an introduction to models of dramatic structure spanning over a thousand years. The course, part lecture and part screenwriting workshop, is designed to acquaint the student with universal principles of storytelling and to provide them with a common vocabulary of dramatic terms that can be built on and refined in subsequent classes. Choosing a story from a collection of classic myths, fairy tales, and personal stories, students write and rewrite their choice in the recitation section of the class.

FUNDAMENTALS OF DRAMATIC AND VISUAL WRITING I AND II
H56.0031, 0032
Course level: fundamental. Prerequisite: sophomore status. 4 credits each semester.
Same as Scriptwriting I and Scriptwriting II (H56.0055, 0056) (offered only in summer). Please note that students must also register for one recitation.
This course is divided into lectures, seminars, and screenings of films illustrating basic aspects of writing, structure, action, conflict, resolution, etc. Students analyze original screenplays and write original work, including a first draft of a short screenplay each semester. Students are expected to attend two individual conferences per semester, appointments to be arranged by the student and the instructor. This sequence is a prerequisite for all other dramatic writing courses. In Dramatic and Visual Writing II, it is expected that one of the written projects conforms to the requirements of the student’s next core production course. The completion of this script or treatment is a crucial component in the development of the student’s work in this ensuing intermediate production class.

WRITING THE SHORT SCREENPLAY
H56.1020
Course level: intermediate. Prerequisites: H56.0032 or H56.0056 (offered in summer only). 4 credits. Course may be repeated for a maximum total of 12 credits.
This workshop is designed to help students analyze a film script. Plot and character development, character dialogue, foreground, background, and story are examined. Using feature films, we highlight the script elements rather than the integrated experience of the script, performance, directing, and editing elements of the film. Assignments include two script analyses.

SEMESTER IN SCRIPT ANALYSIS
H56.1084
Course level: intermediate. Prerequisites: H56.0032 or H56.0056 (offered in summer only). 4 credits. Course may be repeated for a maximum total of 12 credits.
This workshop is designed to help students analyze a film script. Plot and character development, character dialogue, foreground, background, and story are examined. Using feature films, we highlight the script elements rather than the integrated experience of the script, performance, directing, and editing elements of the film. Assignments include two script analyses.

DEVELOPING THE SCREENPLAY
H56.1100
Course level: advanced. Prerequisite: H56.0032 or H56.0056 (offered in summer only) or permission of the instructor. 4 credits. Course may be repeated for a maximum total of 12 credits.
This workshop is devoted to the full-length screenplay or documentary. Students are assisted in testing the strength of their ideas, in researching them when necessary, in preparing step-sheets, and in getting the most out of story sessions. A requirement of the course is either a complete first draft or a complete major scene treatment.

WRITING THE FEATURE FILM
H56.0035
Course level: advanced. Prerequisites: one of the following: H56.00332 or H56.0056 (offered in summer only). 4 credits. Offered in summer only.
This workshop is devoted to the full-length screenplay. Students are assisted in testing the strength of their ideas in researching them when necessary, in preparing step-sheets, and in getting the most out of story sessions. A requirement of the course is either a complete first draft or a complete major scene treatment.

WRITING FOR TELEVISION: SITUATION/SKETCH COMEDY
H56.1102
Course level: intermediate. Prerequisites: H56.0032 or H56.0056 (offered in summer only). 4 credits. Course may be repeated.
The course covers the fundamentals of comedy writing for sketch shows and half-hour sitcoms beginning with a sequence of short comedy writing exercises à 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 are examined.

COMEDY WRITING FOR FILM AND TELEVISION
H56.1158.001
Course level: intermediate. Prerequisites: H56.0032 or H56.0056 (offered in summer only). 4 credits.
Students have the opportunity to write comedy feature film, half-hour sitcom scripts, series of comedy sketches, and stand-up comedy material. This intimate course is a writing workshop that explores every aspect of comedy writing for visual media. Whether it’s Larry David that does it for you, or the Brothers Farrelly, Marx, or Cohen, this course helps students discover what works, what doesn’t, and why. The last part of the semester is devoted to the business of comedy writing—where the work is, who the players are. Industry guest speakers may visit throughout the semester.

RESEARCH AND WRITING FOR THE DOCUMENTARY
H56.1118
Course level: intermediate. Prerequisites: H56.0032 or H56.0056 (offered in summer only). 4 credits.
This course examines the moral and ethical problems of documentary making; logistics and planning; research techniques and sources; choice of media and style. Each student is expected to develop at least one idea into a project.

WRITING FOR CHILDREN’S TELEVISION
H56.1126
Course level: intermediate. Prerequisites: H56.0032 or H56.0056 (offered in summer only). 4 credits.
This is a nuts-and-bolts course on how to develop teleplays or screenplays for young children and adolescents. Through lectures, guest speakers, and class viewing, students move from concept to treatment to a full script as well as learn the business and marketing of children’s programming and films. Highly recommended to students who have a proposal for a production in Children’s Television Production Workshop.

ADVANCED TELEVISION WRITING: WRITING ONE-HOUR DRAMATIC TELEVISION
H56.1131
Course level: advanced. Prerequisites: H56.0032 or H56.0056 (offered in summer only). 4 credits.
This course re-creates the writer’s room of an hour-long television drama. In the 14-week semester, students learn what it is like to work as writers and show-
runners on a TV show. This course provides invaluable experience in preparing students for future employment as writers, producers, or directors on an actual network program.

ADAPTATION: A SCREENWRITING WORKSHOP H56.1152
Course level: advanced. Recommended for juniors and seniors. Prerequisites: H56.0032 or H56.0056 (offered in summer only). 4 credits.
A vigorous workshop in the craft of adaptation (developing screenplays and teleplays from works of fiction and nonfiction). The source material covered includes short stories, novels, news items, biographies, and true stories developed from journalistic sources and original research. Students explore research methods and learn how to evaluate source material to determine which material invites adaptation. Through selection of their own projects (which they research and develop from pitch to outline to first scenes), students learn how to translate the essential elements of the source material’s story, theme, main characters, and tone into well-structured screenplays.

WRITING FOR ANIMATION H56.2077
Course level: intermediate. 4 credits. Offered in summer only.
This course is designed to explain the process by which animated films are written and conceived, before the animation process begins. Strong writing is essential when creating short films, feature length screenplays, and continuing series. In Writing for Animation, students learn the steps that evolve from an idea or “log line” through a treatment to a finished screenplay for a traditional or CGI film. Examinations of classic films, both live action and animated, are featured, and students are responsible for completing a properly formatted screenplay by the end of the course.

OTHER DEPARTMENTAL OFFERINGS

ADVANCED INDEPENDENT STUDY H56.1097, 1098, 1099
Course level: advanced. Prerequisite: open only to juniors and seniors. Students must also file an Undergraduate Independent Study Form, available outside the undergraduate film and television registration office in Room 1107. The full-time faculty member supervising the independent study, as well as the undergraduate film and television chair, must sign this form. 1-4 credits, variable. Course may be repeated for a maximum total of 12 credits of H56.1097, H56.1098, and H56.1099 combined. 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 four to five hours per week per point 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) credits, 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 credits) toward degree requirements. Students enrolled in Independent Study DO NOT have access to departmental facilities or equipment for production projects. Projects that are shot with Independent Studies are not eligible for the First Run Festival.
The Graduate Division of the Maurice Kanbar Institute of Film and Television at New York University’s Tisch School of the Arts is an intensive three-year conservatory graduate film program that trains students in the art of cinematic storytelling with campuses in both New York City and Singapore. We focus on helping writer/directors develop a narrative voice and the technical virtuosity to express that voice in cinema. Our students learn by doing—writing scripts, directing and producing films and exercises, shooting and crewing on each other’s projects. Every student has an opportunity to make a minimum of five movies while at NYU. The program confers a Master of Fine Arts degree.

The Graduate Film Program encompasses both fiction and documentary filmmaking. Each semester, courses in screenwriting, directing, aesthetics, acting, cinematography, editing, producing, and sound design complement specific filmmaking projects that provide hands-on training. Our students are well-prepared to transition into the professional world with a range of technical skills which often lead to employment in the industry, a reel of short films that can serve as calling cards, and a feature film script.

Bridging the gap between the creative artist and the business executive, New York University offers a dual-degree graduate program that will give aspiring film producers and studio executives the knowledge to navigate the fast-changing landscape of financing and filmmaking today. The joint M.B.A./M.F.A. degree is a partnership between NYU’s Stern School of Business and Kanbar Institute of Film and Television at the Tisch School of the Arts.

The program also offers a dual M.B.A./M.F.A. degree, which is a three-year program that will enable students to pursue both degrees simultaneously. It is expected to attract the very best producing candidates by focusing on both the creative and business sides of film. Designed to be the most comprehensive of its kind, using the top faculty and resources of each School, the dual-degree program produces highly employable individuals sought by the major film studios, independent production companies, and the major television studios and networks.

The Graduate Film Program offers a stimulating and challenging creative community. Our faculty are working professionals in the industry who are committed to developing the next generation of filmmakers. Recent guest lecturers have included David Mamet, Ang Lee, Anthony Minghella, Melvin Van Peebles, Jodie Foster, and John Sayles. In Singapore, recent guest lecturers have included Oliver Stone, Shekhar Kapur, Todd Solondz, Ted Hope, and Jong Lin. The student body is a diverse group from all over the world, with a range of creative experience including filmmaking, theater, and photography.

A faculty list begins on page 96.
Curriculum

The curriculum offers an intensive and detailed study of the various aspects of filmmaking, including writing, directing, acting, cinematography, editing, sound recording, and mixing. It provides theoretical and practical instruction in directing and writing for the screen. The focus of the graduate film program is hands-on filmmaking based around a curriculum with these objectives:

1. To provide students with the opportunity to develop their creative talent through actual production experience. The primary formats are 16 mm and digital video, with 35 mm equipment available for cinematography majors and thesis students.
2. To provide not only artistic and technical knowledge but also familiarity with business procedures used in the profession. In addition to directing, students are allowed to concentrate on producing, cinematography, or editing.
3. To provide experience in the actual process of making films and knowledge of and access to the industry.

Program of Study

M.F.A. Degree in Film Production—New York City and Singapore

Campus

First-year students are immersed in all aspects of film production, attending classes that explore aesthetic principles as well as technical applications. In addition to their course work, students write and direct a number of short films and exercises, working on each other's projects by rotating crew positions. Course work continues through the second year and culminates with each student making a 10-minute narrative film. The primary focus of the third year is the development of a narrative or documentary thesis film.

Students undergo rigorous preparation in and out of the classroom in preparation for shooting their thesis film. Several advanced courses are also available as electives in the third year that prepare students for their transition to the professional world. Students may elect courses in feature screenplay writing and are encouraged to complete a feature-length script by graduation. Each thesis is reviewed by a faculty board, which then recommends the student for graduation.

M.B.A./M.F.A. Degree in Film Producing with Stern School of Business

The program takes three years to complete, including two summers. Students spend the first year at Stern, the second year at Kanbar, and the third year is split between the two schools. The summer between the first and second years is spent at Kanbar, taking two prerequisite courses that prepare the student to join the production classes in the fall. It is anticipated that students spend the next summer producing thesis-level films in order to satisfy their own thesis requirement. The program is 111 credits and is split between the two schools.

Facilities

Singapore: NYU Tisch School of the Arts Asia is located on a three-acre campus in Singapore's District 9, the central region of the city. Once a former television production center, the 40,000 square-foot structure was completely renovated in 2007.

The School features a film library that serves the classroom needs of our faculty, supporting with classroom assistance, projection, and check-in and check-out of DVDs, laser discs, videos, films, screenplays, laptops, computer software, and all pertinent screening equipment.

The Production Center supports every aspect of student projects shot every year, with technical seminars, industry-professional equipment, film stock and supplies, equipment repair services, and additional support for the planning and development of student films.

The Postproduction area hosts a multitude of editing labs where students can do film, video and sound editing, audio mixing, film-to-tape transfers, and inter-format duplication. Students are given curricular allotments and are trained on and given access to all the tools they need to complete their projects at a professional level. The Postproduction area is open seven days a week, and offers twenty-four hour service at necessary times each semester.

The Teaching Soundstage, located on the first floor of the NYU Tisch School of the Arts Asia facility, serves as a location for students to be trained in lighting and shooting scenes for film and video in a professional setting. It is equipped with cameras and film stock, grip and lighting equipment, props, and a house set. A separate studio is also available for students to shoot interior scenes for their films.

NYU Tisch School of the Arts Asia contains two raked 50-seat theatres capable of 35 mm projection and video projection, a motion capture system, a black box theatre that seats a 50-person audience, three flat classrooms, and administration and faculty office space.

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

The Todman Center houses a 3,200-square-foot film and television soundstage with a 50 x 30-foot hard cyclorama, surrounding drapes in two colors, a roll-up chroma-key drop, and video and audio control rooms. The Todman Center also houses a scenic workshop, properties collection, rehearsal rooms, a full-service kitchen/crew office, and a green room.

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

The seventh floor houses acting studios and classrooms.

The ninth and tenth floors house the administrative and faculty offices of the department. In addition, the ninth floor houses the departmental script and media library and the offices of the associate dean for film and television. The main reception desk for the Graduate Division of the Kanbar Institute of Film and Television is located on the 10th floor.

The Production Center issues equipment to students from the newly
renovated, 8,000-square-foot complex on the ninth floor. This Production Center, which solely supports the curricular needs of the students, is the largest facility in the New York area of professional quality film, digital, video, and sound production equipment. Space is provided for equipment testing and training in this facility.

The 10th and 11th floors house the Postproduction Center. On the 10th floor there are three large graduate labs for teaching and editing, plus six private suites for thesis students use. Also on the 11th floor is a recording studio, ADR and Foley studios, and a sound mix room.

### Admission

A student matriculating in the Tisch School of the Arts must be admitted at two levels:

1. As a student within the department of specialization or major
2. As a student of New York University

Specific standards and regulations relating to the Graduate Division, Kanbar Institute of Film and Television, are described in the paragraphs that follow. Admission standards that pertain to the University in general are found beginning on page 191 and should be read in conjunction with the department’s standards.

A filmmaking background is not a prerequisite for admission to the Graduate Film Program. The department is looking for potential creative ability as evidenced through visual and written material. Accordingly, the standards of admission are high. To qualify as degree candidates, individuals are expected to have a bachelor’s degree.

For the creative portfolio, applicants are asked to submit both a visual and a written submission. Details of specific submission requirements are outlined in the application. The creative portfolio should demonstrate a prior commitment to the arts and to the creative process. This creative portfolio is of major importance in the screening of applicants. Creative portfolio materials are not returned. Do not submit return postage. The department cannot assume responsibility for any portfolio materials lost or damaged while in its possession.

The process of evaluating candidacy for admission to all of the above programs will be done at the Tisch School of the Arts in New York City. All applications for admission should be filed online. The résumé and personal statement should be uploaded, and recommenders should use the online system as well. Transcripts should be gathered and sent in one single package to the office of Graduate Admissions. A creative portfolio package is required; the portfolio cannot be submitted online and should be received on or before the deadline.

### Program and Degree Requirements

All members of the program are expected to be in full-time attendance. All participants who complete the program of study are eligible to receive the degree of Master of Fine Arts provided they have the prerequisite bachelor’s degree and have submitted a satisfactory thesis.

Standards and regulations that pertain to the University in general are found beginning on page 215 and should be read in conjunction with this department’s standards and regulations.

### Academic Standards and Continuance

Students must maintain a cumulative grade point average of 3.0 to be in good standing; any student falling below 3.0 is placed on academic probation. Grades of Incomplete must be made up within one year. Failure to make up an Incomplete within the designated time may be cause for being placed on probation. Academic records are reviewed each semester.

In addition, each student is evaluated at the conclusion of the first and second years of study, taking into account his or her films, academic record, attendance, and ability to work with fellow students.

### Time Limit for Degree

Students are expected to complete their course work within the three years of the program. With approval of the chair, students may maintain matriculation for up to four consecutive semesters immediately following the third year of study to finish their thesis project. Students must complete all degree requirements, including the thesis film, within 10 semesters of the date of first matriculation. Students who have had officially granted leaves of absence will have their time limit extended accordingly.

### Leaves of Absence

One-year leaves of absence are granted only under the most extreme circumstances. No semester-long leaves will be granted under any circumstances. A request for a leave must be made in writing to the chair, who makes a recommendation to the dean.

### Ownership Policy

The creative works produced by students at the Tisch School of the Arts in fulfillment of class assignments, or as individual study projects, whether made on Tisch School of the Arts premises or elsewhere, with or without Tisch School of the Arts equipment, and with or without extra funds, are subject to certain restrictions until the educational experience associated with such works has been completed. These restrictions are spelled out in the Ownership Policy section on pages 217-18.
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.

Liability Insurance for Filming

All students enrolled in the Graduate Division of the Kanbar Institute of Film and Television and in designated undergraduate film courses are required to participate in the school's liability insurance program at a modest cost. In addition, all students who are engaged in filming on campus or off campus are required to complete certain legal forms prior to each filming; the general effect of the forms is to release the University and the owner or operator of the off-campus site from liability for injuries suffered by the students during or as a result of the filming. Copies of the forms are available through the department.

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 http://films.tisch.nyu.edu/page/faculty.html.

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

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

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

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

Emily Clifton
Visiting Teacher of Film and Television
B.A. (fine arts), SUNY (Purchase)

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

Ronald Gray
Teacher of Film and Television

Anthony Jannelli
Associate Arts Professor of Film and Television

Spike Lee
Associate Arts Professor of Film and Television; Artistic Director of the Graduate Film Program; Amy and Joseph Perella Chair
B.A., Morehouse College; M.F.A., New York

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

Bill Reilly
Associate Professor of Film and Television
B.A., Hunter College (CUNY); M.F.A., New York

Jose Angel Santana
Visiting Associate Arts Professor of Film and Television

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

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

Peter Stein
Teacher of Film and Television

John Tintori
Associate Arts Professor of Film and Television; Chair, Kanbar Institute of Film and Television, Graduate Division
B.G., Michigan

PART-TIME FACULTY (NY)

Eva Aridjis
JoAnna Beckson
Laura Belsey
Paul Calderon
Tony Draza
Olympia Dukakis
Jon Goodman
Lee Grant
Bryan Goluboff
Ian Harrarine
Mary Harron
Guy Jaconelli
Pam Katz
Lodge Kerrigan
Roz Lichter
Alison Maclean
Joseph Maggio
Tony Martinez
Peter Newman
Michael Showalter
Laura Sinnott

Full-Time Faculty (Singapore Campus)

A listing of faculty from the Graduate Division, Kanbar Institute of Film and Television is below. For full biographies on departmental faculty, visit http://www.tischasia.nyu.edu.sg/object/facultydirectorygradfilm.html.

Michael Burke
Associate Arts Professor of Film and Television

Sarah Cawley
Visiting Associate Arts Professor

Pennie DuPont
Associate Arts Professor of Film and Television

Gillian Gordon
Visiting Associate Arts Professor

Jon Hammond
Associate Arts Professor of Film and Television

Caran Hartsfield
Visiting Assistant Arts Professor

David K. Irving
Associate Professor of Film and Television, Chair

Alison Kelly
Visiting Assistant Arts Professor

Katherine Lindberg
Visiting Assistant Arts Professor

Ramon Menendez
Visiting Associate Arts Professor

Allan Nichols
Visiting Associate Arts Professor

Jennifer Ruff
Assistant Arts Professor of Film and Television

Barbara Schock
Associate Arts Professor of Film and Television

Matt Siegel
Associate Arts Professor of Film and Television
Courses

FIRST-YEAR CURRICULUM

DIRECTING I—THE SILENT FILM
H68.2035

DIRECTING II—THE DOCUMENTARY AND ADAPTATION
H68.2035

3 and 4 credits.

During the fall semester, each student directs a four-minute black-and-white silent film. A script for this project is initiated in the writing class and developed with the participation of the directing instructors. The film is shot only on exterior locations and uses sound effects but no music. The basics of film language are studied in class and practiced in film exercises. Students work on their projects in crews with each student doing the camera work on another crew member’s project. Each student is therefore exposed and contributes to a number of productions other than his or her own. Viewing of clips by master directors, basic readings, and classroom discussions together provide a framework for the heart of the course, which is a super 16 mm production.

For the next project, each student directs a short digital video documentary. The purpose of this project is to heighten and develop the students’ dramatic skills. This will be shot with one or two person crews, beginning over the holiday break, and continuing into the first few weeks of the spring semester. The documentary exercise is meant to teach the director to use the camera to capture life as it happens. Similar to improvisational acting, this is improvisational directing. Of course, as in all improvisations, there is important preparatory work: What is the truth of the scene or environment? How will I approach it as a visual storyteller? What stylistic approach is most appropriate for my subject? What beats will I search for, and how will I capture and even enhance them?

The third project in the first year is a short narrative adaptation shot on digital video. This will be the first time that you direct speaking actors. The adapted material is chosen to free the director from the burden of creating the outline of the story, from creating the characters. This, then, becomes a pure directing exercise.

Important questions to be addressed:

What do I feel is the essential dynamic of the adapted story? How do I make that dynamic meaningful to me, and then to my audience? What tone do I seek for the film? How best achieve that tone?

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

FUNDAMENTALS OF SCREENWRITING I AND II
H68.2085, 2086

3 and 2 credits.

FALL—FUNDAMENTALS OF SCREENWRITING I

This weekly three-hour lecture/demonstration/exercise screenwriting workshop in the language dramatic writing and visual storytelling. The instruction embraces all styles and methods of scriptwriting. The focus is giving the students the opportunity to create and hone their own voices. Assignments are designed for the purpose of completing an excellent MOS script.

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

SPRING—FUNDAMENTALS OF SCREENWRITING II

The purpose of the course is to adapt all or part of a work of fiction selected from a list created by all the first-year teachers. The film is no longer than seven minutes, consisting of at least three scenes, with at least half being in dialogue.

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

INTRODUCTION TO PRODUCTION MANAGEMENT
H68.2007

2 credits.

An introductory producing course that concentrates on the professional method of production management. The course provides the student with the information and basic techniques of managing the making of a film that are common in principle whether one is shooting a feature length film or a short. Film production has many elements that must be organized and coordinated before the shooting of a film begins. It is not simply securing a camera, film, and actors, but much more. The course explores those management elements that a filmmaker needs to fulfill in order to prepare a shoot.

We examine the structure of the crew and the collaborative responsibilities of crew members; the legal issues of location permissions and permits, insurance, rights, clearances, and trademark permissions; Screen Actors Guild requirements; the management of the production, including scheduling, budgeting, transportation; and the production’s responsibilities to cast and crew. We pay particular attention to professional practice concerning the structure of the workday, hours, and turn-around time and safety issues that are the mutual responsibility of the producer, director, DP and shop steward. The course explores techniques for casting, location scouting, tech scouts, and read-throughs. Each student is required to prepare a production book for his or her shoot by the fifth week of class that includes final marked script, AD script breakdown pages, shooting schedule, budget, cast list, crew list, and location lists.

FESTIVALS, MARKETING, AND FINANCING THE SHORT FILM
H68.2008

2 credits.

The course is designed to equip the student with an understanding of marketing short films and with this knowledge be better equipped to seek future financing for short films.

The course provides the student with the skills to prepare the supporting materials that enhance a film’s ability to gain attention in festivals and ultimately in the marketplace. We examine the preparation of key art, video and DVD covers, press kits, and other publicity for the film. Once the film has the supporting material, we develop strategies for festival submissions so that the film can gain recognition. With over 3,000 film festivals a year, most films can gain festival acceptance that enhances the profile of the film and the filmmaker.

When the film has attained some festival recognition, we can then take the film to market at one of the short film markets, where the rights to short films
are bought by distributors for their respective territories. We examine the specific deal points of industry standard sales licenses. We look at the role of sales agents and the process of negotiating a deal to represent a film.

Once the student has a working knowledge of festivals and how a film is brought to market, the student is better prepared to seek financing for future projects. Based on the knowledge of marketing, a prospectus for investment in the student’s future projects is prepared.

MOTION PICTURE CAMERA TECHNIQUES I AND II H68.2083, H68.2084
2 credits.
This is a basic course in cinematography and electronic cinematography. The first half of the course is devoted to the study of black-and-white cinematography. The students are taught the basics of camera operation, light measurement, exposure, and visual composition as well as the observation and study of natural light and its effect on cinematography. A variety of film emulsions and filters are used to capture and control images. The students are taught to add, modify, and remove light to further enhance their imagery. We use set protocol to maximize our efficient use of time in a naturally lit location. Also, the students learn the essential job descriptions and division of labor that an efficient film crew requires. During the latter part of the semester, the students study and use the MiniDV camera in preparation for class assignments. Finally and most important, we study the fundamental mechanical procedures and basic terminology required to be a successful cinematographer and artistic collaborator.

In the spring semester, the course is intended to introduce the students to basic color moving image-capturing techniques for film and digital media with a concentration in lighting. We use color negative, color reversal, and MiniDV tape as capture mediums. We discuss basic electricity and its safe use in support of good lighting. Ultimately, the students are prepared for studio and location shooting environments.

EDITING I AND II H68.2001, H68.2002
2 credits.
An introduction to the principles of editing as elements of visual storytelling. We examine the design of sequences in various kinds of films, talk about strategies of coverage, and trace the basics of postproduction workflow. After an intensive hands-on training on Final Cut Pro, the class cuts assigned exercises that we review in class, looking at issues of pacing, emphasis, and sequencing. After the four-minute project is filmed, we apply those principles as we workshop the cuts. In the second semester, we see how these same principles apply to non-fiction in the observational documentary exercise and to dialogue-driven drama in the adaptation exercise.

LOCATION SOUND I AND II H68.2038, H68.2031
2 credits.
In this course, students learn the techniques and methods of sound recording on set. The course includes lectures as well as hands-on assignments improving the aural sense and the ability to capture ambiances, sound effects, and dialogue, both wild and sync. By the end of the semester, students should have a working knowledge of the industry standard Sound Devices digital flash card recorder with Smart Slate, AKG, and Sennheiser Microphones as well as general principles of sound recording that should allow fast understanding of other machines. Sound theory including concepts of sound perspective and reverb are touched on to ease the transition from the set to editing process.

ACTORS CRAFT I AND II H68.2043, H68.2044
2 credits.
This course is designed to provide the tools and techniques for directors to gain a deeper understanding of the actor’s craft in order to obtain better performances for their projects. This basic acting course aims to bridge the communication gap between actors and directors, to demystify the skills and potential of the film actor. In the first six weeks, the actor’s world is explored experientially through a curriculum that covers casting, rehearsing, and improvisation. Two sessions focus on casting for the MOS, when outside actors are auditioned and evaluated by the directors. In the next weeks scenes from the directors’ own material are work shopped with directors playing the parts. After shooting the MOS films, there is a “debriefing” session covering the director’s experience with their actors. The final two sessions of the fall semester are focused on character study in preparation for the documentary film. In the spring semester, the directors move on to dialog scenes in preparation for the adaptation project. For the final sessions outside actors are invited in, providing directors the experience of acting opposite an actor who is new to them. In each class several directors workshop a short scene (preferably their own material) played by a class member and an outside actor. Creative collaboration between directors and actors is the ultimate goal.

AESTHETICS I: THE SILENT FILM H68.2010
2 credits.
Students are introduced to basic film techniques in the context of patterns and variations. Emphasis is given to techniques for rendering story elements visually. Clips are screened from directors worldwide, past and present, to demonstrate the use of location, activity, movement, gesture, camera placement and lighting, blocking and staging as tools that enhance story telling and contribute to aesthetic integrity.

STORY, SHAPE, AND DEVELOPMENT H68.2011
2 credits.
The course teaches basic three-act structure and character development. Students learn how films are built by watching and then deconstructing six films. The films have been chosen for this class because they each help to relate structure and characterization to genre. In addition to teaching students to be comfortable with structure and characterization techniques, analyzing these six movies demonstrates different uses of time, conflict, story shape, themes and use of dialogue in terms of text and subtext. In class, we review clips from the films the students have screened for the specific class and deconstruct and analyze what they have seen.

SECOND-YEAR CURRICULUM

DIRECTING III H68.2134
3 credits.
The student arrives on the first day of the fall semester with a script for a 10-minute, color sound film. The three films made in the first year prepare the student for this next step. After eight weeks of class preparation, the students go into the production period, which extends from early November, through the break, and ending when classes begin in mid-January.

Every one of the tools at the director's disposal are explored, in a more complex manner, all of which helps the filmmaker discover and explore what style, what manner of cinematic storytelling most suits the kind of film being made.

DIRECTING IV/MASTER CLASS H68.2135
6 credits.
The semester is divided into two halves, a master class, then individual directing sections. The first half of the semester is concurrent with editing the second-year
film. The entire class convenes, with all the directing teachers, and occasional guests, to screen dailies, rough cuts, and fine cuts of the work. The purpose of this master class is to explore, as a class, what each director is attempting in his or her work. The master class considers the work that has been shot and early cuts of the material, specifically, how camera, blocking, design, and performance work toward the director's goal for the film.

The directing sections begin halfway through the semester. In this period, the student explores, through digital exercises, more developed methods of storytelling. These exercises are designed to ask questions about style, performance, and the various ways that more complex meaning and experience can be brought forth in cinema. This work should help as the thesis film is being addressed seriously.

**WRITING THE SHORT SCREENPLAY** H68.2117
2 credits.
The goal of this course is to develop engaging and imaginative, original or adapted, 10-minute screenplays for production in the second-year program.
The semester begins with an “intensive” of five consecutive days of three-hour sessions devoted to table readings of first-draft scripts written by students over the summer. Each script is taken through a formal process of oral and written feedback in preparation for the subsequent course work. The objective of the following seven weeks of the course is to rethink, restructure, rewrite, and polish the works in progress. After a brief review of common issues and key principles, each revised script is read and discussed in class. Additional individual consultations are offered with the instructor. At the end of this course, each student should have a strong second draft screenplay ready for production.

**PRODUCING THE SHORT NARRATIVE FILM** H68.2103
2 credits.
The course is based on the preparation of the second-year narrative short for shooting. The techniques used are essentially the same techniques whether one is shooting a feature or a 10-minute film. The course requires that the script be ready for production as we begin with casting and location scouting techniques, then move on to preparing the marked script, AD breakdown pages, production schedule, and stripboard. The course examines crew organization and responsibilities for narrative synchronous shooting and the management of the shooting day, including work hours, turn around, responsibilities of the AD, script supervision, daily logs for camera and sound, the DP as crew head, and crew and set safety issues. The course reviews insurance, permit, and SAG requirements as well as those legal, permission, and music license issues that impact on the potential distribution of the completed film. As the production period nears, we review the securing of locations, tech scouts, and crew read-throughs. Each student is required to prepare a production book for his or her shoot by the sixth week of class that includes final marked script, script breakdown pages, one-liner in script order, one-liner shooting schedule, budget, cast list, crew list, and location lists.

**PRODUCING THE INDEPENDENT FEATURE** H68.2104
2 credits. Open to graduate students from the Goldbry Department of Dramatic Writing, Stern Media M.B.A., and the Gallatin School.
The course equips the student with the knowledge and practice of financing and producing the independent feature film. It is intended for not only producers but also directors and writers, as their understanding of independent financing and feature production practices will better allow them to function in this sector of the industry.
The course does not follow the usual producing course scenario of the production-driven paradigm of finding and securing the option on a script, seeking the money, making the movie, and delivering the film to recoup the investment. Rather, we begin with an examination of the recent economic history of the international feature film sales and distribution to gain an understanding of how the independent film fits in the larger context of the increasingly globalized industry. By studying the mechanisms of the contemporary feature film marketplace, we inform the decision of script selection for production.

**NARRATIVE EDITING** H68.2101
2 credits.
Since coverage and editing are inherently related, it is important to identify those kinds of shots that will be necessary in order to edit a specific scene. The lectures cover various uses of the 180-degree line, eyelines, and screen direction, as they pertain to the editor. Clips used in the lecture concentrate primarily on dialogue scenes, but also include action sequences. Each student is required to submit a short paper describing the design of his or her film in regard to the eventual editing style.
EDITING WORKSHOP H68.2102 2 credits.
This is a workshop for students to screen and explore the editing of their second-year films. Emphasizing class participation, students learn the art of feedback as well as editing. This course is designed to take students through the completion of their second-year film. Students are introduced to After Effects, color correction tools, and techniques for generating high-quality outputs.

TECH WORKSHOP: AVID/ SOUND H68.2169
I. Harnarine and E. Clifton. 2 credits.
AVID: A four-week intensive course designed to introduce students to the Avid Media Composer editing system. We go over the foundations of capturing and importing media, organizing source footage, editing picture and sound within the timeline, using trim mode, and creating titles and basic effects. Session time is divided between demonstration and hands-on practice.

SOUND: An advanced three-week course on location sound recording from the director's point of view. Students become well-versed in various microphones, sound perspective, and different boom-operating styles and how these choices can support their films. Practical sound recording exercises ensure students are proficient sound recordists.

POSTPRODUCTION SOUND H68.2170 2 credits.
This course covers basic sound design, sound editing strategies, and technology. Students are introduced to Pro Tools sound editing program and introduced to ADR and Foley. The objective is to design and sound edit second-year films and to prepare for final mix.

DIRECTING THE ACTOR I, II H68.2113, 2115 2 credits.
This course is designed to broaden the directing techniques of film and television directors when working with actors. We review the acting techniques from Actors Craft and through scene study, improvisation, and acting exercises explore the work in a more in-depth approach. The fall semester seven-week workshop prepares the director to work with actors on their 10-minute narrative film in which collaboration between the director and the actor is of the utmost importance. The directors experience the actor's process by being one in scene study. We are working with more challenging styles of material: Becket, Pinter, Stoppard, Miller, Albee, Mamet, etc. The goal is to demonstrate the importance of clearly communicating the vision of the script in a vocabulary that has meaning to an actor. The rest of the semester's work supports the production of the directors' 10-minute narrative. We focus on exploring and refining the narrative script in a workshop format, as well as conduct a series of casting/audition sessions with outside actors. The ultimate goal is creative collaboration between the actor and the director in order to obtain superior performances for the narrative project.

AESTHETICS: NARRATIVE FILM STYLE H68.2125 2 credits.
The idea of treatment strategy expands in the second year to include the practical and aesthetic requirements of a coherent style. The course provides students a close examination of film techniques that combine to create a particular film style. The techniques include casting, location, production design, camera, lighting, mise en scène, sound design, and editing. Each week is devoted to a different element. The objective, finally, is to give students an authority over their thinking and ultimately over their directing so that the choices made converge to reveal dexterity, precision, and narrative integration.

THIRD-YEAR CURRICULUM

DIRECTING THE THESIS H68.2246 4 credits.
Topics chosen by the instructor and related to the upcoming thesis projects are work-shopped and discussed. The craft of directing actors is practiced on video.

DIRECTING PROJECTS H68.2247 4 credits.
Directing Projects classes include collaborative sections with graduate students from the Tisch Department of Design for Stage and Film, the Graduate Acting Program, and Goldberg Department of Dramatic Writing. Specialty classes in documentary production and directing television commercials are also offered.

MASTER SERIES: DIRECTING STRATEGIES H68.2243 2 credits.
Spike Lee mentors students on their own thesis projects, feature plans, and careers. He brings in a stream of industry professionals. Lectures cover Spike Lee's own work as well as aesthetic and practical issues. Open only to third-year students in the Kanbar Graduate Division, Film and Television.

WRITING THE THESIS II H68.2211 2 credits.
The goal of this course is the development of the thesis script through in-class readings and out-of-class consultations with the instructor. During a three-day period prior to Thanksgiving, writers are assigned a date and time to present their scripts for faculty evaluation. Each script must be read by actors. During follow-up sessions, writers consult with the individual writing teachers to incorporate feedback from table readings into revised versions of the script.

ENTERTAINMENT BUSINESS LAW H68.2236 2 credits.
This course is an introduction to legal matters surrounding the production and distribution of motion pictures. Through the review of customary employment and financial agreements, essential legal elements of film production are discussed. Employing these elements, students are required to draft and negotiate a contract.

CINEMATOGRAPHY FOR DIRECTORS H68.2294 2 credits.
In today’s motion picture industry, the more knowledgeable a director is about cinematography, the better a director he or she will be. This course is an examination of camera placement, camera movement, lens selection, and photographic storytelling styles. We examine ways to use the camera to support the narrative of the script by bringing the camera into the scene, rather than simply using it to photograph the actors. Active camera demonstrations and clips from feature films are used extensively.

ADVANCED CINEMATOGRAPHY: TECHNIQUES H68.2204 3 credits. Spring only.
Designed to give cinematography majors practical and artistic experience in preparing for their professional careers as directors of photography. An intensive hands-on shooting experience; projects are shot and lit on the soundstage and...
on location while employing numerous exposure techniques using a 35 mm Arri IV camera and Kodak 500T and Kodak 250D film stock to be processed at Technicolor, with the workprint viewed at the beginning of the subsequent class. A team of two students (operator and gaffer) design a scene each week. All students must serve as key grip, gaffer, and AC on each other’s projects.

ADVANCED CINEMATOGRAPHY: PRACTICUM H68.2296
4 credits.
This practicum is designed for directors of photography interested in shooting projects created in the third-year collaboration series with the graduate film directing projects courses, the Department of Design for Stage and Film, the Graduate Acting Program, the Goldberg Department of Dramatic Writing, and the TV Commercials Production class.

ADVANCED EDITING H68.2208
4 credits.
In this course, students continue to work toward completion of their advanced-level narrative films. Students have the opportunity to direct, shoot, and edit a green screen composite project. Professional editors visit the class to screen their work and participate in discussions surrounding their aesthetic choices and editing strategies. During the final six weeks of the course, students edit the films created in the Directing Projects class.

AVID MEDIA COMPOSER H68.2269
2 credits.
This course is designed to give a thorough understanding of film and video postproduction using the Avid Media Composer. By the end of the course, students are able to confidently plan and finish a project digitally. The course has two components: lectures, in which concepts and procedures are discussed and demonstrated, and lab sessions in which students receive hands-on practice while completing a collaborative project using footage and music of their choice.

PRO-TOOLS/SOUND MIXING H68.2270
2 credits.
This course is designed to give students hands-on experience in sound editing and mixing using Pro Tools. Concepts in dialogue, music, and effects editing are thoroughly explored with particular emphasis on integrating these elements into a final mixed soundtrack. Through class demonstrations and work outside the classroom, students familiarize themselves with the editing program and its mixing interface and apply the lessons directly to their own projects. By the end of the term, they have produced a professional soundtrack.

DIRECTING THE ACTOR III, IV H68.2241, 2242
2 credits.
These courses use classical plays and film scripts as a basis for acting. Focus includes characters, backgrounds, relationship and progression by performance, and the emotional and physical demands of character and improvisation.

AESTHETICS: GENRE AND SCRIPT ANALYSIS H68.2228
2 credits.
The course reviews the characteristics of 15 popular genres, including an investigation of the role of theme, plot, casting, iconography, location, and style in serving the tacit agreement between filmmaker and audience that any specific genre requires. Students become adept at analyzing the relationship between genre and narrative structure. This process leads to screenplay analysis, which includes a study of character, theme, premise, management of time and space, and overall structure. Specific scenes are discussed with a close reading of dramatic beats achieved through dialogue and subtext.

MASTER SERIES: EXIT STRATEGIES H68.2244
2 credits.
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. Initial classes focus on the broad range of professional opportunities and the nature of the competitive challenges ahead. Later topics of study include Building a Creative Portfolio, Preparing an Effective Résumé, Writing a Cover Letter, Making Professional Contacts, The Art of the Pitch, Financing Your Feature, Agents and Managers, Joining the Union, Legal Matters, and Survival Skills. Students are required to articulate clear and realistic career goals, develop individual business plans, and devise effective strategies to achieve the necessary competitive edge. Guest speakers include key producers, managers, and agents.

INDEPENDENT STUDY H68.2202
1-6 credits.
Students may enroll in 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) and approximate number of hours per week to be spent on the project (approximately five hours per week for 14 weeks for each point of Independent Study.

FILM FROM THE INTERNATIONAL PERSPECTIVE H68.2284
2 credits.
The geography of the film world is rapidly changing. It no longer revolves exclusively around Hollywood, or even the U.S. There are growing and thriving film industries throughout the international map, with foreign directors, writers, and actors becoming artistically and commercially successful on a worldwide basis. Films indigenous to their own nations are gaining an increasingly large share of their local box office pies, and opportunities abound around the world for new filmmakers to gain entry and thrive in foreign lands. Many U.S. films are earning a disproportionate share of their total revenues overseas. Foreign financing is evolving into an essential component of funds available to make films anywhere in the world, including the U.S. For a film student hoping to get films made, an understanding of how industry works on a worldwide basis is a key element in having a successful film career. The course examines the historical changes that have occurred in the foreign markets and attempts to forecast where the business is headed internationally. Most important, the course is designed to create an awareness in graduate film students as to how to access jobs in foreign countries.
NYU Tisch School of the Arts Asia’s Animation and Digital Arts Program is an intensive two-year conservatory in Singapore that trains students in the art of animation and digital arts. The program leads to the Master of Fine Arts degree.

Students are immersed in a unique creative environment that teaches the traditional forms of the art of animation and explores a sandbox of advanced techniques and digital technologies. From capturing the motion of a dancer to animating facial expressions following a human voice, students explore ways to re-create motion and to create relationships through storytelling.

At the beginning of the program, students delve into both the art and craft of animation. Classes focus on working with traditional media such as hand drawing, painting, and sculpture, according to traditional forms of arts. Students also learn to master digital animation and video techniques for observation, capture, analysis, and visualization of motion from real life.

A short animated project is completed each semester, with a focus on the thesis project after the first year. Classes cover the range from the development phase and how to draw the map of a story, how to design animated characters and how to transform a story into spatial experiences. We also encourage production of animation for the Web in order to promote and broadcast a professional portfolio.

As students progress in the program, they are involved in more collaborative projects, exploring new perspectives for animation in close relationship with professionals from the industry. Classes also cover advanced animation topics including animation for interactive storytelling and gaming, animation for specific fields (i.e., scientific visualization), procedural animation, and programming for animation.

Our faculty are working professionals in the industry who are committed to developing the next generation of animators and digital artists. Recent guest lecturers have included Paul Howell, Isaac Kerlow, Hellen Lie, and Rob O’Neil. The student body is a diverse group from all over the world, with a range of creative experience including filmmaking, photography, painting, engineers, programmers, musicians, and architects.

A faculty list begins on page 104.

Curriculum

The curriculum offers an intensive and detailed study of the various aspects of animation and digital arts technology. It provides theoretical and practical instruction in animation for film and television and visual art installation. The focus of the program is hands-on learning based around a curriculum with these objectives:

1. To provide students with the opportunity to develop their creative talent through actual production experience. The primary formats are 2-D and 3-D animation.
2. To develop leadership and management skills to communicate ideas as well as a resourcefulness to adapt to changes that occur on the path to production.
3. To provide experience in the actual process of making animation and digital arts work and knowledge of and access to the industry.

102 ANIMATION AND DIGITAL ARTS
Program of Study

NYU Tisch School of the Arts Asia is located on a three-acre campus in Singapore’s District 9, the central region of the city. Once a former television production center, the 40,000 square-foot structure was completely renovated in 2007.

The School features a markerless motion capture studio by Organic Motion, one of four in the world. STAGE™, introduces several unprecedented features for real-time 3-D human tracking, allowing every person to be sized and tracked instantly without wearing any kind of physical markers.

NYU Tisch School of the Arts Asia is geared toward the development of the thesis project during the second year. Each thesis is reviewed by a faculty board, which then recommends the student for graduation.

Facilities

The School features a film library that serves the classroom needs of our faculty, with classroom assistance, projection, and check-in and check-out of DVDs, laser discs, videos, films, screen-plays, laptops, computer software, and all pertinent screening equipment.

The department makes full use of the School’s entire facility and also offers students access to a fabrication lab, 3-D printer, stop motion setup, animatronics toolbox, digital puppetry, green screen setup, full loaded MacBook pros as well as Mac and PC workstations, DAT and Marantz sound recorders, and DV and HD camera equipment. Within the department, students also make use of a variety of software from Adobe, to Final Cut, to MAYA, Flash, Torque and Garage Games.

NYU Tisch School of the Arts Asia contains two raked 50-seat theatres capable of 35 mm projection and video projection, a black box theatre that seats a 30-person audience, three flat classrooms, and administration and faculty office space.

Admission

A creative portfolio package should be uploaded, and applicants should use the online system as well. Transcripts should be gathered and sent in one single package to the Office of Tisch Asia Graduate Admissions in New York. A creative portfolio package is required; the portfolio cannot be submitted online and should be received on or before the deadline.

Program and Degree Requirements

All members of the program are expected to be in full-time attendance. All participants who complete the program of study are eligible to receive the degree of Master of Fine Arts provided they complete the program and have submitted a satisfactory thesis. Standards and regulations that pertain to the University in general are found beginning on page 215 and should be read in conjunction with this department’s standards and regulations.

Academic Standards and Continuance

Students must maintain a cumulative grade point average of 3.0 to be in good standing; any student falling below 3.0 is placed on academic probation. Grades of Incomplete must be made up within one year. Failure to make up an Incomplete within the designated time may be cause for being placed on probation. Academic records are reviewed each semester.

In addition, each student is evaluated at the conclusion of the first and second years of study, taking into account his or her films, academic record, attendance, and ability to work with fellow students.
Leaves of Absence

One-year leaves of absence are granted only under the most extreme circumstances. No semester-long leaves will be granted under any circumstances. A request for a leave must be made in writing to the director, 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 pages 217-18.

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 Animation and Digital Arts, Kanbar Institute of Film and Television, Graduate Division, is below. For full biographies on departmental faculty, visit http://www.tischarts.nyu.edu/object/adafaculty.html.

Jean-Marc Gauthier
Assistant Arts Professor, Director, Department of Animation and Digital Arts, Kanbar Institute of Film and Television, Graduate Division
DPLG, Paris; M.P.S., New York

Matt Sheridan
Visiting Assistant Arts Professor
B.F.A., New York; M.F.A., Art Center College of Design

Courses

FIRST-YEAR CURRICULUM

DIGITAL TOOLS FOR COMMUNICATION
4 credits.
This course explores various digital tools used for the production of communication media. Digital tools are introduced in relationship to our senses of vision, audio, touch, and kinetics. The topics covered in class include and are not limited to Web design, user-generated content, new digital music instruments, and interactive videos. Students research and design new ways of delivering content and create new channels of communication in order to reach other people. The course covers artistic and social applications of multichannels communication where people can experience several digital media at the same time.

DIGITAL TOOLS FOR COMMUNICATION TECH LAB
0 credits.
Students enrolled in Digital Tools for Communication must register for this companion lab.

DRAWING IN MOTION
2 credits.
This nondigital workshop focuses on live drawings of the human body. Students explore traditional drawings techniques including tracing, study of volumes, composition, lights, and shadows. Some sessions cover facial expressions and animals in motion.

HISTORY OF ANIMATION
4 credits.
This course presents a survey of the international culture of animation and film. Topics covered in class retrace the history of animation in relationship to the evolution of media, art, and technology in society. The course surveys the history of the synthesis between image and sound and how major technological innovations have been associated with the invention of new forms of animation. The class covers examples of animation used by the artistic avant-gardes in order to promote new artistic movements, and to present new points of view.

STORYTELLING STRATEGIES
4 credits.
This course is divided between lecture, screenwriting workshop, and screenings of films illustrating basic aspects of screenwriting, structure, action, conflict, character development, resolution, etc. Students analyze original screenplays and write original work, including a first draft of a short screenplay. The introduction to models of dramatic structure acquaints the student with universal principles of storytelling and provides them with a common vocabulary of dramatic terms, which can be built on and refined in subsequent classes. Choosing a story from a collection of classic myths, fairy tales, and personal stories, students write and rewrite their choices in the recitation section of the class. Students are assisted in exploring, developing, and writing appropriate material, from idea to finished script.

TRADITIONAL FORMS OF ANIMATION
4 credits.
This course offers a clear understanding of the arts and crafts of animation, focusing on working with traditional media—hand drawing, painting, sculpture—and according to traditional forms of art. The course helps students to understand fundamentals of animation and what the art of motion can encompass. It goes beyond covering basic principles of animation by helping students to develop new ways of thinking about visual design and encouraging them to experiment in new directions. Students animate simple objects, create hand-drawn animations, stop-motion animations, and use other media such as video, kinetic sculptures, light, photographs, music, text, and graphics in the context of animation.
TRADITIONAL FORMS OF ANIMATION TECH LAB
0 credits.
Students enrolled in Traditional Forms of Animation must register for this companion lab.

MODELING AND DESIGN/CONSTRUCTION
4 credits.
Students use traditional media (drawing, sculpting, model-making), construction of small installations, and digital media to expand the way they think about their work and therefore the way they envision how we live next to man-made objects. Students discover and document their own design process, finding new relationships between people, space, light, and materials in indoor spaces, gardens, and public spaces. Topics covered include a wide range of multidimensional media and various forms of spatial design that have a strong influence on ergonomics, animation, forms created by nature, and inventions accepted through time behind a collective memory. Class assignments cover the design of objects, installations, architectural design, and kinetic design.

MOTION CAPTURE
4 credits.
Explores ways to create animation based on the observation of life in motion. Students learn how to master digital animation and video techniques for the capture, analysis, and visualization of motion from real life. Students use the motion data inside their animation projects. Students focus on actor’s gestures, postures, style, and expressions and on ways to animate a puppet, a digital character, or even a robotic device. Students will research devices and methodologies of motion capture created by early inventors of photography and cinema and the most recent motion-tracking systems. Assignments may include working with dancers, locomotion study, and facial animation.

INTRODUCTION TO 3-D ANIMATION
4 credits.
Introduces 3-D production tools used for computer graphics and 3-D animation using Maya. The class addresses the evolution of software and tools in the context of production pipelines for a digital animation studio. Topics include basics of 3-D modeling techniques, texturing, rigging, and character animation.

SOUND IMAGE
2 credits.
This production workshop introduces the world of sound in film, television, and radio. Through individual and group projects of increasing complexity and sophistication, students explore the art of creating a “theater of the mind” in the sound medium. Laboratory periods are designed to provide a wide variety of audio recording experiences both on location and in studio. Specific production techniques such as live recording, mixing, and editing are stressed. Lectures focus on the theories of basic acoustics and audio electronics, the aesthetics of the sound medium, and the development of critical listening skills. In class, students create sound designs for an in-class project and then, in workshops, this design is brought to fruition. These workshops focus on looking at the material to see what the appropriate sound design is and determining its many components. The workshops cover the recording session, F/X recording, stereo ambiance recording, the Foley artist, the F/X library, digital editing and mixing, and the nuts and bolts of sound editing.

SECOND-YEAR CURRICULUM

PHONES TO THEME PARKS
4 credits.
This course is a survey of animation projects that go beyond the edges of the screen. Animation can be part of a multidimensional and multisensorial viewer’s experience that transcends traditional displays. Screens become part of the everyday experience at home, during transportation, at work, for entertainment, and during many in-between moments of our lives. The traditional posture of a viewer watching an animation while seated in front of a screen is changing. Students explore how images can now be displayed on the façade of large buildings, inside theme parks, or how they can be small, ubiquitous, fragmented, or embedded inside a piece of jewelry.

INTERACTIVE 3-D
4 credits.
Students start designing basic animated characters that can be controlled with joystick, sound, video, and from sensors located in the real world. The course focuses on speed-prototyping of simple 3-D animations. Students gradually develop more layers for their projects that provide interactive animation, navigation inside a story, ways of seeing the world, and playfulness. We design simple virtual worlds for interactive storytelling, including video games, immersive learning, collaborative work, and address the tools needed to produce virtual worlds.

3-D CHARACTER DEVELOPMENT TECH LAB
0 credits.
The course focuses on using 3-D computer graphics for the design and creation of 3-D character animations. Students explore several examples of living creatures and discover how to recreate believable motions and emotions. In addition to creating 3-D characters using rigs, dynamics, and muscle simulations, students also build physical models that can move. Students use some MEL scripting for the animation and expression of motions of 3-D characters. The MEL scripting is built on the topics covered in the programming class. The course covers also the modeling of a high resolution character using ZBrush or Mudbox and texturing and rigging for facial and motion capture.

3-D CHARACTER DEVELOPMENT
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The course focuses on using 3-D computer graphics for the design and creation of 3-D character animations. Students explore several examples of living creatures and discover how to recreate believable motions and emotions. In addition to creating 3-D characters using rigs, dynamics, and muscle simulations, students also build physical models that can move. Students use some MEL scripting for the animation and expression of motions of 3-D characters. The MEL scripting is built on the topics covered in the programming class. The course covers also the modeling of a high resolution character using ZBrush or Mudbox and texturing and rigging for facial and motion capture.

ANIMATION STUDIO
4 credits.
The studio covers the production and postproduction of an animation project during a semester. Students produce a high-quality animation displayed on a screen or animations presented inside a fully working interactive installation.

COMPOSITING (SET DESIGN)
4 credits.
This is an introduction to 2-D or 3-D compositing using After Effects, Nuke, or Combustion. Topics covered in the course include 2-D matte painting, creating photographic plates, building physical models of sets, using virtual sets, match moving, green screen techniques, color correction and grading, and re-lighting. This course covers stereo vision and advanced topics in the latest compositing trends.

COMPOSITING (SET DESIGN) TECH LAB
0 credits.
Students enrolled in Compositing (Set Design) must register for this companion lab.
PROGRAMMING FOR ARTISTS
2 credits.
This course is an introduction to animation designed by code. It covers several programming languages to generate movement from scratch or to stylize existing motion. The scripting languages covered in class include Action Script, MEL, and Python. The course covers advanced topics including procedural animation, physics, dynamics and real-time animation.

THESIS WORKSHOP
2 credits.
Students present personal research and a roadmap in preparation of the thesis project. During the workshop sessions, students develop a clear and simple plan and an outline that will be used as the starting point for the production of the thesis during the spring.

VISUAL EFFECTS
2 credits.
The course shows how to create practical effects and digital effects for animation and film. It surveys examples from the history of production of visual and special effects. Students learn how to produce 3-D digital effects including water, rain, dynamic destruction, sand, mud, earth, fire, and wind.

ANIMATION TOPICS: JAPANESE ANIMATION
4 credits.
This course focuses on recent fictions and documentaries in which individuals express their relationships to media, technology, power, and influence. It presents animators and game designers whose creations explore social interactions in various Asian communities. Students analyze examples of animations and games and the sociocultural impact on Asian audiences according to gender, nationality, race, violence, art, and society.
The Department of Photography and Imaging at Tisch is a four-year B.F.A. program centered on the making and understanding of images. The curriculum is built around two principal areas: creative practice and critical studies. Situated within a university, our program offers students both the intensive focus of an arts curriculum and a serious and broad grounding in the liberal arts. We are a diverse department embracing multiple perspectives, and our 130 majors work in virtually all modes of analog and digital photo-based image making and multimedia.

Our faculty and staff consist of artists, professional photographers, designers, critics, historians, and scholars offering a wide range of perspectives. Alumni from the department pursue graduate degrees, exhibit their work in galleries and museums, publish in national newspapers and magazines, work as documentarians and picture editors, produce Web site and multimedia projects, and work in museums and educational and community settings.

The department’s facilities include both traditional darkrooms and digital facilities: two large black-and-white darkrooms, individual color darkrooms with a 30-inch-wide processor, two digital labs with a complete array of high-end scanners and printers, digital video editing stations, large-scale ink-jet printers, a shooting studio with professional lighting equipment, and a gallery space. In addition, there is a library for the department’s print, book, and slide collection.

Program

The photography and imaging curriculum, combined with the extraordinary academic range of a major university, provides students with considerable flexibility to design a program suited to their respective interests and career goals. Freshman foundation courses Photography and Imaging Analog and Digital 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. During the freshman year, students take Visual Thinking as well as Culture, History, Imaging, and Photography Studies, the introductory course in critical studies. Critical studies is the exploration of the manifold aspects of global visual culture in contemporary life as well as throughout history. The meanings and functions of images, their relationships to the texts, media, and institutions that link them to social and political life, and the impact of technological change on pictorial and linguistic expression all fall under the rubric of this intellectual discipline. Sophomore-level studio course Photography and Imaging Multimedia continues to explore both analog and digital ways of working. Students also take a yearlong sequence in photography history, Social History of Photography and Aesthetic History of Photography. For juniors and seniors, the department offers a wide range of more specialized studio courses (some of which they can begin taking in the sophomore year) including Documentary Strategies, Web Design, Photography and Performance, Multimedia Projects, Lighting, and Large-Format Photography, as well as Directed Projects, in which students work on semester-long projects of their choosing. Numerous critical studies courses are open to students once they have completed the basic photography history sequence, including Photography Now, Toward a Critical Vocabulary, The Body in Photography, The Future of Imaging, and Surviving the Lens. For juniors and seniors, there is an extensive internship program that offers opportunities to work in 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. In the senior year, students take the Senior Directed Projects course in the fall and exhibit the resulting thesis projects in the spring. Senior Focus: Catalog conceives and produces the senior catalog, and The Business of Art explores postgraduate options. The pro-
For general University guidelines, refer to the Admission section beginning on page 191. Admission to the Tisch School of the Arts is highly selective. Admission is based on a careful evaluation of secondary school records; scores on standardized tests; personal essay; recommendations from guidance counselors and teachers; and a creative review in the form of an audition or a portfolio.

Evidence of character and maturity are regarded as essential in potential students who hope to benefit fully from the unique offerings of the University and its urban environment. Participation in meaningful school and community activities is also an important factor. A student applying to the Tisch School of the Arts must submit an application to New York University and indicate the particular department that he or she wishes to enter. A student may only apply to one program. Prospective students wanting more information about undergraduate admission should refer to the Undergraduate Admissions Web site at www.admissions.nyu.edu. Prospective students wanting more information about the artistic portfolio or audition requirements should visit the department’s Web site at www.photo.tisch.nyu.edu.

Prospective students are invited to visit the Department of Photography and Imaging where they have an opportunity to speak with our admissions coordinator and see the facilities. To schedule an appointment, please contact the department at 212-998-1930 or photo.tsoa@nyu.edu.

### Submitting Creative Materials

**Note:** Please visit our Web site for complete application information regarding portfolios, frequently asked questions, and more: www.photo.tisch.nyu.edu.

In addition to the application guidelines as stipulated by New York University, applicants are required to submit examples of their creative work with the department questionnaire through tischphoto.slideroom.com. The artistic review includes a portfolio of 10 to 15 images and short essays. Up to five of those images can be non-photo-based. No more than one video less than three minutes is allowed. Applicants may upload images (jpg), video (mov, wmv, flv) or PDF documents. For good image quality and fast upload, your image files should be sized around 1024 x 768px at 72 ppi. Please keep video files under 20 MB. Our online portal offers additional instruction for submitting work. For technical assistance, please contact support@slideroom.com.

The short essays are four responses of 100 words maximum to the following:

1. Introduce yourself.
2. Write a brief artist’s statement about your portfolio.
3. Describe a photograph or photographer that you consistently return to view. Explain how this photograph or image engages you.
4. In your view, what are photography and imaging?

For more details and deadlines on the admission and artistic review requirements, visit admissions.nyu.edu.

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### Degree Requirements

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<thead>
<tr>
<th>Area</th>
<th>Course Description</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Area I</td>
<td>Studio Courses (minimum)</td>
<td>40</td>
</tr>
<tr>
<td>Area II</td>
<td>Critical Studies (minimum)</td>
<td>24</td>
</tr>
<tr>
<td>Area III</td>
<td>Liberal Arts Courses</td>
<td>44</td>
</tr>
<tr>
<td>Area IV</td>
<td>Electives</td>
<td>20</td>
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<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>128</strong></td>
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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 semester 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.

### Curriculum

The curriculum is designed to allow the student flexibility in selecting a course of study that reflects his or her interests and objectives. Courses taken to satisfy distribution requirements in liberal arts are taken in the College of Arts and Science or in the Tisch School of the Arts. Electives may be taken in any school except the School of Continuing and Professional Studies. The student is responsible for working out his or her own program with an adviser each semester. Since most advanced courses in photography and imaging have one or more prerequisites, programs of study should be planned and courses selected carefully.
**Summer Program**
The summer program affords students from other institutions the opportunity to familiarize themselves with the department and New York City, while continuing students can use the opportunity to accelerate their progress toward graduation. As an additional incentive, the housing costs for the summer sessions are generally reduced from those assessed during the fall and spring terms. Incoming transfer students wishing to begin their studies during the summer should, however, contact the department in early May to discuss their course selections. Summer courses offered in the department include the Business of Art, Photography I, Photography II, Color Theory and Printing, Lighting, Directed Projects, Web Design, Photoshop, Digital Camera, and Digital Printing.

**Ownership Policy**
The creative works produced by students at the Tisch School of the Arts in fulfillment of class assignments, or as individual study projects, whether made on Tisch School of the Arts premises or elsewhere, with or without Tisch School of the Arts equipment, and with or without extra funds, are subject to certain restrictions until the educational experience associated with such works has been completed. These restrictions are spelled out in the Ownership Policy section on pages 217-18.

**Laboratory Fees**
The department charges a laboratory fee each semester to all students enrolled in the department. The fee provides for shared materials and equipment servicing related to lab operations. The fee is subject to yearly increase. At the time of printing of this bulletin, the fee was $352 per semester. All fees are paid during registration each semester. In general, students spend between $100 and $400 for supplies per class, depending on the course. Equipment, including a range of quartz and flash lighting, tripods, and 35 mm special-purpose lenses, medium- and large-format cameras, as well as digital still and video cameras, are available for students to use on or off campus on a 24-hour basis.

**Special and Part-Time Students**
The department does not accept part-time students or nonmatriculating ("special") students. Under exceptional circumstances, such students may be admitted to follow a carefully specified and limited course of study. Special students should consider the “Spring at Tisch” and summer programs. See pages 196 and 222-233.

**Entering Students**
All students entering the department must have a 35 mm camera with fully adjustable apertures and shutter speeds and either a built-in or a hand-held light meter. Continuing students are strongly encouraged to acquire additional personal equipment while they are enrolled, which may also include digital imaging/computer equipment, so that they have the necessary tools with which to work after graduation.

**Double Major**
By successfully completing the requirements for a major in the Department of Photography and Imaging and by completing the requirements for a major 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. The structure of the distribution requirements and elective credits provides this option. Students who wish to pursue a double major should consult with their departmental adviser as well as with an adviser from the second department. Appropriate forms should then be filed with the department. A double major within Tisch is made by application and has rigorous standards of acceptance.

**Transfer Credit and Minimum Residency**
Credit is granted for academic work completed at another institution in accordance with University regulations as stated on page 221. Transfer students with limited experience in photography and imaging are encouraged to plan on five or even six semesters of study if they wish to take optimal advantage of the department’s resources. Students with studio experience are counseled on an individual basis by the faculty and may be exempted from elementary courses in photography and imaging. Depending on the nature of an incoming student’s experience, the department may suggest a six-week course in the school’s summer session to enable him or her to begin in September at the proper level. The submission of creative materials is required of all applicants.
A listing of faculty for the department of the Department of Photography and Imaging is below. For full biographies on departmental faculty, visit http://photo.tisch.nyu.edu/page/faculty.html.

**Wafaa Bilal**
Assistant Arts Professor of Photography and Imaging
www.wafabilal.com
B.F.A., New Mexico; M.F.A., School of the Art Institute of Chicago

**Terry Boddie**
Adjunct Instructor in Photography and Imaging
B.F.A., New York; M.F.A., Hunter College

**Mara Bodis-Wollner**
Adjunct Instructor in Photography and Imaging
www.jenbekman.com/mara
B.F.A., New York; M.F.A., Bard College

**Mark Bussell**
Adjunct Instructor in Photography and Imaging
www.markbussell.com

**Yolanda Cuomo**
Adjunct Instructor in Photography and Imaging
www.yocuomo.com
B.F.A., Cooper Union

**Rose DeSiano**
Adjunct Instructor in Photography and Imaging
www.desiano.com
B.F.A., New York; M.F.A., Art Center, College of Design

**Erika deVries**
Associate Teacher of Photography and Imaging
www.ericadeswonderlands.net
B.F.A., San José State; M.F.A., School of the Art Institute of Chicago

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

**Cate Fallon**
Adjunct Instructor in Photography and Imaging

**Nichole Frocheur**
Adjunct Instructor in Photography and Imaging
www.nicholefrocheur.com

**Melissa Harris**
Adjunct Instructor in Photography and Imaging
B.A., Yale

**Jessica Ingram**
Adjunct Instructor in Photography and Imaging
B.F.A., New York; M.F.A., California College of the Arts

**Mark Jenkinson**
Associate Teacher of Photography and Imaging
www.markjenkinsonphotography.com
B.F.A., Cooper Union

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

**Jonathan F. Kline**
Adjunct Assistant Professor of Photography and Imaging
B.F.A., San Francisco Art Institute; M.F.A., Rochester Institute of Technology

**Linda Levinson**
Adjunct Instructor in Photography and Imaging
B.F.A., School of the Art Institute of Chicago; M.F.A., California (Los Angeles)

**Peter Lucas**
Adjunct Instructor in Photography and Imaging
B.A., Slippery Rock; M.A., Ph.D., New York

**Elaine Mayes**
Professor Emerita of Photography and Imaging
www.elainemayesphoto.com
B.A., Stanford

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

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

**Paul Owen**
Associate Professor of Photography and Imaging
grant.bspace.swri.edu
B.F.A., Minneapolis College of Art and Design; M.A., New York

**Philip Perkis**
Adjunct Professor of Photography and Imaging
B.F.A., San Francisco Art Institute

**Christopher Phillips**
Adjunct Instructor in Photography and Imaging
B.A., North Carolina (Chapel Hill); M.F.A., Rochester Institute of Technology

**Shelley Rice**
Associate Arts Professor of Photography and Imaging
B.A., SUNY (Stony Brook); M.A., New York. Joint appointment with the College of Arts and Science, Department of Art History

**Fred Ritchin**
Professor of Photography and Imaging; Associate Chair, Department of Photography and Imaging
www.pixelpress.org
B.A., Yale

**Joseph Rodriguez**
Adjunct Instructor in Photography and Imaging

**Jeffrey Henson Scales**
Adjunct Instructor in Photography and Imaging

**Clarissa Sligh**
Adjunct Instructor in Photography and Imaging
www.clarissasligh.com
B.S., Hampton Institute; B.F.A., M.F.A., Howard; M.B.A., Pennsylvania

**Deborah Willis**
Professor of Photography and Imaging; University Professor; Chair, Department of Photography and Imaging
B.F.A., Philadelphia College of Art; M.A. (art history, museum studies), CUNY; M.F.A., Pratt Institute; Ph.D., George Mason

**Sylvia Wolf**
Adjunct Instructor in Photography and Imaging
M.F.A., Rhode Island School of Design
Courses

REQUIRED STUDIO CORE COURSES FOR MAJORS

VISUAL THINKING H82.1010
4 credits.
Freshman majors take this concurrently with Photography and Imaging I. This foundation course is an introduction to visual thinking and expression. The properties of line, form, perspective, texture, value and color, pattern, and sequencing are explored through exercises in basic drawing, collage, painting, and bookmaking. Compositional strategies, the use of text with images, and basic book design are also addressed throughout the semester. Class time is divided between slide lectures that look at historical and contemporary art, group critiques of weekly assignments, and in-class exercises. Although there is little, if any, photographic work done in this course, the relationship to photographic vision and the creative possibilities of photography are integral parts of class discussions.

PHOTOGRAPHY AND IMAGING ANALOG H82.0002
Prerequisite: Photography and Imaging I. 4 credits. Spring.
Creative expression, explorations of content, and articulation of ideas are emphasized. Through the learning of skills and explorations of materials, students develop the ability to execute their work. Class size is small, providing for individual critiques and classroom participation. The course is comprised of technical lectures, laboratory demonstrations, slides of historic and contemporary photography and related media, and critiques of student work.
Approximately eight hours of lab work are done weekly in addition to class time; darkroom schedules and lab time are arranged by students. Upon completion of the course, a student can expect to have a thorough understanding of the basics of black-and-white photography. This includes proper and consistent exposure, development, and printing.

PHOTOGRAPHY AND IMAGING MULTIMEDIA H82.0003
Prerequisite: Photography and Imaging II. 4 credits.
Photography and Imaging III is the third course in the photography and imaging studio sequence. The course explores concepts of sequencing and editing multiple images as well as the relationships between word and image. Serial imagery and typography/book design are extensively explored. Adobe’s InDesign page layout software; advanced Photoshop and scanning techniques; and workshops in lighting, analog and digital printing, and alternative processing are taught. Students work on small project-based assignments for the first half of the semester. The second half is devoted to a project of their own design.

ADDITIONAL STUDIO COURSES

LARGE FORMAT PHOTOGRAPHY H82.1014
Prerequisite: Photography and Imaging III or permission of the department. 4 credits.
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 H82.1015
Prerequisite: Photography and Imaging II or permission of the department. 4 credits.
This course is based on weekly assignments under the pressure of deadlines. Students work with digital cameras as well as with traditional film and printing in the darkroom. Topics to be covered include (1) how to build a story; (2) the demands of a one-day feature; (3) how to present your story ideas and your assignments to editors; (4) ethics of representation; (5) working in different communities and cultures; (6) copyright, libel, privacy, and other legal issues; (7) practical issues including how to get permits and the business of photojournalism; (8) how to transmit photos under combat conditions; (9) how to develop your style of photography in a journalistic context. Assignments often echo current events. Class time includes lectures, critiques, and visits by editors and photographers from the New York Times and other periodicals.

COLOR THEORY AND PRINTING H82.1025
Prerequisite: Photography and Imaging II or permission of the department. 4 credits.
This course integrates both transparency and color printing techniques to examine the aesthetic and technical aspects of color. Class time is devoted to technical lecture/demonstrations on color theory and color printing, group critiques, and slide lectures. The slide lectures and discussions examine the use of color historically by visual artists and, more specifically, as it involves conventional and experimental photographic methods. The emphasis of the course is on the development of an idiosyncratic approach to photography and the world. Consequently, no assignments are given; instead, students are expected to generate work from their own interests, goals, and motivation. Students work on an extended project of their own choosing for the second half of the semester.
Students should expect to purchase film and paper and budget for lab costs of processing slides (E6) and negative film (C41).

**DOCUMENTARY STRATEGIES**
H82.1006  
Prerequisite: Photography and Imaging II or permission of the department. 4 credits.

This course considers the creative possibilities of a variety of documentary strategies. The editing of images, their structuring into an essay form, the interpretation of their various meanings, and the impact of the documentary essay on the world are all discussed. Students are assigned a range of problems that explore visual description and interpretation ranging from the photographicistic to the autobiographical. In addition, each student devises a significant amount of time to producing a single-subject documentary project. Classes are lecture-demonstrations with critiques of student work and regular presentations of documentary photographs made throughout history, in different cultures and for different reasons, including the personal and the societal. Each student must have a camera.

**LIGHTING**
H82.1013  
Prerequisite: Photography and Imaging II or permission of the department. 4 credits.

This course is an introduction to photographic lighting, one of the most basic and important aspects of photography. The course examines the studio environment, as well as various location lighting situations. A rigorous series of lighting assignments thoroughly acquaints the student with the application and control of electronic flash, tungsten, and natural lighting. Still-life photography and portraiture are emphasized, and students discover the creative advantages of a variety of lighting equipment, camera controls, reciprocity corrections, synchro-daylight, and painting with light. Color theory, color temperature, and color correction are taught by using color transparency films. Students may work in black-and-white or color print form. Lighting equipment and basic materials are provided.

**ADVANCED LIGHTING AND PRODUCTION TECHNIQUES**
H82.1202  
Prerequisite: Lighting or permission of the department. 4 credits.

From Gregory Crewdson to David LaChapelle, photographers are making images that are increasingly complex in their production techniques—rivaling those of Hollywood films. This course picks up on the skills students have learned in basic lighting and allows them to develop a body of work that utilizes more complex lighting and production skills. The course begins with a series of demos and assignments designed to challenge and hone the students’ existing skills and transitions into a directed project of the students’ choice later in the semester. Students may work on any project/portfolio they choose, from fine art to fashion, with an emphasis on using light consistently throughout the body of work to convey a unified vision. Each student is encouraged to have a broad idea for a project/portfolio before registering for the course. Topics covered are advanced lighting techniques/light shaping, casting talent/crew, production organization, special effects, RAW image conversion, shooting/lighting on location, and special lighting techniques for documentary projects.

**DIRECTED PROJECTS I**
H82.1030  
Prerequisite: Photography and Imaging III or permission of the department. 4 credits.

The focus of this course is on the completion of a body of work; an intensive environment is created for the development of the student’s own vision. The project is self-directed from the student’s personal interest and concerns. The instructor helps direct, challenge, and teach the practice of questioning, analyzing, and completing a creative project. Students are expected to be self-reliant and responsible for ideas and intentions. Independent thinking and working are fostered, as are form, content, and the way the work addresses a given audience. Classes include lectures along with group and individual critiques. Lively, insightful, and supportive exchanges are encouraged.

**THE MAGAZINE AS VISUAL PIAZZA**
H82.1022  
Studio. Prerequisite: Photography & Imaging III. Computer skills such as Photoshop and InDesign are recommended, but not required. 4 credits.

This course explores fashion magazines as a theatre for the imagination. We will consider in-depth the work of such legendary art directors as Alexy Brodovitch and Marvin Israel, and their collaboration with prominent photographers including Richard Avedon, Irving Penn, Hiro, and William Klein. Through magazine spreads from Harper’s Bazaar, Vogue, Égoïste, and Portfolio Magazine, along with film screenings of Funny Face, Qui êtes-vous Polly Maggoo? Blow up, and Who is Marvin Israel?, we consider the fashion magazine’s historical context, contemporary relevance, and its role as a force for social change.

Field trips include a visit to the Richard Avedon Foundation and a contemporary fashion magazine. During the course of the semester, students create a fashion magazine. The magazine development process includes brainstorming, concept development, maquette sketches, photography, photo editing, writing, layout design, and type design. The finished product is a 64-page publication. Students work collaboratively in small groups.

**HISTORICAL PROCESSES**
H82.1214  
Prerequisite: Photography and Imaging III or permission of the department. 4 credits.

This course investigates a variety of photographic processes that evolved in the second half of the 19th century. Students explore the historical and chemical aspects of the following light sensitive silver, iron, and palladium salts: photogenic drawings; calotypes paper negatives; cyanotypes; albumen prints; Van Dyke Brown; and palladium and platinum. Each student has the opportunity to print his or her own images with a variety of these processes and to become familiar with the process of making enlarged negatives digitally or in the wet lab. Basic materials are supplied. Students wishing to do additional work with platinum or palladium must furnish their own metallic salts. Students are required to keep a journal, do a research presentation for the midterm, and complete a final creative portfolio by the end of the term.

**COMMUNITY COLLABORATION**
H82.1220  
Prerequisite: Junior standing or permission of the department. 4 credits.

This course is an exciting opportunity for students to use their photographic skills to engage in collaboration, community service, and teaching. Using the department’s darkrooms and working in pairs, students teach photography workshops to students at public high schools with no photography programs. Schools included are Brooklyn Community High School, School for the Physical City, and School of the Future. Class meetings are devoted to discussions of teaching methods, lectures on the history of collaborative and community projects, and weekly discussions/critiques of the work in progress. Participants from the high schools come to NYU to use the
department’s darkrooms. Cameras, film, and paper for the workshops are provided. Note: Students planning their schedule must make sure they have two afternoons free a week. This is a very demanding course, but it does not involve working on students’ own photographic projects. Therefore, taking another studio class is recommended. Books from past semesters are in the department library.

WEB DESIGN H82.1238
Prerequisite: Photography and Imaging III or permission of the department. 4 credits.

This course combines theory and practice as they pertain to making art projects for the Web. The course investigates what it means to work in this environment and how the medium might influence the work made. The course investigates a variety of approaches, such as conceptual, experimental, documentary, and diaristic. Special consideration is given to the ways in which structure (nonlinear versus linear), interactivity, and metaphor influence meaning. Formal design elements such as color, typography, scale, and sequencing are also examined. In addition, the nuances of HTML tags, hexadecimal colors, and image compression are explored. There are several short projects as students get up-to-speed on the technical side. Two larger projects comprise the remainder of the semester: a portfolio project that focuses on graphic and interface design and a Web project that uses “Web space” as a medium for its own sake. Students should be prepared to exercise both sides of their brain.

EXPANDING DIGITAL POSSIBILITIES H82.1240
Prerequisite: Photography and Imaging III. 4 credits.

Photography’s creative, artistic, and visual expression has changed the way we perceive the world around us and influenced our life more than any other medium. Yet, our perspective has been limited to the framed dimension, the classical notion of photography’s capabilities. In this course, we challenge the conventional notion of photography by exploring new ways of capturing an image with non-camera alternatives. We use emerging technology such as cell phones, 3-D programs, the Internet, screen capture devices, stereo algorithms, and many more.

Furthermore, our way of presenting the photograph has been limited by the physical space. We break away from the traditional way of seeing and presenting the image. We instead explore installation, book making, written and spoken words as image, and performance as non-tangible ephemeral image experience. This advanced course provides space for exploration of concepts and independent thinking with emphasis placed on realization of the student’s unique, creative vision.

ADVANCED WEB DESIGN H82.1270
Prerequisite: Photography and Imaging III or permission of the department. 4 credits.

The focus of this course is to investigate how sound, still-image, moving image, and visual language work together to create meaning. The course explores issues of narrative, interactivity, and non-linearity as they relate to all types of projects from fine arts to documentary. A good deal of class time is devoted to work-in-progress critiques and discussions of contemporary multimedia projects and their historical precedents in photography, video, experimental film, performance, and installation art. During the first half of the semester, students explore key concepts in multimedia and begin working with ideas and tools. The second half of the semester is devoted to a self-directed final project that might be an interactive computer piece, a slideshow for the ‘Web, or a form of students’ own invention. This is not a “software” course; rather, emphasis is placed on exploring ideas, developing content, and creating a new language through multimedia. Several tech workshops in audio recording/editing and in Flash are given throughout the semester to jump-start student projects. Please note: Students with Web or video skills may choose to work in these areas; however, this is not the focus of the course and Web and video technologies/softwares are not taught.

ADVANCED PHOTOSHOP H82.1260
Prerequisite: Photography and Imaging III. 2 credits.

Through demonstrations and hands-on instruction, students learn how to further control and expand their use of Photoshop. Emphasis is on photographic concerns of tonality and color control as well as exploring the creative potential of constructing images from photographic source material and graphic design principals. A brief review of basic concepts and file formats and a discussion of workflow including the integration of the enhanced Adobe Bridge starts the semester. We review color correction and various selection refinements. Layering and layer masks are extensively examined and we touch on collage methods. We also look at automating routine actions to streamline your workflow. A thorough review of camera RAW image processing for greater control and retention of highlights and shadow detail is also included.

ADVANCED DOCUMENTARY STRATEGIES H82.1216
Prerequisite: Documentary Strategies or permission of the department. 4 credits.

This course explores conventional and alternative methods in documentary photography that have been used to explore a variety of subjects. Models such as the early Life magazine, the Farm Security Administration, collaborations between writers and photographers such as Let Us Now Praise Famous Men by James Agee and Walker Evans, the divergent coverage of the Vietnam War, and the work by collectives are among the many strategies discussed from a variety of cultures and political points of view. The course examines the variegated structure of the picture essay and contemplates the new potentials for it on a digital platform. While readings are assigned, the course concentrates on the student’s ability to conceptualize, carry out, and produce one small and one large documentary project during the semester.

SENIOR DIRECTED PROJECTS H82.1201

This course is offered in the fall and required of all seniors the semester before their spring exhibition. If space permits, juniors may apply with portfolio review and permission of the department. 4 credits.

In this intensive critique course, students produce their senior thesis project for exhibition in the spring semester. Students are encouraged to use any photo-based method or approach that can best serve their individual ideas and directions. Later emphasis is on refining and editing each project, with assistance in determining a final completed form. Critical emphasis encourages the development of personal vision and project forms that best serve specific choices. Students are expected to challenge themselves and each other to delve deeper with their work and take risks. On the first day of class, students must bring a past project and be prepared to present their project ideas.

PHOTOGRAPHY AND IMAGING 113
INTERNERSHIP H82.1300  
Prerequisites: junior standing and permission of the internship coordinator. Students may enroll only after an internship contract has been signed. 1-4 credits.  
Juniors and seniors gain valuable work 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. Credits vary according to the nature of the placement. A maximum of 6 credits total in Internship is allowed during a student’s career.

SENIOR FOCUS: CATALOG H82.1400  
Open only to seniors. 2-4 credits.  
In this course, students conceive and produce the senior catalog and final senior group show announcement. Students organize, design, and carry out all aspects of production for the annual catalog and announcement. Seniors wanting input on the catalog’s concept must be enrolled in the course. Skills employed and learning include the application of two-dimensional graphic design skills, investigation into the kinds and dimensions of materials, dealing with budgeting and production costs, selecting and working with printers, as well as engagement in the mailing and packaging process.

THE BUSINESS OF ART H82.1100  
Open only to seniors. 2 credits.  
Cotaught by Mark Jenkinson and Patricia Snavely, this course attempts to demystify the questions and decisions young artists face when choosing a profession in the arts. Central to the course is understanding that an artist’s creative growth and lifestyle choices are inextricably enwined with his or her financial security. Young creative professionals need to realistically assess their future goals and aspirations in order to find their niche in the worlds of both art and commerce, while supporting their larger creative vision. This course is largely a survey of the many career choices available to artists. Topics covered are graduate schools, careers in teaching, editorial, advertising, stock and corporate photography, art buying and photo editing, photo assisting, galleries, artist’s residences, grants and fund-raising sources, portfolio preparation, and marketing résumés. The course relies heavily on guests from the publishing, business, and art worlds, giving students the chance to show their work to, and elicit advice from, top industry professionals.

PHOTOGRAPHY I (OPEN ARTS) (FOR NONMAJORS) H95.0011  
There are no prerequisites for this course. This course is designed for nonmajors; please enroll directly via Albert. See Open Arts (http://specialprograms.tisch.nyu.edu/page/openClasses.html) for more information about this and other nonmajor courses. 4 credits.  
A basic black-and-white photography course, designed for nonmajors with little or no experience in photography. Emphasis is placed on the application of techniques in terms of personal expression. The course comprises technical lectures, laboratory demonstrations, and slide lectures of historic and contemporary photography, as well as critiques of student work. Approximately 10 hours of laboratory work are done weekly in addition to scheduled class time. On completion of the course, a student can expect to have a thorough understanding of the basics of black-and-white photography. This includes proper and consistent exposure, development, and printing. Students are required to have a 35 mm camera with a meter and manual exposure control.

DIGITAL TOOLS (OPEN ARTS) (FOR NONMAJORS) H95.0823  
There are no prerequisites for this course. This course is designed for nonmajors; please enroll directly via Albert. See Open Arts (http://specialprograms.tisch.nyu.edu/page/openClasses.html) for more information about this and other nonmajor courses. 4 credits.  
This course explores the basic tools of digital imaging and the related network resources available to photo majors here on campus. The class explores Adobe Photoshop for image manipulation and QuarkXPress, InDesign, and Adobe Illustrator for design and layout purposes. Students learn to scan flat artwork as well as slides and negatives and capture images from video. Various output devices from laser and ink-jet printers to film recorders are covered, allowing for a maximum of media surfaces and printing techniques. Students work on several small assignments to introduce the hardware/software issues, but have the opportunity to complete a small project of their own for the end of the term. This course is not intended to completely cover the software packages listed, but to give students a fundamental understanding of the possibilities of the digital realm. A lab fee is assessed by the University bursar for this course. The department reserves the right to drop any student from a course who does not show up for the first meeting of the class.

PHOTOGRAPHY II (FOR NONMAJORS) H82.1002  
Prerequisite: Photography I, equivalent, or permission of the department. 4 credits.  
Photography II takes the tools from Photography I and expands them to develop one’s own vision. An informal survey of artists’ work and approaches is explored through the use of slides/video, visiting gallery and museum exhibitions, and a visiting artist. Students are expected to work on extended projects to develop an aesthetic and coherent photographic language. An emphasis is also placed on refining craft in relation to ideas and developing a critical vocabulary for discussion of visual arts projects. Classes include weekly critiques of student work. Each student must have a camera with manually adjustable aperture and shutter speeds. Some basic materials provided.

REQUIRED CRITICAL STUDIES CORE COURSES FOR MAJORS

CULTURE, HISTORY, IMAGING, AND PHOTOGRAPHY STUDIES H82.1003  
4 credits.  
This 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 H82.1101  
Prerequisites: sophomore standing and Culture, History, Imaging, and Photography Studies. 4 credits.  
This course presents a social and political history of photography from its begin-
PHOTOGRAPHY NOW H82.1130
Prerequisites: The Social History of Photography and the Aesthetic History of Photography. 4 credits.
This course provides an overview of the evolution of contemporary photography by examining diverse work made by creative photographers around the world during the last 10 years. Areas covered include new forms of documentary and photojournalism, the impact of new techniques of electronic image making, contemporary portraiture, artists' uses of photography, and photographic books. Students are expected to attend a number of current exhibitions around the city. Students' abilities to articulate their responses to different forms of photography are sharpened through regular short written assignments. Selected critical readings and a term project are required.

CONTEMPORARY AFRICAN PHOTOGRAPHY AND VIDEO H82.1133
4 credits.
This seminar explores the development of contemporary photographic and video practices as they relate to Africa. Organized thematically, it focuses on individual case studies—primarily living artists and public exhibitions—that comprise the dynamic and international realm of contemporary photography and video artists living on and off the African continent. Emphasis is placed on the changing significance and role of photography within African and trans-African contexts. As a part of this process, we consider issues of representation; documentation, critiques, the reframing of sociopolitical issues and global relations; the visual articulation of racial, ethnic, gendered, and religious identities; as well as aesthetic ideas, performance, and the role of varied audiences and reception.

BODY POLITICS H82.1135
4 credits.
This course introduces students to ideas about representing the body in contemporary art, critical theory, and art criticism. Examining video, performance, and installation work produced from the 1970s to the present, we chart the various ways “the body” has been a conduit for artists and theorists to contest formations of race, gender, and sexuality; the increased prevalence of media culture; as well as the political conflicts and violence that emerge as globalization maps onto the postcolonial. Artists whose work we examine include Mary Kelley, Isaac Julien, Renée Green, Mona Hatoum, Kara Walker, David Wojnarowicz, Theresa Hak Kyung Cha, Marina Abramovic, Lorna Simpson, and Kiki Smith. Students are encouraged to pursue the work of artists who interest them. Familiarizing ourselves with the work of writers such as Michel Foucault, Judith Butler, and Frantz Fanon deepens our understanding of the challenges visual artists face as they unravel our assumptions about the body and make it into a site for political questioning.

VISUAL CULTURE COLLOQUIUM: THE MAKING OF AN ICON H82.1650
2-4 credits.
Photographic media participates in a pervasive, diverse, and influential manner in contemporary society. As a means of considering the relevant issues of photography, this course derives from a series of weekly lectures offered by established practitioners and professionals.

The Making of Iconic Images: This interdisciplinary colloquium explores the range of ideas and methods used by photographers, artists, historians, and critical thinkers in addressing the notion of iconic images. Iconic images are pictures that become rooted in our personal memory, photographs that are stored away for future reference through our experiences with them. How do icons emerge from the billions of images that surround us? What makes an image iconic? How are icons viewed cross-culturally and over time? Why do some help end wars, and other very similar images are ignored? To what extent can an image maker aim toward creating an icon, or is there no way of approaching
the goal? How is it done in advertising, where a Nike swoosh can be made into an icon? Guest lecturers focus on their work—writings, pictures. The primary focus of the course is to critique the idea of iconic images. W. J. T. Mitchell, poses provocative questions regarding images such as Why do we have such a history of photography, the social and the aesthetic history of photography. Course may be repeated. 4 credits.

The introduction of digital imaging systems, allowing a new flexibility in image making and distribution, is revolutionizing photography. This course looks at photography's strengths and weaknesses, both real and imagined, in attempting to determine new strategies for its use as both society and technology evolve. Subjects include the role of the photograph during the Persian Gulf War, its heavy use in the field of multi-media, its problematic function as social critic, the imagery emerging from other cultures, and the clarion call for improved visual literacy. This course looks at the 150 years in which photographs have proliferated, how we have been changed by them, and how we can arrive at some understanding of this "image culture" arranged in order to discern where it might be taking us.

ADVANCED HISTORY SEMINAR: THE BODY AND THE LENS
H82.1120
Prerequisites: junior standing, the Social History of Photography, and the Aesthetic History of Photography. Course may be repeated. 4 credits.

This seminar looks at the transformation of the male body and the female body in photographic history. Students look at the eroticization of the gendered, the gay body, and black body and discuss works by photographers such as F. Holland Day, Robert Mapplethorpe, Sally Mann, Carrie Mae Weems, Orlan, David Wojnarowicz, Andres Serrano, Renee Cox, Cindy Sherman, Alfred Stieglitz, E. J. Bellocq, Lorna Simpson, Deborah Bright, Lyle Harris, Cathy Opie, Ajumu, Larry Sultan, Yasumasa Morimura, among others. Photography has a long history of imaging the body, especially naked women. Students discuss the notion of the "gaze" as more than just a look and the implication of visualized fantasies in this genre in photography. Students also look at and critically discuss thematic exhibitions that have been produced over the last five years concerning these issues, such as Dear Friends, Rose Is A Rose Is A Rose: Gender Performance in Photography, and Picturing the Modern Amazon.

ADVANCED HISTORY SEMINAR: WITNESSING AND THE WEB
H82.1120
Prerequisites: junior standing, the Social History of Photography, and the Aesthetic History of Photography. Course may be repeated. 4 credits.

The introduction of the Web allows for different kinds of storytelling, for the mixing of media, for the cheaper and quicker distribution of information. Do all of these changes allow for a rethinking of documentary work? Do they make a new activism possible? Do they contribute to the understanding of global issues? Do they give documentary photographers, filmmakers, and writers new possibilities for producing and distributing work? This course looks more generally at the difference between analog and digital media and then focuses on a comparison of previous documentary strategies (books, newspapers, films, photography) with what is possible in new media, particularly the Web. The course requires considerable reading and writing as well as some practical attempts to create new kinds of documentary projects. It is intended for upper-level undergraduates who share their thinking and skills to explore these cross-platform issues.

ADVANCED HISTORY SEMINAR: HUMAN RIGHTS AND PHOTOGRAPHY
H82.1120
Prerequisites: Upper-level critical studies course, Social and Aesthetic History of Photography and one intermediate-level course. Lecture. 4 credits.

This course focuses on photography, representation, and human rights. Specifically, we examine the crucial role that photography plays in the global human rights movement. Many photographers who once considered themselves to be working within a documentary tradition now conceive of themselves as also working within a human rights framework. In order to understand this change, we need to view the many historical and contemporary movements related to documentary photography. We also explore critical issues surrounding the ethics and politics of photographic representation and the different mediums (such as traditional print media versus new media) used to express human rights issues. We also carefully place photography and visual representation within the wider field of human rights. And finally, we study the impact photography has had on social change, and the many possibilities photographs may have in the future struggle for universal human rights.
ADVANCED HISTORY SEMINAR: STIEGLITZ/STEICHEN—A LIFE IN PHOTOGRAPHY H82.1120
Prerequisites: junior standing, the Social History of Photography, and the Aesthetic History of Photography. Course may be repeated. 4 credits.
This course, part lecture and part seminar, explores the various ways in which photographers can choose to have “A Life in Photography” (the title of Edward Steichen’s autobiography). Beginning with Alfred Stieglitz and Steichen, two seminal figures from the turn of the 20th century, the syllabus focuses on biographies of the artists to ascertain why and how they made choices to engage (or not) the social and economic issues of their time. Disgusted with the new mass culture, Stieglitz chose to actively champion the elitism of art; Steichen, however, decided to spend his life working not only as a painter and photographic artist but also in advertising, in fashion and studio portraiture, as a war photographer, and a curator—in other words, exploring the various levels of visual culture, both high and low, and thereby helping to shape what has become contemporary American media. Until recently, Stieglitz’s choice was lauded as heroic by critics and historians, and Steichen’s was seen as a somewhat embarrassing sellout to capitalist kitsch. But recently the tides are turning, and photographers who have chosen to work commercially, and to embrace the possibilities of mass culture instead of or in addition to artistic expression, are being seen as harbingers of the pervasive image-culture that is the hallmark of the 21st century. This sea change is the subject of this course. In a series of lectures and student seminar reports, students examine picture makers from Stieglitz through W. Eugene Smith, Lee Miller, Duane Michals, Deborah Turbeville, Philip-Lorca diCorcia, and beyond, focusing mainly on the possibilities—expressive, economic, social, political—that were realized (or not) by choosing a particular type of “life in photography.”

ADVANCED HISTORY SEMINAR: VISUALIZING CULTURE H82.1120
Prerequisites: junior standing, the Social History of Photography, and the Aesthetic History of Photography. Course may be repeated. 4 credits.
Explores the range of ideas and methods used by artists, historians, and critical thinkers in addressing visual culture, e.g., photography, video, and film. It combines historical and theoretical approaches and addresses the problematition of art and family images; the female body; displacement; and how technology is used in telling the visual story. The course starts by examining a variety of cultural experiences in visual culture. It provides perspectives in criticism in museum and popular culture, and it looks at the visualization of gender, race, identity, and sexuality in art.

ADVANCED HISTORY SEMINAR: BEAUTY MATTERS H82.1120
Prerequisites: junior standing, the Social History of Photography, and the Aesthetic History of Photography. Course may be repeated. 4 credits.
This seminar draws on specific images and individual “case studies” to explore ideas and representations of beauty. Students consider ways of “reading” beauty in contemporary visual art, film, video, media, fashion, advertising, and music. This seminar is an exploration of the problematics of beauty. Beauty is contested in art, media, and everyday culture. The seminar also explores the ways in which our contemporary understanding of beauty is constructed and informed by visual culture in museums, photography, advertising, film, and music. From the moment that photography was invented in 1839, people began to have their own portraits made. The portraits offered a framework in which to imagine the history behind the photographic image and to explore the notion of transformation. Central to our discussions in this seminar is a focus on how beauty is imagined and realized. Using a series of case studies, students also consider the political image, race, class, and gender. Topics for student projects may be drawn from those discussed in class or questions raised in the text such as What is beauty? Is beauty exploited in the media, hip-hop culture, or in art? Is beauty a matter of conditioning? What are the implications of beauty in history and contemporary culture? Does beauty matter? This seminar is designed to enable students to think critically about the notion of beauty and to think about the consequences of the decisions they make about beauty. Students play an active role in constructing an argument about beauty. The primary focus is on reading, interpreting, and evaluating racialized, sexualized, and objectified images of men and women. Students explore the possibility that there exists a common reading of this imagery. Over the semester, students also look at fashion, narrative films, exhibitions, family images, and zine culture to examine viewer’s responses. Students view the works of artists and photographers such as James VanDerZee, Carrie Mae Weems, Malick Sidibe, Robert Mapplethorpe, Andres Serrano, Seydou Keita, Yasumasa Morimura, Cindy Sherman, Joy Gregory, Orlan, Ray K. Metzker, Ralph Gibson, Nan Golden, Lorna Simpson, among others.

ADVANCED HISTORY SEMINAR: BODY LANGUAGE H82.1120
Prerequisites: junior standing, the Social History of Photography, and the Aesthetic History of Photography. Course may be repeated. 4 credits.
It is hard to find a time in the history of photography and electronic imaging when the figure was more prominent than it is now. And yet the critical framework and everyday access to images of the body have changed significantly with technological advances (the Internet, for example) and with changing attitudes about what kind of subject matter is public and what is private. Body Language addresses where we are and where we have been in relation to this topic. Both prominent and lesser-known figures are studied, among them Larry Clark, Hannah Höch, Barbara Kruger, Justine Kurland, Sally Mann, Ryan McGinley, Annette Messager, Carrie Mae Weems, Shen Wei, Minor White, and David Wojnarowicz. Through readings and in class discussion, students trace social, political, and theoretical approaches to the figure. Students also address sexual stereotypes and consider how easy access to images of nude and partially clad figures today has affected attitudes about the body and the way photographs are made and seen.

ADVANCED HISTORY SEMINAR: HEAVY LIGHT PHOTOGRAPHY IN JAPAN FROM THE 1850S TO THE PRESENT H82.1120
Prerequisite: Social and Aesthetic History of Photography, or senior standing and 2 critical studies courses beyond City, History, Imaging and Photography Studies. Non-majors with background in Art History or Asian Studies are also eligible for the course. See department for permission. 4 credits. Offered fall only.
Japan is the Asian nation with the longest and most distinctive photographic tradition. This course examines the main currents in Japanese photography from the 1850s to the present, concentrating on the ideas and visual idioms of art; Steichen, however, decided to
that have informed the country's leading photographers. We begin with a historical survey of the development of photography in Japan since the mid-19th century, but we concentrate mainly on the years from 1960 to the present, a period marked by a host of startlingly original and innovative visual artists. Figures whose work is explored include such celebrated postwar photographers as Shomei Tomatsu, Eikoh Hosoe, Daido Moriyama, Miyako Ishiuchi, and Nobuyoshi Araki. Contemporary photographic artists whom we examine include Yasumasa Morimura, Moriko Mori, Naoya Hatakeyama, Miwa Yanagi, and Tomoko Sawada. Special attention is given to the importance of the photobook as a major medium for Japanese photographers. And since many contemporary Japanese photographers also work regularly in video, there are regular video screenings throughout the semester.

**ASIAN PHOTOGRAPHY H82.1133**

*Prerequisites: senior standing and two critical studies courses beyond City, History, Imaging and Photography Studies. Studies or background in art history or Asian studies are also eligible for the course. See department for permission. 4 credits.*

Asia is now perhaps the world's most dynamic region, and its dramatic social and economic transformation has been mirrored in the work of a host of startlingly original and innovative visual artists. The course explores the ideas and visual idioms that inform the leading contemporary photo artists in China, Korea, Japan, Taiwan, and Hong Kong. Students begin with a historical survey of the development of photography in East Asia since the mid-19th century, but they concentrate on the period from 1960 to the present. Figures whose work are explored include such Japanese artists and photographers as Eikoh Hosoe, Daido Moriyama, Shomei Tomatsu, Miyako Ishiuchi, Nobuyoshi Araki, Yasumasa Morimura, Mariko Mori, Naoya Hatakeyama, and Tomoko Sawada. Students examine the work of artists from China, such as Zhang Huan, Hong Hao, Yang Fudong, Lin Tianmiao, and Xing Danwen; Korean artists covered include Atta Kim and Lim Young-Kyun. Since many of these artists work regularly in video as well as photography, there are regular video screenings throughout the semester.
The Rita and Burton Goldberg Department of Dramatic Writing is a highly focused academic and professional writing program for undergraduate and graduate students, committed to the rigorous training of writers for theatre, film, and television. Our primary goal is to educate and train the writer through an integrated curriculum of courses: a stepped series of writing workshops, a set of challenging theoretical and analytical courses in text analysis, and a group of production and professional training courses that acquaint the emerging dramatist with the disciplines of those who collaborate with writers of drama. Training is firmly rooted in a wide-ranging liberal arts curriculum that is designed to illuminate and educate the dramatist.

We are dedicated to educating writers as thinkers and artists who are serious, ethical, and responsible. We believe that it is our responsibility to encourage dramatic writers to find truth and to have the courage to tell that truth in their stories. We encourage the writers in our program to develop their own voices and their own visions.

Because of changing economics, new technology, and cross-fertilization in the arts, the artist of today characteristically works in a variety of media. We train emerging dramatists to work with flexibility, pace, and confidence in those media and in different dramatic forms and genres. We believe the study of playwriting, understood as stagecraft and the world of language, must and should be combined with the study of film and television writing, understood as fluency in visual language and storytelling.

The Goldberg Department of Dramatic Writing has recruited an entirely professional faculty of working writers, scholars, and production artists. It attracts highly talented writers from all over the world. Our ultimate aim is to graduate well-educated, well-rounded writers who will create new works of art and who will educate, entertain, enlighten, aggravate, delight, stimulate, and inspire people throughout the world.

All students, whether playwrights or screen and television writers, train in all disciplines, and then focus on a single medium as they proceed in their studies toward the final thesis project.
rigorous professional standards. Students also get a realistic view of the profession through meetings and discussions with producers, agents, and directors—the people with whom the dramatic writer works.

The undergraduate program is designed to be completed in four years of full-time study. By the senior year, each student is expected to have developed several full-length works for film, stage, or television.

ADMISSION AND APPLICATION INFORMATION

For general University guidelines, refer to the Admission section beginning on page 191. Admission to the Tisch School of the Arts is highly selective. Admission is based on a careful evaluation of secondary school records; scores on standardized tests; personal essay; recommendations from guidance counselors and teachers; and a creative review in the form of an audition or a portfolio. Evidence of character and maturity are regarded as essential in potential students who hope to benefit fully from the unique offerings of the University and its urban environment. Participation in meaningful school and community activities is also an important factor. A student applying to the Tisch School of the Arts must submit an application to New York University and indicate the particular department that he or she wishes to enter and may only apply to one program. Prospective students wanting more information about undergraduate admission should refer to the undergraduate admissions Web site at www.admissions.nyu.edu. Prospective students wanting more information about the artistic portfolio or audition requirements should visit the department’s Web site at www.drama.tisch.nyu.edu.

The undergraduate program in dramatic writing is academically and creatively demanding. Only applicants with demonstrated creative excellence and a record of academic achievement are considered for admission. In addition to submitting a completed application form, applicants must include a brief statement explaining what they expect to contribute to the program and what they expect to gain from it. Applicants are required to submit 25 pages of original fiction or drama. A maximum of 10 pages of a spec TV script may be submitted and must be accompanied by 15 pages of original fiction or dramatic writing. Applicants should NOT send essays as part of their creative portfolio, nor should they send film or stage reviews, scholarly papers, term paper assignments, etc.

This material should be submitted directly to the Rita and Burton Goldberg Department of Dramatic Writing, Tisch School of the Arts, New York University, 721 Broadway, 7th Floor, New York, NY 10003-6807, Attn.: Professor Charles Rubin, Head of Undergraduate Admissions. Personal recommendations from teachers, academic administrators, and professional artists will be well regarded. Please check the Web site for the various deadlines: early admissions and regular admissions deadlines, as well as deadlines for internal and external transfers.

The program cannot and will not undertake to return any portfolio material submitted by an applicant.

TRANSFER CREDIT AND MINIMUM RESIDENCY

Credit is granted for academic work completed at another institution in accordance with University regulations as stated on page 198. Advanced Placement credit for classes taken on the high school level will be transferred as follows: a maximum of 8 credits may be applied toward liberal arts requirements; the balance may be applied toward a maximum total of 32 credits, the total that may be awarded from AP exams. Students have a limited amount of time to reschedule the application of transfer or AP credits from their degree credit status. This may happen when students discover that they want to take more courses at NYU, either inside or outside the department.

Transfer students should be aware that the maximum number of transfer credits allowed in the Goldberg Department of Dramatic Writing is 56. Transfer students should expect to spend a minimum of at least 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 50 credits in writing and text analysis, comprising lecture courses, workshops, seminars, and apprenticeships.
2. A minimum of 12 credits in production, performance, and internship.
3. A minimum of 44 credits in general education.
4. A minimum of 24 credits in electives.

Total: 130 credits

DISTRIBUTION REQUIREMENTS

Area I: The Major

A minimum of 50 credits, including Craft of Visual and Dramatic Writing I and II (two courses).

(Note: For the concentration in the thesis area, students have to take four classes in their writing thesis medium, and two of the courses must be taken by the end of the junior year. Students may not define their thesis concentration late and take 4 courses in the third year. Students may always take extra elective courses in their same medium or other mediums.)

After the first craft year, you have a choice of any two of the following three classes (one which will begin your concentration): Playwriting I, Screenwriting I, or Television Writing I.

Then, you have a choice between Playwriting II and Screenwriting II and continuation of television study, as long as you have satisfied the prerequisite courses. For example, you must take Screenwriting I before Screenwriting II.

You have a choice of one or more courses from among the following writing workshops, depending on your concentration or available elective credits. In all cases, prerequisite courses apply. Starting in the junior year, students may take more than one writing class at a time but not in the same medium (for the first time, except for transfers who start to double up when they take Craft II).

Advanced Playwriting
Advanced Screenwriting
Master Class in Playwriting
Master Class in Screenwriting
Adapting Fact and Fiction
Writing for Half-Hour Television
Sitcom
Writing for One-Hour Television
Drama
Advanced Half-Hour Television
Advanced Television Writing
Writing for Late Night Television
Writing for Children’s Television
Writing Electives in All Disciplines
Forms of Drama I
Forms of Drama II
Film Script Analysis (two courses for Thesis in Screenwriting)
Shakespeare for Writers
Contemporary American Playwrights
Thesis class in Film, Theatre, or Television
Total Area I: 50 credits
Graduate Program

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

During the first year, the graduate seminars in theatre and film train writers in the nature of dramatic conflict and dramatic situations; on the coincidence of character and circumstance; as well as about story purpose, structure, characterization, dialogue, and theme. Students are required to complete an original one-act play, a full-length play, and a full-length screenplay. In the spring, production workshops give students the opportunity to try out their ideas and assess their suitability for film or the theatre. Just as an artist uses a sketchbook to work out an idea for a painting, graduate students in the Goldberg Department of Dramatic Writing use videotape and access to the acting and directing companies or staged readings as a means of seeing how well their work holds up in the medium for which it is intended. In the second year, work is concentrated on the master's thesis (a full-length dramatic work), internships, and studies in text analysis. There are also special seminars and colloquia on contemporary theatre where students hear guest speakers: visiting playwrights, screenwriters, television writers, directors, agents, and literary managers who either discuss their work or discuss current topics in the entertainment business as they relate to writers. In addition, many students work on a second full-length play or film in an advanced tutorial. Finally, there are two one year long collaboration with graduate film directing students that results in our students writing, or writing on a film made in the class by a graduate film director.

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 last semester there are full thesis readings of plays, and showcase of sequences from graduate thesis screenplays. These are public presentations—staged by a professional director and with professional actors, and are advertised to the professional world as well as the public.

In the fall of 2007, NYU Tisch School of the Arts Asia opened a campus in Singapore that offers the same professional training as in New York City. At NYU Tisch School of the Arts Asia, students have the opportunity to earn a Master of Fine Arts (M.F.A.) degree in dramatic writing. In just two years, students from 22 countries around the world have come to study there. To learn more about the campus, please visit www.tischasia.nyu.edu.sg.

NYU Tisch School of the Arts Asia is located on a three-acre campus in Singapore's District 9, the central region of the city. Once a former television production center, the 40,000 square-foot structure was completely renovated in 2007. The campus features a film library with an extensive collection of screenplays. Additionally, the library serves the classroom needs of our faculty, supporting with classroom assistance, projection, and check-in and check-out of DVDs, laser discs, videos, films, laptops, computer software, and all pertinent screening equipment. Students also have access to a black box theatre where stu-
students can exhibit their work in staged readings to a 50-person audience. The school also features a motion capture system, two studios, two raked 50-seat theatres capable of 35 mm projection and video projection, editing labs, the production center where students are issued equipment, three flat classrooms, and administration and faculty office space.

ADMISSION
The graduate program in dramatic writing is a two-year sequence of full-time study designed for writers with a proven creative ability and a record of academic excellence. Please note that a majority of classes meet during the daytime.

Admission to the program depends primarily on the quality of the writing that an applicant submits—a full-length play, screenplay, or teleplay. The program accepts shorter works, provided there is at least a total of 50 pages of creative material submitted. The program prefers submissions in dramatic form; novels and short stories may also be considered but dramatic material is generally stronger. One spec TV script may be submitted and must be accompanied, at minimum, by an equal amount of original dramatic writing.

Students who have recently graduated from the Goldberg Department of Dramatic Writing with a B.F.A. must wait at least three years before applying to the graduate program. If you transferred into the B.F.A. program, you may apply to the graduate program, and the graduate admissions committee will consider making an exception to the three-year rule.

All submitted work must be original (not adapted) and written solely by the applicant. International applicants should write the scripts themselves. If an applicant can not complete a script submission independently, that indicates the applicant should improve English skills prior to applying to this program. Applicants should not send videotapes or audiotapes of their work, nor headshots.

All creative materials should be mailed in one well-wrapped, clearly labeled package to Rita and Burton Goldberg Department of Dramatic Writing, Tisch School of the Arts, New York University, 721 Broadway, 7th Floor, New York, NY 10003-6807, Attn.: Graduate Admissions. All creative materials for the Singapore campus should be mailed in one well-wrapped, clearly labeled package to the Department of Dramatic Writing, Tisch School of the Arts, New York University, 721 Broadway, 12th Floor, New York, NY 10003-6807, Attn.: NYU Tisch School of the Arts Asia Graduate Admissions.

The program seriously considers transcript(s) from applicants’ undergraduate and graduate schools and letters of recommendation in making the admissions decision. The personal statement is also very important. In addition, the program requires a separate sheet listing any publication or production of work and whatever work experience the applicant has had that is relevant to a writing career. See page 198 for details of the graduate application.

The deadline to apply for the New York campus is December 1. The deadline to apply for the Singapore campus is June 1.

GRADUATE DEGREE REQUIREMENTS
Candidates must complete 68-72 credits in the following areas: 25 credits in the writing sequence; 9 credits minimum in the production sequence; 16 credits minimum in the text analysis sequence; 11 credits in the graduation sequence; and 3-11 credits in electives. In addition, candidates for the degree of Master of Fine Arts must complete a full-length piece of work for stage or screen through at least two revisions of the first draft.

All graduate students must maintain an average of B (3.0) in order to remain in the program and graduate. Students who receive a grade of IP, IF, or lower than B in a writing workshop are placed on departmental probation with the expectation that the grade will be raised in the following semester. If work does not improve, the student’s standing in the program is reviewed by the chair and the full-time faculty. At the completion of the first and second semesters, all graduate students’ work is reviewed by the faculty of the department. Students whose work is found unsatisfactory will be asked to withdraw.

Faculty
A listing of faculty for the Rita and Burton Goldberg Department of Dramatic Writing is below. For full biographies on departmental faculty, visit http://ddw.tisch.nyu.edu/page/faculty.html.

Walter Bernstein
Visiting Instructor in Dramatic Writing

Donald Bogle
Visiting Instructor in Dramatic Writing

Deloss Brown
Adjunct Instructor in Dramatic Writing
B.S., Massachusetts Institute of Technology; M.F.A., Columbia

Loren-Paul Caplin
Adjunct Instructor in Dramatic Writing

Lonnie Carter
Associate Teacher of Dramatic Writing
B.A., M.A., Marquette; M.F.A., Yale

Myla Churchill
Adjunct Instructor in Dramatic Writing

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

Mark Dickerman
Associate Professor of Dramatic Writing; Associate Chair, Rita and Burton Goldberg Department of Dramatic Writing

Elizabeth Diggs
Associate Professor of Dramatic Writing; Area Head of Undergraduate Studies
B.A., Brown; M.A., Ph.D., Columbia

Robin Epstein
Adjunct Instructor in Dramatic Writing

Martin Epstein
Associate Arts Professor of Musical Theatre
B.A., City College (CUNY); M.A., San Francisco State

Oskar Eustis
Arts Professor
Hon. doctorate, Brown

Gordon Farrell
Adjunct Instructor in Dramatic Writing
B.F.A., United States International (San Diego); M.F.A., Yale

James Farrell
Adjunct Instructor in Dramatic Writing
B.A., Tufts; M.F.A., New York

James Felder
Adjunct Instructor in Dramatic Writing
## Dramatic Writing

<table>
<thead>
<tr>
<th>Faculty Member</th>
<th>Title and Department</th>
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<tbody>
<tr>
<td>Mary Gallagher</td>
<td>Associate Teacher of Dramatic Writing</td>
</tr>
<tr>
<td>Gary Garrison</td>
<td>Adjunct Instructor in Dramatic Writing</td>
</tr>
<tr>
<td>Daniel Goldfarb</td>
<td>Adjunct Instructor in Dramatic Writing</td>
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<tr>
<td>Brian Goluboff</td>
<td>Adjunct Instructor in Dramatic Writing</td>
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<tr>
<td>Linda Gottlieb</td>
<td>Adjunct Instructor in Dramatic Writing</td>
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<tr>
<td>Rinne Groff</td>
<td>Associate Teacher of Dramatic Writing</td>
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<tr>
<td>David Ives</td>
<td>Goldberg Master Class Teacher in Playwriting</td>
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<tr>
<td>Ian James</td>
<td>Adjunct Instructor in Dramatic Writing</td>
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<tr>
<td>Len Jenkin</td>
<td>Professor of Dramatic Writing; Area Head of Playwriting;</td>
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<td></td>
<td>Head of Graduate Admissions; playwright, screenwriter, and director</td>
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<tr>
<td>Joe Kelly</td>
<td>Adjunct Instructor in Dramatic Writing</td>
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<tr>
<td>Leslie Lee</td>
<td>Associate Teacher of Dramatic Writing; playwright, screenwriter, and novelist</td>
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<tr>
<td>Padraic Lillis</td>
<td>Adjunct Instructor in Dramatic Writing</td>
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<tr>
<td>Eduardo Machado</td>
<td>Arts Professor</td>
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<tr>
<td>George Malko</td>
<td>Adjunct Instructor in Dramatic Writing</td>
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<tr>
<td>Susan Miller</td>
<td>Goldberg Master Class Teacher in Playwriting</td>
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<tr>
<td>Janet Neipris</td>
<td>Professor of Dramatic Writing; Head of Graduate Development</td>
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<tr>
<td>Guy Niccolucci</td>
<td>Adjunct Instructor in Dramatic Writing</td>
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<tr>
<td>Marsha Norman</td>
<td>Goldberg M.F.A. Thesis Theatre Teacher</td>
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<tr>
<td>Jeremy Pikser</td>
<td>Adjunct Instructor in Dramatic Writing</td>
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<tr>
<td>Vicki Polon</td>
<td>Adjunct Instructor in Dramatic Writing</td>
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<tr>
<td>Daniel Pulick</td>
<td>Adjunct Instructor in Dramatic Writing</td>
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<td>David Ranghelli</td>
<td>Adjunct Instructor in Dramatic Writing</td>
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<tr>
<td>Jacquelyn Reingold</td>
<td>Adjunct Instructor in Dramatic Writing</td>
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<tr>
<td>Dr. Carol Rocamora</td>
<td>Adjunct Instructor in Dramatic Writing</td>
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<tr>
<td>Charlie Rubin</td>
<td>Assistant Professor of Dramatic Writing; Area Head of Television Writing; Head of Undergraduate Admissions</td>
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<tr>
<td>Charlie Schulman</td>
<td>Adjunct Instructor in Dramatic Writing and Open Arts Curriculum</td>
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<tr>
<td>Paul Selig</td>
<td>Associate Teacher of Dramatic Writing; playwright</td>
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<tr>
<td>Jeffrey Stanley</td>
<td>Adjunct Instructor in Dramatic Writing</td>
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<tr>
<td>Adrienne Thompson</td>
<td>Associate Teacher of Dramatic Writing</td>
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<tr>
<td>Zipora Trope</td>
<td>Assistant Professor of Dramatic Writing</td>
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<tr>
<td>Joe Vinciguerra</td>
<td>Adjunct Instructor in Dramatic Writing</td>
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<tr>
<td>Richard Wesley</td>
<td>Associate Professor of Dramatic Writing; Chair, Rita and Burton Goldberg Department of Dramatic Writing</td>
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<tr>
<td>Sheldon Woodbury</td>
<td>Adjunct Instructor in Dramatic Writing</td>
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<tr>
<td>Thomas Zafian</td>
<td>Adjunct Instructor in Dramatic Writing</td>
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### Faculty (Singapore Campus)

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<tr>
<th>Faculty Member</th>
<th>Title and Department</th>
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<tr>
<td>Wendy Hammond</td>
<td>Assistant Arts Professor of Dramatic Writing</td>
</tr>
<tr>
<td>William C. Kovacsik</td>
<td>Assistant Arts Professor of Dramatic Writing</td>
</tr>
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A listing of graduate faculty for the Maurice Kanbar Institute of Film and Television Department of Dramatic Writing is below. For full biographies on departmental faculty, visit [http://www.tischasia.nyu.edu.sg/object/facultydirectorydramaticwriting.html](http://www.tischasia.nyu.edu.sg/object/facultydirectorydramaticwriting.html).
Undergraduate Courses (Core)
Undergraduate and Graduate Courses

WRITING WORKSHOPS
Note: Craft of Visual and Dramatic Writing I-II (undergraduate level) or Graduate Playwriting Workshop I-II and Graduate Screenwriting Workshop I-II (graduate level) are prerequisites to all writing workshops.

CRAFT OF VISUAL AND DRAMATIC WRITING I-II
H80.0020, 0025
Formerly H80.0011-0012. Required course. Diggs, Dickerman, Gallagher, Goldfarb, Groff, Lee, Selig, Stanley, Vinciguerra, Wesley. 6 credits each semester. Both semesters must be taken to receive credit.

A combination lecture and discussion course. The weekly lecture introduces the basic principles and vocabulary of dramatic writing. In recitation sessions, students read and discuss their own writing as it relates to the lecture material. There is also a colloquium section in which students stage their assignments in the Goldblatt Theater for an audience of several classes.

PLAYWRITING I H80.0030
Carter, Diggs, Goldfarb, Lee, Selig. 3 credits. May be repeated.

A topics course and playwriting workshop required of all students, building on the principles learned in the Craft of Visual and Dramatic Writing. Strong emphasis is placed on the identification of the dramatic situation, the inciting incident, and turning credits in the narrative construct. Students also learn about creating and sustaining dramatic tension in scenes. Other topics covered include characterization, dialogue, plot and structure, theatricalization—use of physical action, props, movement, sound, and light as primary to the theatrical experience—and the use of differing narrative modes while maintaining a clear dramatic arc. These goals are accomplished not only through writing exercises, but also through rigorous comparative analysis of dramatic texts from contemporary playwrights of different backgrounds and genres. A key assignment is the completion of at least one play of 10 to 20 minutes in length that clearly demonstrates a mastery of these techniques. Students also are expected to complete a full-length stage play by the end of the semester. Students must come to the first class with two ideas for a full-length play. Each idea should be described in one-page summary. Students must leave this course with a complete short play and the first draft of a full-length play. Students must complete the required work to move to the next level.

PLAYWRITING II H80.1040
Diggs, Goldfarb, Lee, Neipris, Selig. 3 credits. May be repeated.

An intensive teaching and workshop course designed to expand on and enhance the techniques learned in Playwriting I and to encourage the student writer to engage the work and the world more critically. The writer reads and analyzes examples of literature from fiction and nonfiction, shaping the dialectic into the artistic, in addition to reading assigned dramatic texts specific to the writer’s work. Students are expected to rewrite their full-length script, written in Playwriting I, in some cases engaging in page-one rewrites; in others improving and adding shading and nuance. In all cases, writers find themselves challenged to see their work in a new context and from a different point of view. The combination of readings in the lectures and for the student’s specific work and the execution of craft in recitation is expected to accomplish this. Students not only complete a rewrite of the work they bring in from Playwriting I, but are also expected to begin, complete, and begin the rewrite of a second full-length play. To that end, come to the first class with three ideas for full-length plays. Each idea can be described in one or two typed written paragraphs.

ADVANCED PLAYWRITING
H80.1050
Diggs, Jenkin, Lee, Neipris. 3 credits. May be repeated.

Students in this course must have completed at least one full-length play. For undergraduates, their project depends on their thesis status. Students may not work on a thesis project in this course unless they are graduating in the following semester. If students are in this course and in a thesis course this semester, they are writing two different full-length pieces. The first month focuses on exercises to help students develop five story ideas with the complexity and depth to sustain a full-length screenplay. One of these ideas serves as the basis for the required work. The reading and analysis of four to six screenplays is required in conjunction with the student’s original work. Students must come to the first class with three ideas for full-length screenplays. Each idea can be described in one or two paragraphs. Students must complete the required work to move on to the next level. This course should be accompanied by the production course Fundamentals of Digital filmmaking.

SCREENWRITING II H80.1045
Caplin, Dhaewan, Dickerman, Hudson, Malko, Pikser, Polon, Vinciguerra, Wesley. 3 credits. May be repeated.

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

ADVANCED SCREENWRITING
H80.1055
Dickerman, Goluboff, Gottlieb, Malko, Polon, Wesley. 3 credits. May be repeated.

Concentrates on perfecting the screenwriter’s craft. Scripts are analyzed in class with special attention to story structure, character, screen dialogue, and narrative development. The student prepares a revised draft under the supervision of the instructor.

MASTER CLASS IN SCREENWRITING H80.2055
Dickerman, Goluboff, Gottlieb, Wesley. 3 credits. May be repeated.

An intensive seminar in screenwriting for the most advanced students. Each week, one student’s material is examined in detail in a story conference conducted by the instructor. Thus, students must have a completed first draft or detailed scene treatment ready at the start of
This is the "gateway" course to the weekly story conference. All students must be doing a playwriting thesis; for second-year graduate students only. Students work under the guidance of a distinguished playwright in developing and writing a new one-act play for the stage. Past teachers have included David Ives, Doug Wright, and Susan Miller.

INTRODUCTION TO TELEVISION COMEDY WRITING
H80.1042.001
Felder, Reingold, Rubin. 3 credits.
This course is for students committed to television concentration. Students must take either one to move on to any other television courses. There are no exceptions to this rule. This television course takes the student step-by-step through writing his own script for an ongoing television half-hour comedy. It is not a class for writing pilots. This course goes from the premise line, to the one-page outline, to writing pages through revision and classroom workshop critiquing. Some students complete scripts, though others may complete or revise them in an advanced-level television course later on. This is a high-level course that prepares students for the professional world.

WRITING FOR ONE-HOUR DRAMA
H80.1048.001
Malbo, Rubin. 3 credits.
A course for starting a one-hour dramatic script or for revising/completing the one-hour script begun in the previous semester. (Students arrive at this course at different levels of expertise.) For those students new to writing a one-hour, this television workshop course takes the student step-by-step through writing their own script for an ongoing one-hour television dramatic series. The course goes from premise lines, through the outline, to writing a solid draft of the script that may be polished in Advanced, in spring. This is a high-level course that prepares students for the professional world.

WRITING FOR CHILDREN'S TELEVISION
H80.1047
Kelly. 3 credits.
Animation aimed at children and teens continues to provide perennial entertainment around the world. How do these series continue to endure, both in a practical and creative sense? In this course, students explore writing for "kids animated" programs across the genres of action, comedy, and educational programming. Students analyze series bibles, premises, outlines, and scripts for existing shows and ultimately develop a spec from concept to script. In addition, students explore the writing of comic books as a corollary to cartoons; how they are similarly constructed and maintained in an ongoing series, as well as their critical differences.

ADVANCED HALF-HOUR COMEDY WRITING
H80.1150
R. Epstein, Rubin. 3 credits.
This sequel to Half-Hour Comedy Writing or Half-Hour Animation Comedy Writing is for the continuation/revision of existing scripts developed during in previous semesters. There may be brief units on sketch, monologue work, or pilots. Students may begin a new half-hour comedy in this course with the permission of the instructor. Study groups are required of students. This is a high-level course that prepares students for the professional world.

ADVANCED TV WRITING
H80.1150
Overmyer, Rubin. 3 credits.
This is an advanced course in television writing, mainly for the revision of previous work in either the half-hour or one-hour television form though some exceptions may be granted to start a new work. This is a high-level, thesis-like course that prepares students for the professional world. Study groups are required of students.

GRAPHIC STORYTELLING: INTRODUCTION TO COMICS
H80.1044
Will Dennis, Joe Kelly. 3 credits.
A spin-off of the department's popular Introduction to Animation Writing, this writing workshop examines comic books as a truly original American art form. The instructor—who has written professionally for over eight years with distinguished runs at both Marvel and DC (Superman, X-Men, Justice League)—introduces students to the scope of the comics medium, while developing a foundation of skills necessary to create comics and work in the field. Students study story structure through examination of successful (and unsuccessful) comics across many genres, leading to an original script or series pitch. A strong focus on a reading list of graphic novels—as a way to explore "traditional" themes—rounds out the course. Group review of students work. Guest speakers.

WRITING FOR VIDEO GAMES
H80.0105
Farrell. 3 credits.
Computer games have emerged in recent years as a significant new popular art form—an art form that depends on the coherent and compelling construction of narrative, dialogue, character, and drama. The computer game writer or scenario designer is responsible for taking the animated units and programming created by software specialists, and fashioning these into a meaningful experience for the gamer. This new discipline requires the fluid use of narrative elements, the ability to write persuasive dialogue under conditions quite different from those of stage or film, and a working knowledge of the technical limitations and demands of computer game construction. In this course, students are introduced to these fundamental principles. Initial focus is on the real-time strategy format (RTS), utilizing the game-editing tools provided with Age of Empires and Empires:
Dawn of the Modern World. Students research essential background materials, compose overarching narratives, and then write fully fleshed out scenario scripts. Finally, students are taught the rudimentary grammar of computer game narrative through actual hands-on construction of single player scenarios.

B.F.A. THESIS PROJECT H80.1060, H80.1065
Carter, Diggins, Polon, Wesley. 3 credits.
Every student must satisfactorily complete a B.F.A. thesis project (for stage, screen, or television) in order to receive the B.F.A. degree. The playwriting or screenwriting student completes a full-length piece of work within a workshop or under the advisement of a writing instructor. The thesis adviser serves as project supervisor, shepherd the student through the completion of the project and aiding the student in the selection of a crit panel.

B.F.A. THESIS—TELEVISION H80.1062
Rubin. 3 credits.
The thesis is for the continuation and revision of material that has begun in previous half-hour and one-hour classes. Students must be prepared to critique and evaluate scripts in both the half-hour and one-hour formats, which they have been trained to do. Everyone in this course has had at least one course in each area. To start a new work in this class, students must be unarguably “done” revising previous material. Study groups figure into this course, and students must attend all meetings. There may be two or three courses on related topics such as sketch comedy.
Undergraduate only. This course prepares the television concentrate for their crit.

UNDERGRADUATE INDEPENDENT STUDY H80.1400
Staff. Credits vary.
Enrollment requires the recommendation of the faculty. Recommendation is based on the student’s ability to work independently and on the student’s academic record.

TEXT ANALYSIS
FORMS OF DRAMA I H80.1103
Carter, Diggins, Epstein, Farrell, Rocamora. 4 credits.
A general survey of dramatic literature from ancient Greece to the beginnings of the modern movement, with emphasis on the changing conventions, techniques, and purposes of playwriting.
The graduate section requires an extended reading list and more theoretical discussion; the undergraduate section confines itself to close reading and study of eight selected plays.

FORMS OF DRAMA II H80.1104
Carter, Diggins, Epstein, Farrell, Rocamora. 4 credits.
An intensive study of the major 19th- and 20th-century playwrights whose work comprises the modern theatre at its best. Particular emphasis is given to the playwright’s use of dramatic craft to define the religious, psychological, and political conditions that illuminate the individual’s relation to money, sex, and power. A reexamination of the changing concepts of tragedy and comedy, the playwright’s relation to society, and the influence of other art forms on modern theatrical expressions. Texts include works by Buchner, Ibsen, Strindberg, Chekhov, Shaw, Cocteau, Pirandello, O’Neill, Brecht, Eliot, Genet, Williams, Ionesco, Pinter, Beckett, Bernhard, and Strauss. Students write a number of short papers through which they explore their own relation to the material covered.

CONTEMPORARY AMERICAN PLAYWRIGHTS H80.2100
Diggins, Farrell. 4 credits.
Looks at contemporary work by established writers, such as Sam Shepard, Lanford Wilson, David Mamet, John Guare, Terrence McNally, and Edward Albee and by writers who have achieved recognition in the last decade, such as Christopher Durang, Tina Howe, Wendy Wasserstein, and August Wilson. In some cases, the class compares early and recent plays in discussion (sometimes reading material that has not yet been either produced or published), and, in others, the class meets with the playwrights themselves.

SHAKESPEARE FOR WRITERS H80.0101, 0102
One semester required of all undergraduates; open to all students. Brown, Farrell. 4 credits. First and second semesters.
An intensive study of Shakespeare’s life and 10 of his plays. The texts are studied in the order that they were written. The course reveals Shakespeare’s development as a playwright: his use of dramatic techniques, the influence of his times on his work, the demands of popular art, and the life of a professional dramatist in the Elizabethan age. A midterm report, term paper, and final exam are required.

FILM STORY ANALYSIS H80.1105
Core course for all graduate students. Bogle, Captlin, Dickerman, Farrell, Gallagher, Ranghelli, Wesley. 4 credits.
The course is designed to better help students organize their own narratives by analyzing the techniques employed by various screenwriters in constructing their screenplays. A selection of Hollywood films and foreign films from the silent era to the contemporary age is screened and discussed in terms of continuity of theme, delineation of plot, development of structure, protagonist’s story purpose, dialogue as action, and character. After each screening, the instructor leads a group discussion and analysis of the film, focusing further on the techniques, conventions, and devices employed by the screenwriter to both tell a good story and satisfy the demands of the audience.

SPECIAL TOPICS H80.1401, 1402, 1403, 1404, 1405, 1406, 1407
3 or 4 credits each semester.
Courses in film and drama and historical analysis taught by specialists in the field of study. Examples of such courses are Images of African Americans in Film (Bogle); The Living Chekhov (Rocamora); Brecht (Diggis).

PRODUCTION AND PERFORMANCE
THE REHEARSAL PROCESS H80.1051
Jenkins. 3 credits. May be repeated.
Explores the role of actors and directors in bringing a playwright’s work from text to performance. Under the guidance of the instructor, the playwriting student gets a chance to act and direct. In addition, some instructors may bring in professional actors. Students use their own works as the texts for the course; thus, all students who register should have either a one-act play or polished scenes from a full-length play ready for performance. Weekly attendance is mandatory.

ALTERNATIVE THEATRE: CARNIVAL OF SOULS H80.1053
Open to second-year graduate students and undergraduate seniors and juniors. Jenkins. 3 credits.
Investigates those designed experiences that, like the “actual world,” place you at the center, instead of staring at a stage or screen, watching other people have adventures. In other words, students
study and document (with slides, video, audio, drawings, text) those art forms/directed experiences that have the potential to put the audience on set or on screen—to provide an intense, immediate experience for the individual or the group (audience)—mentally, physically, emotionally. Included in the study are gardens, zoos, cities (Juarez, Amsterdam, Shanghai), department stores, spas, churches, theme restaurants, carnivals, amusement parks, installation art, site-specific lighting, “rock shows”, casinos, strip clubs, state fairs, auto races. The class then creates, as a group, an interactive work involving event conception, writing, recording (audio and video), set building. This work is performed at the end of the semester. Note: The course involves written work (reports, text), some travel, photography, audio and video work, painting, set building, scavenging, wiring—and takes time beyond what’s usual for class.

**HAROLD AND MIMI STEINBERG THEATRE WORKSHOP H80.1408**
Core course is for all B.F.A. thesis students in the fall and spring semester; is also open to advanced playwriting students, as well as to graduate playwriting students in their second year. Prerequisite: For undergraduate students, Fundamentals of Theatre Arts; for graduate students, the Graduate Drama Lab I. Thompson. 4 credits.

This course is required for all graduate students, and is based on the Kanbar Institute of Film and Television basic filmmaking courses, Sight and Sound. Students are trained in the technical aspects of making a film, and take part in a practical experience in directing and producing a dramatic 15-minute short film. The course culminates in the submission of a final project, which is evaluated by the faculty and presented to the public. Required course. Credits vary.

**DIRECTING H80.1202**
Lillis, Thompson. 3 credits. May be repeated. An intensive stage management workshop in the art of directing from the point of view of the playwright. Focuses on preparing the script, working with actors, finding the right style for a given scene, and overall production concept. Students may direct scenes either from their own work or from the body of published plays.

**FUNDAMENTALS OF FILMMAKING WORKSHOP H95.0560**
NYU’s famous film department faculty. 4 credits. Offered in the spring semester. This course is now required of all Screenwriting I students and is based on the Kanbar Institute of Film and Television basic filmmaking courses, Sight and Sound. Students are trained in the technical aspects of making a film, and take part in a practical experience in directing and producing a dramatic 15-minute short film. The course culminates in the submission of a final project, which is evaluated by the faculty and presented to the public. Required course. Credits vary.

**FUNDAMENTALS OF THEATRE ARTS H80.1125**
Lillis, Thompson. 4 credits. Theatre is much more than just words. This course not only grounds the student in the art and craft of theatrical production but also trains the playwright in the visual and physical language of theatre. The course explores four areas: acting, directing, design, and tech theatre. The course consists of lectures and a series of practical exercises involving original writing for the stage. Students who take this course are eligible to use the Goldberg Theatre for workshop productions throughout their time in the department.

**UNDERGRADUATE INTERNSHIP H80.1300**
Required course. Staff. Credits vary. All undergraduate students are required to complete one internship in order to graduate. Internships are arranged by the chair.

**FESTIVAL CREW H80.0202**
Thompson. 3 credits. A variety of positions are available on the publicity and production staff for the program’s Annual Festival of New Works. In weekly meetings, the crew discusses the practical processes involved in running a production. Students receive crew assignments in the production for which they are responsible.

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**Graduate Courses (Core)**
Note: Graduate students are also required to take courses in production, text analysis, and electives as listed above, as well as the elective and advanced level writing workshops listed above.

**GRADUATE PLAYWRITING WORKSHOP I H80.2061**
Core playwriting course for all graduate students. First semester only. Lecture and recitation sections. Diggs, Goldfarb, Groff, Jenkins, Selig. 4 credits.

This course explores the fundamentals of basic structure in writing for the stage. It consists of lecture and the study of linear and nonlinear storytelling; learning to develop story ideas with strong dramatic situations that drive the plot; writing exercises designed to increase facility in structuring scenes; writing dialogue that compels action rather than simply describes it; comparative studies of the works of classic and contemporary playwrights and how their approach to
Students may begin a new script. Topics in screenwriting continue. Of a feature screenplay. Discussion of course. Students complete the first draft each week that then requires the student to collaborate on a staged reading of that work with the actors and directors. The presentation of work is critical for all dramaticists, and although the craft here is theatrical, the development of character, dialogue, and action in dramatic space is relevant to film writers as well as playwrights. After each reading, a purposeful discussion of the work follows, conducted by the moderator (instructor) and one guest member of the Goldberg Department of Dramatic Writing faculty. Members of the acting and directing companies and the class participate fully in the discussion.

**THE GRADUATE DRAMA LAB H80.1409**
Core course for all first-year students in the first semester and open to all graduate playwriting students in the second semester. Garrison, Machado. 4 credits.

An intensive workshop for graduate students as they cultivate and refine the craft of dramatic writing. Using the resources of the department’s acting and directing companies of 85 professional actors and 25 directors, students generate dramatic writing for the lab each week that then requires the student to collaborate on a staged reading of that work with the actors and directors. The presentation of work is critical for all dramaticists, and although the craft here is theatrical, the development of character, dialogue, and action in dramatic space is relevant to film writers as well as playwrights. After each reading, a purposeful discussion of the work follows, conducted by the moderator (instructor) and one guest member of the Goldberg Department of Dramatic Writing faculty. Members of the acting and directing companies and the class participate fully in the discussion.

**GRADUATE PLAYWRITING WORKSHOP II H80.2062**
Core course for all graduate students. Second semester only. Diggs, Epstein, Goldfarb, Groff, Jenkin, Selig. 4 credits.

The continuation of the Graduate Seminar in Playwriting I. Students either finish their first semester full-length play, rewrite it if the play was finished, or begin a new work. Also a continuation of the discussion of topics in playwriting.

**GRADUATE SCREENWRITING WORKSHOP I H80.2066**
Core course for all graduate students. First semester only. Lecture and recitation sections. Dhawan, Dickerman. 4 credits.

An intensive lecture and discussion course in screenwriting. Lectures integrate writing work with presentations emphasizing understanding of basic screenplay structure: continuity of theme, story, and plot; development of character and dramatic circumstances; and the development of the protagonist’s story purpose. In addition, students read, analyze, and study a set of professional screenplays. There are screenings of modern film stories. This film selection mixes films featuring conventional plot and characterization with more contemporary films that feature unconventional forms and structure. Students are expected to complete a short film and a rewrite of the short film. They also develop three ideas for a feature film, as well as the writing of the first half of an original, full-length screenplay and an outline for the second half.

**GRADUATE SCREENWRITING WORKSHOP II H80.2067**
Formerly Graduate Screenwriting Workshop II. Core course for all graduate students. Second semester only. Dhawan, Dickerman, Piekars. 4 credits.

The continuation of the first-semester course. Students complete the first draft of a feature screenplay. Discussion of topics in screenwriting continues. Students may begin a new script.

**GRADUATE SCREENWRITING LAB H80.1072**
Dickerman, Malke, Vinciguerra, Wesley. 4 credits.

In the Screenwriting Lab, students complete a series of writing exercises to learn how to tell stories visually. They analyze scenes and clips from classic films to learn how action can function as character and can be as forceful as dialogue. Attention is also given to the inclusion in screenplays of other film elements, ranging from sound elements to costumes and sets. The writing assignments culminate with students writing three short screenplays that are submitted for consideration for inclusion in the graduate film program’s Collaborative Film class, where the accepted projects are rewritten and developed by writers and directors together to be used as workshop video productions.

**FORMS OF DRAMA I H80.2103**
Epstein, Farrell, Ricamora. 4 credits.

The dramatist knows dramatic literature. An exploration of genres and styles in theatre. In the first semester of this yearlong course, students study tragedy and comedy, reading from works both classical and modern to trace the history of these primary theatre forms.

**FORMS OF DRAMA II H80.2104**
Epstein, Farrell, Ricamora. 4 credits.

A continuation of the exploration of genres and styles in theatre. Whereas the first semester concentrated on tragedy and comedy, this semester concentrates on farce, satire, melodrama, surrealism, and other styles. The plays studied are a mixture of old and new, so students can see the evolution of the various styles throughout the history of theatre.

**CONTEMPORARY AMERICAN PLAYWRIGHTS H80.2100**
Diggs, Farrell, 4 credits.

Looks at contemporary work by established writers, such as Sam Shepard, Lanford Wilson, and Edward Albee, and by writers who have achieved recognition in the last decade, such as Christopher Durang, Tina Howe, Wendy Wasserstein, and August Wilson. In some cases, the class compares early and recent plays in discussion (sometimes reading material that has not yet been either produced or published), and, in others, the class meets with the playwrights themselves.

**FILM STORY ANALYSIS H80.2105**
Core course for all graduate students. Bogle, Caplin, Dickerman, Farrell, Gallagher, Rangelli, Wesley. 4 credits.

The course is designed to better help students organize their own narratives by analyzing the techniques employed by various screenwriters in constructing their screenplays. A selection of Hollywood films and foreign films from the silent era to the contemporary age is screened and discussed in terms of continuity of theme, delineation of plot, development of structure, protagonist’s story purpose, dialogue as action, and character. After each screening, the instructor leads a group discussion and analysis of the film, focusing further on the techniques, conventions, and devices employed by the screenwriter to both tell a good story and satisfy the demands of the audience.
M.F.A. THESIS PROJECT—FILM I AND II H80.2065
Bernstein. 4 credits.
A writing workshop to assist the second-year graduate student in the preparation, writing, and presentation of his or her thesis project for the M.F.A. degree. The thesis project should be a full-length screenplay or television movie and should be an original work, not an adaptation. First draft must be completed by the end of winter break. There is a final departmental reading of sequences from all the thesis screenplays. Each student is also matched for a meeting with a film professional for review and consultation on his or her script.

M.F.A. THESIS PROJECT—THEATRE I AND II H80.2060
Norman. 4 credits.
A writing workshop to assist the second-year graduate student in the preparation, writing, and presentation of his or her thesis project for the M.F.A. degree. The thesis project should be a full-length play and should be an original work, not an adaptation. First draft must be completed by the end of winter break. In May, staged readings of the final works are presented in the Goldberg Theatre. Recent teachers have included Marsha Norman and Arthur Kopit.

ADVANCED VIDEO H80.1256
Gallagher, Zafian. 4 credits.
The goal of the course is to film, edit, and produce a 15-minute narrative project in video and edit it using the iMovie2 software on the computer (or Final Cut Pro, if preferred). Advanced videomaking techniques and story consultation with the students on their scripts are also covered.

COLLABORATION IN THE THEATRE H80.2061
Essitis, Groff. 4 credits.
A course for second-year graduate thesis playwriting students only. Students may take either the Intar Collaboration Course or this course. They may not take both.
Focuses on the act of collaborating between playwrights, actors, and directors. Consists of three to four units of three to four weeks; for each of the units, a new team is created to explore different forms of theatrical collaboration. The goal is to develop vocabulary, insight, and problem-solving skills for the very real issues of collaboration that are an essential part of the development of new work in the theatre. The course is conducted in conjunction with the Public Theater and Tisch’s Graduate Acting Program and involves playwrights from the Goldberg Department of Dramatic Writing, actors from the Graduate Acting Program, and early-career directors who are affiliated with the Public. There is the same number of directors as writers in the course, as well as 12-15 actors.

INTAR COLLABORATION COURSE (TAUGHT AT INTAR) H80.2051.002
Machado. 4 credits.
A course for second-year graduate thesis playwriting students only. Students may take either this course or the Collaboration in the Theatre course. They may not take both.
Playwrights create short pieces that they then choose a director for. They rehearse the piece for two weeks with professional actors and then present it to the class. They are given notes and work on the piece for another week and present it again. Then we go on to a different set of pieces with the playwrights working with a different set of directors and actors. The directors and actors are provided for by Intar. Playwrights must have their first piece ready by the first day of class in the fall. This is a yearlong course. Students may not switch between the two collaboration courses in mid-year. The commitment is yearlong. In the spring semester, outside professional directors are invited to comment on the work.

COLLABORATION COURSE: DIRECTORS AND WRITERS WORKSHOP H80.1090.001
Dhawan, Dickerman, Goluboff. Graduate students must apply to this course by submitting short scripts that will be reviewed by the faculty in September. Eight writers and eight directors will be selected. 4 credits.
In this course, dramatic writing students and graduate film directors work in pairs to develop a script that is then filmed in digital video by the film students. The emphasis of the course is for the writer and the director to learn specifically how to work together: how to communicate and exchange ideas about the film stories they are developing. There will be special concentration on the visualization of story and the collaborative process, and all this keeping in mind the limitations of the shooting situation (budget). Students should register for another course which they will drop if they are selected for this course.

PROFESSIONAL COLLOQUIUM H80.2301
Bridgall, Diggs, Wesley. 3 credits.
A colloquium featuring guest speakers from the theatre, television, and film industries who discuss the trials and tribulations, ins and outs of the business. Guests include agents, independent filmmakers, producers, story editors, literary managers, and representatives from the Dramatists Guild and the Writers Guild of America, East.

GRADUATE INTERNSHIP H80.2300
Required course. Staff. Credits vary.
All graduate students, as well as all undergraduate students, are required to complete one internship in order to graduate. Internships are arranged by the chair.

GRADUATE INDEPENDENT STUDY H80.2400
Staff. Credits vary. May be repeated.
Enrollment requires the recommendation of the faculty. Recommendation is based on the student's ability to work independently and on his or her academic record.
Interactive Telecommunications Program

721 BROADWAY, 4TH FLOOR, NEW YORK, NY 10003-6807; 212-998-1880; WEB SITE: WWW.ITP.TISCH.NYU.EDU

CHAIR
Red Burns

ASSOCIATE CHAIR
Dan O’Sullivan

A n oversized Greenwich Village loft houses the computer labs, rotating exhibitions, and production workshops that are ITP—the Interactive Telecommunications Program. Founded in 1979 as the first graduate education program in alternative media, it has grown into a living community of technologists, theorists, engineers, designers, and artists uniquely dedicated to pushing the boundaries of interactivity in the real and digital worlds. A hands-on approach to experimentation, production, and risk taking makes this high-tech fun house a creative home not only to its 230 students, but also to an extended network of the technology industry’s most daring and prolific practitioners.

ITP is internationally recognized as a unique and vital contributor of new ideas and talented individuals to the emerging professional world of multimedia and interactivity. ITP attracts students from all over the world with a diverse range of educational and professional disciplines. Each year, ITP students represent many different countries to bring together a vast and vibrant group of people sharing different cultures, customs, and ideas to approach uses of technology. Past students have included graphic designers, computer scientists, journalists, dancers, photographers, architects, sculptors, painters, carpenters, industrial designers, media theorists, electrical and mechanical engineers, musicians, filmmakers, lawyers, anthropologists, psychologists, doctors—all with an interest in exploring new forms of communications and expression.

Experimentation is an essential element in understanding both the opportunities and responsibilities inherent in this evolving field. ITP’s philosophy of a hands-on approach to learning relies on collaboration rather than competition, fostering a creative environment where exploration, analysis, risk taking, and experimentation can occur. ITP provides an open and nurturing environment in which people are empowered to develop their own ideas, no matter how impractical or experimental. The department challenges students to apply their creativity and imagination to the latest digital tools and techniques. ITP emphasizes the user’s creativity rather than the capability of the computer. The curriculum is devoted to teaching the practice and theory that emerge from the convergence of new media technologies.

ITP’s goal is to train a new kind of professional—one whose understanding of technology is informed by a strong sense of aesthetics and ethics. In a field that moves so quickly—where today’s innovations may be obsolete tomorrow—students need more than just technical skills. They need an understanding of the underlying structures that fuel the dynamism between technology and creativity. Through internships and exposure to our prominent faculty, visiting scholars, and our expanding alumni network, students have valuable opportunities to form relationships with key individuals and organizations in the interactive new media fields. ITP graduates find challenging opportunities in a diverse range of industries in New York City.
and throughout the world. The following are some examples of positions held by ITP graduates: interaction design director, ESI Design; cofounder, Antenna Design; creative director, Frog Design; CEO and cofounder, Missing Pixel; exhibit technicians, NY Hall of Science, San Francisco Exploratorium, American Museum of Natural History; senior user interface designer, Motorola; vice president/executive creative director, R/GA; director of creative systems, Microsoft Corporation.

“If anything is certain about the future, it is that the influence of communication technology, especially digital technology, will continue to grow and to profoundly change how we express ourselves, how we communicate with each other, and how we perceive, think, and interact with our world.” — Red Burns, Chair

Program Resources

New York City, the richest communications environment in the world, provides the ideal location for the department, which is situated at New York University’s Washington Square Center in Greenwich Village. The faculty is composed of scholars and practitioners, together with a select group of adjuncts who are recognized leaders in the field. Through internships and exposure to adjunct faculty and visiting experts, students are provided with valuable opportunities to form relationships with key individuals and organizations in this emerging field.

The department, which began in 1979, grew out of the work of the Alternate Media Center, which was founded in 1971 by Red Burns. ITP and AMC have developed an international reputation for pioneering work in demonstration and research in the field of interactive media. The year 2009 marks the 30th anniversary of the Interactive Telecommunications Program.

ITP is a state-of-the-art multimedia production center housed in a 15,000-square-foot complex in which a turn-of-the-century industrial loft has been transformed into a striking high-technology studio. Students can check out a wide variety of digital production equipment, peripherals programming, and fabrication tools. Postproduction audio and video stations, laptops; and general use computers are available to students in both lab and studio settings. All resources contain the most current software. Also featured is a construction workshop for physical prototyping, including a machine shop, firmware programming stations, and electronics prototyping tools. All classrooms and presentation spaces support networked Macs and PCs with high-speed Internet connections, computer projection, and sound reinforcement. A secure wireless network has also been established in the department for student use.

Admission

For general University guidelines, refer to pages 191-202.

Admission is open to students from diverse academic and professional backgrounds. Acceptance into the program is competitive; enrollment is limited to full-time applicants who show exceptional promise and are interested in collaboration and experimentation.

Admission for degree candidates is for the fall semester only. Prospective students can access the online application at the Graduate Admissions Web site: www.graduate.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, 721 Broadway, 8th Floor, New York, NY 10003-6807; 212-998-1900; e-mail: tisch.gradadmissions@nyu.edu; or Web: www.graduate.tisch.nyu.edu.

All students entering the program must hold a bachelor’s degree though neither a technical nor visual design background is required. No entrance examination is required; however, international applicants must complete the TOEFL English language proficiency exam. The deadline for all applications is December 1. Admissions and departmental questions may also be addressed to the ITP admissions coordinator by way of e-mail: itp.admissions@nyu.edu.

Program Requirements

ITP is a two-year program of full-time study leading to the Master of Professional Studies degree. The degree requires completion of 60 graduate credits within a three-tier structure. The first tier (16 credits) comprises four required foundation courses. The second tier (40 credits) comprises elective courses, approved courses in other departments, and internships. The third tier (4 credits) consists of the final thesis project, which is conducted under the supervision of a member of the faculty.

Transfer of Credits

Applications for a transfer of credits based on comparable graduate-level courses may be submitted only after three courses have been completed within the program. A maximum of 8 credits may be transferred. Applications require the approval of the faculty.
Ownership Policy

The creative works produced by students at the Tisch School of the Arts in fulfillment of class assignments, or as individual study projects, whether made on Tisch School of the Arts premises or elsewhere, with or without Tisch School of the Arts equipment, and with or without extra funds, are subject to certain restrictions until the educational experience associated with such works has been completed. These restrictions are spelled out in the Ownership Policy section on pages 217-18.

Faculty

A listing of faculty for the Interactive Telecommunications Program is below. For full biographies on departmental faculty, visit http://itp.nyu.edu/itp/people/people.php?group=Faculty.

Rachel Abrams
Adjunct Assistant Professor of Communications
M.A., Royal College of Art; B.A./M.A. Cambridge

Gabe Barcia-Colombo
Adjunct Assistant Professor of Communications
M.P.S., New York

Michael Barnwell
Adjunct Assistant Professor of Communications
M.F.A., Brown; Ph.D., New York

Jake Barton
Adjunct Assistant Professor of Communications
B.S., Northwestern; M.P.S., New York

Nick Bilton
Adjunct Assistant Professor of Communications

Veronique Brossier
Adjunct Assistant Professor of Communications
M.P.S., New York

Jonah Brucker-Cohen
Adjunct Assistant Professor of Communications
M.P.S., New York

Red Burns
Chair, Interactive Telecommunications Program

Kevin Cancienne
Adjunct Assistant Professor of Communications

Sergio Canetti
Adjunct Associate Professor of Communications
B.A. (graphic design, product design), Catholic (Rio de Janeiro); M.P.S., New York

Mark Collins
Adjunct Assistant Professor of Communications
B.A., Georgia Institute of Technology; M.A., Columbia. Studied at École Nationale

Dennis Crowley
Adjunct Assistant Professor of Communications
B.A., Syracuse; M.P.S., New York

Gideon D’Arcangelo
Adjunct Assistant Professor of Communications
B.A., Chicago

Katherine Dillon
Adjunct Assistant Professor of Communications
M.Arch., Harvard; B.Arch., Cornell

R. Luke DuBois
Adjunct Assistant Professor of Communications

Zachary Eveland
Adjunct Assistant Professor of Communications
M.P.S., New York

Robert Fabricant
Adjunct Assistant Professor of Communications
B.A., Yale; M.P.S., New York

Scott Fitzgerald
Adjunct Assistant Professor of Communications
B.A., Boston College; M.P.S., New York

Ze Frank
Adjunct Assistant Professor of Communications
B.S., Brown

Gretchen Gano
Adjunct Assistant Professor of Communications
M.P.P., Rutgers; M.L.I.S., Rutgers

Robert M. Greenberg
Adjunct Associate Professor of Communications
B.S., Arizona State (Tempe)

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

Kate Hartman
Adjunct Assistant Professor of Communications
M.P.S., New York

Toru Hasegawa
Adjunct Assistant Professor of Communications
B.Arch., Hosei (Tokyo); M.Arch., Columbia

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

Todd Holoubek
Adjunct Assistant Professor of Communications

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

Michael Jefferson
Adjunct Assistant Professor of Communications
M.P.S., New York

Christopher Kairalla
Adjunct Assistant Professor of Communications
M.P.S., New York

Dana Karwas
Adjunct Assistant Professor of Communications
M.P.S., New York

Georgia Krantz
Adjunct Assistant Professor of Communications
B.A., Oregon; M.A., Massachusetts (Amherst)

Raffi Krikorian
Adjunct Assistant Professor of Communications
B.Sc., M.Eng., M.Sc., Massachusetts Institute of Technology

Frank Lantz
Adjunct Assistant Professor of Communications
B.A., Maryland

Zach Layton
Adjunct Assistant Professor of Communications
M.P.S., New York

Marc Libarle
Adjunct Assistant Professor of Communications
B.S., Columbia; J.D., New York; M.A., California State (Sonoma)

Kati London
Adjunct Assistant Professor of Communications
M.P.S., New York

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

Sigrid Moeslinger
Adjunct Assistant Professor of Communications
B.S., Art Center College of Design (Pasadena); M.P.S., New York
Mark Napier  
*Adjunct Assistant Professor of Communications*  
B.F.A., Syracuse

David Nolen  
*Adjunct Assistant Professor of Communications*  
M.P.S., New York

Marisa Olson  
*Adjunct Assistant Professor of Communications*  
B.A., M.A., California (Berkeley); California (Santa Cruz).  
Ph.D. candidate, California (Berkeley)

Dan O’Sullivan  
*Associate Professor of Communications; Research Scientist; Associate Chair, Interactive Telecommunications Program*  
B.S., Northwestern; M.P.S., New York

Daniel Palkowski  
*Adjunct Assistant Professor of Communications*  
D.M.A., Columbia

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

Marianne Petit  
*Associate Arts Professor of Communications*  
M.A., M.P.S., New York

Amit Pitaru  
*Adjunct Assistant Professor of Communications*  
M.P.S., New York

Charles Pratt  
*Adjunct Assistant Professor of Communications*  
M.P.S., New York

Caren Rabbino  
*Adjunct Assistant Professor of Communications*  
B.A., M.A., Pennsylvania; M.P.S., New York

Dustyn Roberts  
*Adjunct Assistant Professor of Communications*  
B.S. (mechanical engineering and biomedical engineering), Carnegie Mellon;  
M.S. (biomechanics and movement science), Delaware

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

Daniel Rozin  
*Associate Arts Professor*  
B.D., Bezalel Academy of Arts and Design, Jerusalem; M.P.S., New York

Douglas Rushkoff  
*Adjunct Associate Professor of Communications*  
B.A., Princeton; M.F.A., California Institute of the Arts; M.F.A., American Film Institute

Michael Luck Schneider  
*Adjunct Assistant Professor of Communications*  
B.A., Pomona College; M.P.S., New York

Jared Schiffman  
*Adjunct Assistant Professor of Communications*  

John Schimmel  
*Adjunct Assistant Professor of Communications*  
M.P.S., New York

Gary Schober  
*Adjunct Assistant Professor of Communications*  
A.E.E., Union County Technical Institute

Ruth Sergel  
*Adjunct Assistant Professor of Communications*  
M.P.S., New York

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

Michael Sharon  
*Adjunct Assistant Professor of Communications*  
B.A., (English and law) Witwatersrand;  
M.P.S., New York

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

Clay Shirky  
*Associate Teacher of Communications*  
B.A., Yale

Kevin Slavin  
*Adjunct Assistant Professor of Communications*  
B.F.A., Cooper Union

Sharleen Smith  
*Adjunct Assistant Professor of Communications*  
B.A., School of Visual Arts; M.P.S., New York

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

Hans-Christoph Steiner  
*Adjunct Assistant Professor of Communications*  
M.P.S., New York

Lisa Straussfeld  
*Adjunct Assistant Professor of Communications*  
B.A., Brown; M.A., Harvard; M.A., Massachusetts Institute of Technology

Billy Sullivan  
*Adjunct Assistant Professor of Communications*  
M.A., School of Visual Arts

Christopher Sung  
*Adjunct Assistant Professor of Communications*  
B.S., Yale; M.P.S., New York

Richard Ting  
*Adjunct Assistant Professor of Communications*  
M.P.S., New York

Rebecca Trump  
*Adjunct Assistant Professor of Communications*  
B.S., Cornell; M.P.S., New York

Masamichi Udagawa  
*Adjunct Assistant Professor of Communications*  
B.A., Chiba, Japan; M.F.A., Cranbrook Academy of Art

Jennifer van der Meer  
*Adjunct Assistant Professor of Communications*  
M.B.A., HEC in Paris; B.A., Trinity College

Shawn Van Every  
*Associate Teacher of Communications*  
M.P.S., New York

Tucker Viemeister  
*Adjunct Assistant Professor of Communications*  
B.F.A., Pratt Institute

Tracy White  
*Adjunct Assistant Professor of Communications*  
B.A., Middlebury College; Ph.D., Harvard

Kathleen Wilson  
*Associate Teacher of Communications*  
B.F.A., School of Visual Arts

Marina Zurkow  
*Associate Teacher of Communications*  
B.F.A., School of Visual Arts
Courses

TIER ONE COURSES

APPLICATIONS OF INTERACTIVE TECHNOLOGIES H79.2000
Burcs. 4 credits.
This introductory course is designed to allow students to engage in a critical dialogue with leaders drawn from the artistic, nonprofit, and commercial sectors of the new media field and learn the value of collaborative projects by undertaking group presentations in response to issues raised by the guest speakers. Interactive media projects and approaches to the design of new media applications are presented weekly; students are thus exposed to commercial and mission-driven applications by the actual designers and creators of these innovative and experimental projects. By way of this process, all first-year students, for the first and only time in their ITP experience, are together in one room at one time. As a community, they encounter and respond to the challenges posed by the invited guests. The course provides an overview of current developments in this emerging field and asks students to consider many questions about the state of the art. For example, with the new technologies and applications making their way into almost every phase of the economy and root themselves in our day-to-day lives, what can we learn from both the failures and successes? What are the impacts on our society? What is ubiquitous computing, embedded computing, physical computing? How is cyberspace merging with physical space? Class participation, group presentations, and a final paper are required.

COMMUNICATIONS LAB H79.2004
Petit. 4 credits.
An introductory course designed to provide students with hands-on experience using various technologies including social software and Web development, digital imaging, audio, video and animation. The forms and uses of new communications technologies are explored in a laboratory context of experimentation and discussion. The technologies are examined as tools that can be employed in a variety of situations and experiences. Principles of interpersonal communications, media theory, and human factors are introduced. Weekly assignments, team and independent projects, and project reports are required.

INTRODUCTION TO COMPUTATIONAL MEDIA H79.2233
Napier, O'Sullivan, Rozin, Shiffman, Tu, Van Every. 4 credits.
What can computation add to human communication? Creating computer applications, instead of just using them, gives one a deeper understanding of the essential possibilities of computation. The course focuses on the fundamentals of programming the computer (variables, conditions, iteration, functions, and objects) and then touches on some more advanced techniques such as text parsing, image processing, networking, computer vision, and serial communication. The Java-based Processing programming environment is the primary vehicle for the class; however, at the end of the semester, the course offers a peek behind the Processing curtain and directly into Java. The course is designed for computer programming novices. Although experienced coders can waive this course, some programmers use Introduction to Computational Media to acclimatize to the ITP approach and for the opportunity to play further with their project ideas. Weekly assignments are required throughout the semester. The end of the semester is spent developing an idea for a final project and implementing it using computer programming.

INTRODUCTION TO PHYSICAL COMPUTING H79.2301
Fitzgerald, Hartman, Holoubek, Igo, Schneider. 4 credits.
Expands the students’ palette for physical interaction design with computational media. We look away from the limitations of the mouse, keyboard, and monitor interface of today’s computers and start instead with the expressive capabilities of the human body. We consider uses of the computer for more than just information retrieval and processing and at locations other than the home or the office. The platform for the class is a microcontroller, a single-chip computer that can fit in one’s hand. The core technical concepts include digital, analog, and serial input and output. Core interaction design concepts include user observation, affordances, and converting physical action into digital information. Students...
have weekly lab exercises to build skills with the microcontroller and related tools and longer assignments in which they apply the principles from weekly labs in creative applications. Both individual work and group work is required.

TIER TWO COURSES

ADVANCED MICROCONTROLLER WORKSHOP H79.2010 Scholer. 4 credits.

Designed to provide an experimental environment in which students can combine theory and practice to interface microcontrollers and transducers. This is a hands-on course, and students are expected to build projects from schematics and make programs based on examples given in class. We concentrate on the Microchip PIC microcontrollers and support chips and programming primarily with PICBASIC Pro and, if there is sufficient interest, C and assembly language. Topics to be covered target student interests (possibly from other courses) but may include A/D conversion, interrupts, multiplexing, serial communications (e.g., EIA-232, 12C, SPI), I/O latching, levels and loadings, and timers. Prerequisite concepts of schematic symbols, computer architecture (Princeton versus Harvard), digital logic building blocks, types of memory, timing and control of signals, parallel versus serial interfacing, and digital numbering systems. Approximately the second half of the course consists of doing a group project that may be an extension of work done for other courses.

SOCIAL WEATHER H79.2014 Shirky. 4 credits.

When you walk into a restaurant, you immediately understand the social weather. It is busy or calm, loud or quiet, people are dining in couples or groups, they are whispering or shouting, and so on. All these things tell you, almost instantly, what the mood of the room is. Reading social weather is a basic human skill. Social software—software used for group communications—also has social weather, but it is much harder to read. The culture and behavior of online groups is not as readily apparent as it is in a real room, for several reasons, including limited interfaces, separation of the participants in space and time, and lack of contextual clues. Social Weather examines how we read the mood and feeling of online spaces and the ways software affects the social weather (and vice versa). The class work consists of both theoretical readings and written observations made “in the field.” The final can be either a research paper documenting some aspect of social software or an attempt to create new interfaces or engines for such software, in order to examine its effects.

MATERIALS AND BUILDING STRATEGIES H79.2025 Henderson. 4 credits.

Is what we are building engaging enough to the audience that it could stand on its own, or are we simply building a container to disguise the computer? The purpose of this course is to consider the nondigital components that are essential to successful project building. From techniques for making small objects to fabrication methods for kiosks, students gain hands-on experience with a variety of materials and methods. Hand and power tools and shop procedures are demonstrated with an emphasis on safety and accuracy. Materials from the everyday to the exotic are considered in terms of workability, availability, and appropriateness of use. Students are encouraged to put their ideas quickly into three-dimensional form and to edit and refine them using basic prototyping techniques. Models and full-scale mock-ups are employed to previsualize objects within installation space. Throughout the course, user experience is considered as an informing and balancing element for what is built. The goal is to amplify the project concept by building and rebuilding, incorporating the discoveries encountered along the way, leading ultimately to work that is inspiring not only to the audience, but also to the maker.

TECHNOLOGY AND SOCIAL ACTIVISM H79.2121 Greer. 4 credits.

Explores the nature of social activism and the use of technology in this field, through case studies, guest speakers, and research projects. Students are expected to identify communities that may best benefit from creative technological solutions and to develop proposals on how best to implement projects that may be of value to such communities. The course is both discussion and presentation based. All students are expected to participate in the discourse, in exploring communities in need, in critiquing existing projects, and in developing creative new solutions. Texts include readings, as well as various works of film, video, and interactive media. Guest speakers represent the fields of broadcast, education, museums, government, NGOs, and interactive media.

ASSISTIVE TECHNOLOGY AND SOCIAL APPLICATIONS H79.2201 Petit. 4 credits.

Works in collaboration with public institutions; as an example, in the past, the class worked with the new Children’s Hospital at Montefiore, a state-of-the-art facility that rethinks and seeks to improve the quality of a child’s treatment and hospital stay through the use of environment, art, and technology. In this setting, students worked in teams to develop age-appropriate projects designed to increase collaboration among children and to allow for enhanced learning and entertainment. Projects for the class may be physical objects and installations or screen-based environments. Readings and lectures address cognitive child development, an examination of current trends in educational software and children’s media, and a survey of the spectrum of assistive devices currently available to both children and adults, as well as a history of activism and legislation guaranteeing rights of accessibility to individuals with disabilities.

NEW INTERFACES FOR MUSICAL EXPRESSION H79.2227 D’Angelo. 4 credits.

Focuses on the design and creation of digital musical instruments. Music in performance is the primary subject of this course. We approach questions such as “What is performance?” “What makes a musical interface intuitive and emotionally immediate?” and “How do we create meaningful correlations between performance gestures and their musical consequences?” Over the semester, we look at many examples of current work by creators of musical interfaces and discuss a wide range of issues facing technology-enabled performance—such as novice versus virtuoso performers, discrete versus continuous data control, the importance of haptic responsiveness, as well as the relationship between musical performance and visual display. Extensive readings and case studies provide background for class discussions on the theory and practice of designing gestural controllers for musical performance. Students design and prototype a musical instrument—a complete system encompassing musical controller, algorithm for mapping input to sound, and the sound output itself. A technical framework for prototyping performance controllers is made available. Students focus on musical composition and improvisation techniques as they prepare their prototypes for live performance. The course culminates in a musical performance where students (or invited musicians) demonstrate their instruments.
We hear a great deal about neural networks, social computing, intuitive algorithms, and Web 2.0 and 3.0 to name a few of the exciting new information-based techniques that are lighting up contemporary culture. What do these tools have in common—just focusing information? Why are these digital tools generating so much economic, social and political buzz? Do they represent a shift away from an individualistic to a communal civic culture? Does this signify a nascent ‘information society’ dependent on an ‘information state’ to regulate phenomenon such as ‘net neutrality’? Information Contours explores the nature of the information flows that are generated by evolving, innovating, IT and the role of an emerging ‘information state’. For example, will the current economic crisis, with its collateralized debt obligations and credit default swaps, signal the onset of new digital economic information tools that will be government mandated to track risk and verify financial products? As the variations of IT (computers, telephony, bio-engineering, software, ecology, DNA, surveillance, simulation, mapping, etc.) increase the quantity of, and applications for, information in society, the cultural, social, economic, political, legal, and ethical ramifications multiply. This course explores these interactions through diverse readings that stimulate class discussion of these exciting topics. IT now suggests the contours that information assumes as the lifeblood of democracy. Yet information, this assumed basic ingredient of democracy, is increasingly produced, manufactured, privatized, and marketed as a commodity. What is “intellectual property” and what role does copyright and patent protection play in expanding or constricting accessible information? Has the free flow of information been undermined by the increasing application and expansion of copyright and patent law to further the privatization, commodification and control of information? As IT becomes more ubiquitous and embedded in culture, transformative issues arise as to its applicability, extension and direction. Civil society is experiencing a shift in the value of information including its nomenclature, applications, and its normative function. Progress in IT increasingly focuses our attention on the way in which information influences culture and thereby informs contemporary democracy. What is the relation between information flows, culture, economics, government, and democracy?
entertainment, and communications. Each class meeting is broken up into two parts. The first is a seminar discussion examining an aspect of traditional narrative and the way it is threatened or rendered obsolete in an interactive context. The second takes the form of workshop exercises and short projects through which alternative narrative forms specifically suited for an interactive environment are conceived, prototyped, and evaluated. Students also work on longer-term experiments in interactive narrative, developing rule sets through which emergent narratives may form. This course combines what was formerly called Storytelling for Active and Interactive Media with Postlinear Narrative Lab into a single course covering traditional narrative in interactive contexts, as well as new narrative constructs developed for nonlinear media. The syllabus is at http://ruckhoff.com/itp/postlinear2006.html.

INTERACTIVITY IN FLASH
H79.2262
Brossier. 4 credits.
This course is for students interested in creating dynamic projects on the Internet and developing their own interactive ideas. The intent of the course is to explore interactivity as a unique property of the digital medium. The tool used is Macromedia Flash and its scripting language, ActionScripting. Scripting and application development are taught through examples and studied through focused exercises. The teaching is focused around three types of applications: building a Web site (from a self-contained site to a dynamic site using external assets and client server communication); programming animation (how to draw and animate using code alone); and developing a game (using thinking, game design and development, code and asset management). The student is expected to choose one area of concentration and create a final project, demonstrating his or her unique interpretation of an interactive application, as well as an understanding of the material covered throughout the semester.

DIGITAL SOUND LAB
H79.2266
Palkowski. 4 credits.
Provides the student with a basic knowledge of principles and practices of digital audio from a creative perspective. Each class has both an ‘analogue’ and a digital component, the former providing the student with an understanding of audio fundamentals (mics, mixers, recording devices, etc.) and the latter focusing on several popular software audio tools and peripherals (Ableton Live, Audacity, Soundhack, etc.). The curriculum is flexible, based on the experience level and needs of the participants. This is a dynamic field, and ITP students bring many disciplines to the table. Through demonstrations, class discussions and assignments, the goal is to ensure that students are capable of bringing professional quality audio into their projects, and to introduce them to the underlying concepts that are found in digital production tools, regardless of brand. The final project is a short audio work which successfully employs the tools and concepts learned.

GAME DESIGN
H79.2272
Cancienne, Lantz. 4 credits.
This course begins with the premise that game design is a discipline that transcends the media or tools with which any particular game is created. In this hands-on workshop students learn techniques and approaches they can apply to solve design problems in games of any format—from board games to digital games to real world games. Students analyze existing games to understand how they work as interactive systems; create a number of non-digital games in order to master the basic design principles that apply to all games regardless of format; critique each other’s work, developing the communication skills necessary for thriving in this often multidisciplinary, collaborative field; develop techniques for rapid prototyping and iterative design; and explore the creative possibilities of this emerging field from formal, social, and cultural perspectives.

THE WORLD—PIXEL BY PIXEL
H79.2273
Rozan. 4 credits.
Images and visual information are perhaps the most potent tools at our disposal with which to engage viewers of our computer-based creations. Computers have the ability to share our visual world by means of evaluating visual information, transforming visual content, and even generating visuals from scratch. This course focuses on the art of computer graphics and image processing. Students are introduced to the tools and techniques of creating computer images from scratch, manipulating and processing existing images, composing and transitioning multiple images, tracking live video and masking, compositing and manipulating live video. The tools used are Lingo and C on the Mac; OpenGL may also be explored. The course involves regular production assignments and a final project.

DESIGN EXPO
H79.2274
Canetti, Hachinger, Shirk. 4 credits.
Students address a design challenge that is presented at the start of the term. Over the course of 14 weeks, students work in small teams to prototype and develop ideas in response to the challenge. Previous topics have included new ways of creating and sharing experiences via public blogs versus personal diaries/e-mail, trust, social networks, meeting new people and connecting with old friends, and sharing personal media, to name but a few. Classes take the form of critique sessions.

USER EXPERIENCE DESIGN:
USER RESEARCH FOR CONCEPT DEVELOPMENT
H79.2276
Trump. 4 credits.
Compelling experiences of products, applications, and environments are grounded in a deep understanding of user needs. They are more than just user-friendly—they solve new problems, are innovative, invite participation, tell powerful stories, and use technologies in completely new ways. People easily connect with these experiences because they make sense physically, culturally, socially, and emotionally. This course explores methods for observing human behavior; analyzing and solving complex design problems; and using storytelling to communicate new user experiences to others. Students create a research documentary, as well as present resulting design concepts through user scenarios and rough prototypes. Project topics are determined by students and may be linked with a production-oriented course. This course is also suggested for second-year students who wish to define and clearly communicate a concept, in preparation for thesis work.

DIGITAL SOUND WORKSHOP/MI DI + SYNTHESIS
H79.2284
Palkowski. 4 credits.
This course is complementary to Digital Sound Lab, with a stronger focus on interactive (non-narrative) use of sound. The principle tool to be explored is Cycling 74’s MaxMSP 5, as well as similar signal processing software (RTC Mix, for example). No previous experience with MaxMSP is necessary, though a general familiarity with audio is helpful. Linking Max with other applications (Ableton Live, etc.) and extending its functionality through MIDI, AU and VST plug-ins are explored, as well as a thorough study of the parts and concepts of electronic synthesis. We also examine software synths in detail such as Propellerhead’s Reason and deconstruct some of the modules to gain an understanding of UI challenges in
designing interactive, responsive instruments. The MIDI specification is covered in some detail, and class discussion key on exploring both its brilliance and limitations as a music control medium. We also examine OSC and see how it has addressed those MIDI weaknesses. The final project is an interactive piece or demonstration using one or more of the tools covered.

INTERACTIVE COMPUTING IN PUBLIC PLACES H79.2285
D’Avangero, 4 credits. Explores the design and production of location-based interactive media systems in museums, visitor centers, interpretative centers, parks, retail sites, and other public places. The focus is on the opportunities and responsibilities designers take on when creating interactive experiences for the general public. The course follows a rigorous methodology and requires students to work on their fundamental design presentation skills. Students work in small teams to evolve their ideas from concept through design documentation to proof-of-concept. Each team presents a working prototype of an interactive media system for a public space at the end of the semester. Throughout the course, students learn basic project management skills that aid in the realization of innovative ideas. Weekly discussions briefly cover topical subjects such as tangible user interfaces, alternative feedback devices, wireless computing environments, and hybrid interactive systems that tie physical spaces to the Internet. The final project includes the presentation of the project with all supporting design documentation (written concept summary, flowcharts, storyboards, and scripts) and project presentation board. The prototype and all ancillary materials are presented in the end-of-semester show.

INTERACTIVE DESIGN FOR CHILDREN H79.2290
Staff, 4 credits. Interactive Design for Children is an exploration of design issues and project development for young people. The course combines a general introduction to learning and teaching theories, educational and teaching strategies, and the popular market. Students explore theories of child development, constructivism, the critical thinking movement, and others and apply those theories to interactive design for children. Educational software, traditional children’s media, and electronic toys are examined and critiqued. Issues such as communication, creativity, and problem solving are integrated into design discussions and presentations. Guest speakers present perspectives on product development, instructional techniques, and industry trends. Ongoing class work includes an analysis/critique of current products in the educational and commercial markets, design case studies, and project development. The course also incorporates concepts of project planning and management, and where appropriate, technical/production activities. For a final project, students work in teams over a 10-week period to design and develop a prototype of an interactive product for children. This includes a concept and design document, user screens, and where appropriate, physical mock-ups.

DYNAMIC WEB DEVELOPMENT H79.2296
O’Sullivan, Sung, 4 credits. How does one move away from creating static Web sites and toward building active, evolving hubs of activity? This course covers the design and implementation of the “dynamic” Web site in two distinct but related contexts: the technical aspects of manipulating content “on the fly” and the end-user experience of interacting in this type of setting. Particular attention is given to social and community-based Web interaction. The production environment consists of the MySQL database and the PHP programming language. Students are expected to develop a firm knowledge of database design and optimization, the SQL query language, and the use of PHP to create dynamic activity of both orthodox and unorthodox nature. Late-semester topics focus on interfacing this environment with other technologies such as JavaScript and Flash, along with data population and site architecture methodology. Introduction to Computational Media or equivalent programming experience is required. Students are also expected to have fluency in HTML or be up to speed with it outside of class. Class requirements include homework assignments to reinforce each week’s concepts while simultaneously contributing to the student’s “toolkit” of code and design principles. There is also a midterm project and a final project of the student’s choosing. Given the wide range of applications that would benefit from a Web-accessible database, students may feel free to use their project(s) from this class to support or enhance projects from other classes.

NETWORK EFFECTS H79.2299
Shirky, 4 credits. Networks exist in the spaces between things; they require both concrete entities (computers, people, businesses) and abstract relations (protocols, friendships, contracts). We understand intuitively that networked computers differ from standalone computers, or that a group of friends differs from an aggregation of anonymous individuals, but describing that difference clearly is difficult. In particular, networks exhibit emergent characteristics that cannot be explained simply by examining their constituent parts. People are not like computers, but networks of people and networks of computers are alike in many ways. It is the organization of the respective networks that creates these similarities. Network Effects is a course about the structure of networks and how that structure affects human experience. We focus in particular on two invisible networks—communications networks and social networks. Communications networks are invisible in the traditional sense; their inner workings are hidden from us. We examine a variety of communications networks and explore the ways different networks affect the experiences of their users. Social networks are invisible in a different way; because we are so immersed in myriad social networks—friends, family, work, school—we don’t see them. We examine some of the structural elements of social networks, such as strong and weak ties, clustering, and small-worlds networks, to understand some of the ways that the shape of social networks affects us. The goal of the course is to synthesize observations about these two types of networks. Technological choices embodied in electronic networks profoundly affect their social dimensions: Why can we CC people on email but not on phone calls? How does the one-way network of television differ from the two-way network of the Internet? What effect does BitTorrent’s architectural decentralization have on its users? Social choices also affect the design of technology; resistance to spamming or attempts to hide from the RIAA have led to several deep technological changes in the design of blogs and file-sharing networks, respectively, changes that alter the social relations among the users. The class meetings center on discussion of readings and lectures. Outside class, students complete two short papers, a midterm project, and a final paper or project. The midterm project involves designing and implementing a small network (though not necessarily a computer-mediated one) and describing its effects. The final is a project or research interest of the student’s choice and involves designing, building, and describing a network; a visual and descriptive analysis of an existing network; or a research paper.
Along the way, they learn techniques for making synchronous TCP and UDP connections, formatting, compressing and parsing data, client/server and peer-to-peer architectures, connecting with physical computing devices, and real-time analysis and synthesis of video images. Another goal of this course is for students to learn to program using Java. Java basics are covered “as needed” for the specific networking techniques covered. This is more of a “by example” course than a comprehensive introduction to Java. The course does not require any previous Java programming experience. It is also fine for students to substitute languages that they already know, like Director or Flash, for some client interfaces.

**DESIGNING EXPERIENCE**
H79.2322
Udagawa. 4 credits.

What does “designing experience” mean? It is an act of choreographing a series of events in the others’ mind. How is it different from, for example, making a movie? In the case of linear narrative media, such as music, film, and novel, an experience is predetermined by the maker and “spoon-fed” to the audience (at least on the mechanical level of perception). However, in the case of a functional object, such as a product, a prescribed event does not reveal itself until the user interacts with it. Therefore, the design must solicit the user for desired action, which triggers the product's functionality/experience. Here, the user’s experience is an inseparable element of the functional system. This course explores the nature of designing experience in three successive projects. First, various ways of describing experience are discussed. Second, students redesign an existing experience of a functional object, such as an ATM. Third, they design a new experience as a vehicle of integrating the user and novel functionality. Students are encouraged to explore new 2 vocabulary of interactivity, to expand the lexicon of interactive experience, and to examine the societal role of designing experience.

**DYNAMIC BODIES**
H79.2402
Tw. 4 credits.

We take the beauty of the dynamic world around us for granted. In the digital realm, so far, only games have incorporated the behavior of our physical surroundings into their environments. In this course, students learn the fundamentals needed to get started in simulating the dynamics of objects in our world so these effects can be used in other projects. Concepts covered include linear motion (velocity/acceleration), circular motion (angular velocity, angular acceleration), springs, particle systems, and collisions. More advanced topics are incorporated into later sessions, depending on the progress of the class. Class examples are prototyped and demonstrated with various programming tools, but students may author their projects in any language. Students are encouraged to implement ideas beyond the realm of games.

**EMBEDDING PRIVACY**
H79.2310
Lehane. 2 credits.

Numerous commentators have pronounced the loss of, and end to, privacy. To protect privacy, the ranks of experts, foundations, and watchdog groups expand. There is a growing tension between the economic needs of digital commerce and expectations of privacy as articulated by privacy advocates. What is “privacy”? This course traces and questions whether the historical notion of privacy is adequate to champion individual autonomy in an interactive digital age. The course examines how privacy is increasingly encompassed by information technology. Various computing applications have been proposed, and in some cases implemented, that have the potential of being invasive of privacy such as RFID and the successors to governmental programs such as Total Information Awareness. Is it possible to address privacy concerns with intelligent design of core technologies? What are the privacy issues connected with biometrics, smart cards, data-mining, and pattern analysis? Is privacy an effective or adequate notion for protecting personal information? This course analyzes how in various technical, legal, and political ways, privacy is incapacitated and lost. The course offers new approaches to thinking about what privacy is and what information autonomy means. Privacy is analyzed in terms of existing policies of restraint in contrast to the next generation of embedded privacy. This includes notions such as embedding information autonomy via computing architecture and building privacy parameters into the cyborg imaginary. This course lends itself to one of ITP’s great assets: creativity. Students develop a conceptual understanding of privacy as an identity platform upon which can be embedded the architecture of digital autonomy.

**INTERNATIONAL DOCUMENTARY**
H79.2412
Sergel. 4 credits.

Interactive documentaries provide radical new possibilities for both community creation and active audience engagement. This course explores the history of the documentary form through photography, oral history, film/video, performance and current hybrid projects. Interactive Documentary is a production class. Weekly experiments in creating documentaries are supported by lectures, viewing of non-traditional works and learning the necessary audio/video and production tools. Assignments focus on developing works whose creation mirrors the themes we are seeking to explore. In the past documentaries were created with an expectation of the audience operating as passive consumers. Interactive documentaries enable us to dream new possibilities with audiences actively participating in the work.
SEQUENTIAL STORYTELLING AND DIGITAL COMICS H79.2414
White. 4 credits.
As comics evolve from paper to screen, we have an opportunity to experiment with entirely new ways of presenting them. This course provides a historical overview of comics and then focuses on how one can create one's own interactive works. Students break down the comic process into the components necessary to develop a compelling tale and look at how the audio-visual expression and learn the software tools necessary to put these ideas into practice. Throughout the course, students develop and share ideas on live performance as a medium for visual expression and learn the software tools necessary to put these ideas into practice. A final presentation in the form of a group performance is arranged.

SOCIAL SOFTWARE FOR GROUP WORK H79.2426
Shirky. 4 credits.
Social software—software that supports group interaction—is native to the Internet in a way that other communications software is not. The radical change social software brings about is the decoupling of groups in space and time. Real-world conversations require everyone to be in the same place at the same moment; by undoing these restrictions, the Internet has ushered in a host of new social patterns, from the mailing list to the chat room to the blog. Designing such software is a problem that cannot be attacked in the same way as designing a word processor; designers of social software have more in common with economists or political scientists than they do with designers of single-user software, and operators of communal resources have more in common with politicians or landlords than with operators of ordinary Web sites. This course is based on the premise that we have only begun to figure out ways to support these new social patterns. The course begins with an overview of the 40-year history of social software and moves quickly to an examination of the tools and techniques available today, from blogs and wikis to RSS feeds and connectivity through Wi-Fi. Students spend most of the course working in small groups, and each group develops, presents, and refines a piece of social software designed to support some aspect of group experience. The course culminates in a presentation to outside reviewers.

LIVE IMAGE PROCESSING AND PERFORMANCE H79.2422
DuBois. 4 credits.
This course teaches the ins and outs of using image processing software with an aim toward some type of real-time use (e.g., a performance or installation). The course looks at ways to manipulate different visual media (time-based, still, vector, and rendered) in real time to allow students to develop interesting real-time performance systems. While the focus of this course is on using Max for visual work (through a software package called Jitter), it also looks at how to integrate interactive elements (sound, physical interfaces, etc.) into the work. Class time is spent on interface design and software development issues as well. The course explores some interesting capabilities of the software in terms of real-time camera input and tracking, generative graphics systems, and media transcoding. Throughout the course, students develop and share ideas on live performance as a medium for visual expression and learn the software tools necessary to put these ideas into practice. A final presentation in the form of a group performance is arranged.

THEORETICAL PERSPECTIVES ON INTERACTIVITY H79.2440
Ruskoff. 4 credits.
The emergence of interactive technologies has profoundly altered our relationship to media and art from the position of passive spectators to that of active players. For longer than we might imagine, cultural theorists have foreseen these shifts, feared them, fought for them, celebrated them, and, clearly, misunderstood them. This seminar explores the thread of interactivity in cultural media as well as the opportunities and perils posed by the associated rise of mass interpretation, authorship, and bottom-up organization. The course traces the interactive imperative, from animated cave paintings and the alphabet to cut-and-paste novels and open source programming. Students encounter literary perspectives from Walter Benjamin to William Burroughs, media theory from Walter Ong to Baudrillard, social critique from Spinoza to Adorno, cultural programming from Genesis P-Orridge to Donna Haraway, and play theory from Huizinga to Howard Rheingold, all in the context of the relationship of interactivity to autonomy and agency. The course also covers the ideas and intentions of some of net-working technology’s pioneers, from Vannevar Bush to Norbert Wiener. Students are required to read approximately one book per week, lead one class discussion, supplement one class discussion with audiovisual resources, and write two short papers arguing a cogent theoretical perspective on new media.

PERSONAL EXPRESSION AND WEARABLE TECHNOLOGIES H79.2442
Papadopoulos. 4 credits.
Explores the possibility of developing wearable devices and accessories as means to generate social experiments and as agents of expressivity and communication. As the course traces the relationship between the body, fashion, technology, and social interaction, students are asked to actively explore this trajectory and develop ideas and devices around them. What would an electronic gesture be like? How can technology and fashion allow people to dynamically express themselves? What is a subversive technology? Weekly assignments frame the theoretical discourse, while a final project helps students synthesize theoretical considerations and design practices in the wearable computing space.

DEVELOPING ASSISTIVE TECHNOLOGY H79.2446
Petit. 4 credits.
Assistive or adaptive technology commonly refers to “... products, devices, or equipment, whether acquired commercially, modified, or customized, that are used to maintain, increase, or improve the functional capabilities of individuals with disabilities.” This multidisciplinary course allows students from a variety of backgrounds to work together to develop assistive technology. Partnering with outside organizations, students work in teams to identify a clinical need relevant to a certain clinical site or client population and learn the process of developing an idea and following that through to the development of a prototype product. Teams comprise ITP students as well as graduate rehabilitation, physical, and occupational therapy students.

METHODS OF MOTION H79.2448
Petit. 4 credits.
Explores various ways to express ideas and stories through animation. From week to week, students use a variety of tools—such as After Effects, Flash, Motion, and iStopMotion—to illustrate the fundamental concepts and principals of animated storytelling. The course looks at a range of traditional styles, including stop motion, cut paper,
abstract, and cartoon animation. Students are encouraged to experiment with various techniques and tools in order to find the style (or collage of styles) that best serves their final project. Drawing skills are not necessary. A basic knowledge of digital video and graphics is a plus.

**TOY DESIGN WORKSHOP**

**H79.2450**

Resin. 4 credits.

Toys are an important element in the learning process of young children. Toys are always interactive and can easily take advantage of the tools and disciplines of thought we use at ITP. Toys make it OK to develop something just to be fun. We were all kids, so no one knows better than us how to invent toys. This course is centered around the creation of toys for children of ages 5-10. Students have an opportunity to research, design, prototype, and test new ideas for toys using both digital and nondigital materials. Projects are developed individually and in teams. An effort is made to test the designs with children and educators, and receive feedback from professionals.

**BIG GAMES H79.2454**

Lantz. 4 credits.

What happens to games when they escape the boundaries of our tabletops and desktops and TV screens and living rooms? From massively multiplayer online games to networked objects that turn the city into a gigantic game grid, new forms of super-sized gaming are expanding at an alarming rate and opening up vast new spaces in which to play. Whether these games are measured in terms of number of players, geographical dimensions, or temporal scope, they represent a new trend in which the “little world” created by a game threatens to swallow up the “real world” in which it is situated. This course is a hands-on workshop that is focused on the particular design problems of large-scale games. Students develop a foundation of basic game design understanding from which to approach the specific issues particular to big games; analyze existing digital and nondigital large-scale games, taking them apart to understand how they work as interactive systems; and work on a series of design exercises that explore the social, technological, and creative possibilities of large-scale games.

**SYSTEMS: HACKING EVERYDAY OBJECTS H79.2460**

Holubek. 4 credits.

In this course, students create an interactive piece by hacking into common everyday devices and machines and repurposing the components within. We learn alternative and low-cost methods of developing circuit boards. In this way, students explore systems by examining the components and repurposing them for a new system that they designed. This includes using elements from existing appliances and constructing one’s own homemade circuit boards. The focus is on cost-effective methods of construction. On a larger scale, the course also considers how entire systems may be repurposed with little modification to the original system. This may include looking into the workings of common appliances. The course examines both the hardware and the software sides of recycling technology. Students also look at “throwaway culture”—and the surrounding issues of ethics, impacts, and alternative solutions for discarded technology (currently only 2 percent of consumers will hold onto a particular device for five years or more). Students are asked, “What can we recycle from this throwaway technology and what should we do with what cannot be reused?” This deconstructionist approach to physical computing includes taking an appliance apart, then creating components from the ground up as part of the new system. By co-opting the components of other systems and combining them with our own, the students have the opportunity to explore the makeup of a system, create a new one, and provide commentary about technology in today’s culture. A final project is required.

**SUSTAINABLE ENERGY H79.2466**

Staff. 4 credits.

Introduces students to concepts of renewable sources of energy. The course begins with a broad overview of the topic, a definition of terms, and an opportunity to discuss the political and social ramifications of the field. At the same time, students are introduced to a handful of technical concepts that supplement the skills learned in physical computing. These skills allow the student to evaluate, monitor, harvest, and store small and/or intermittent sources of energy, such as those from solar cells, turbines, and other sources. Students also select a handful of technical projects and one larger-scale project using the concepts learned in the class.

**CABINETS OF WONDER H79.2470**

Hochinger. 4 credits.

If you were inventing a museum today, what would it look like? Who would be there? What would its main purpose be? Before you answer that question, let’s take a look back. 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. The public was very limited; children were usually not allowed in. They were elitist institutions whose mission was archiving the past. Today, although most museums seek to educate and to include more and more diverse visitors, there are fundamental ways—attitudes, techniques, structural issues—that are still lodged in the 19th century. Now, because of a very different kind of Cabinet of Wonder, i.e., the computer and other IT technologies, museums are able to display collections, demonstrate concepts, and reach their audiences in new ways. Most have not taken full advantage of these new tools or had the time to explore how they might change the nature of a museum visit, but we do in this course. We document together the ways in which technology may enhance the museum experience. We evaluate the use of interactive technologies in museums and how that experience might be extended online. But first we observe and study what they do now. We cannot invent a new wheel before we understand the old one. In this course, we explore the different kinds of exhibits in museums (object-based collection, demonstrations of phenomena), historic or single topic museums (e.g., the Tenement Museum), and the varied kinds of venues for exhibits (museums, trade shows, traveling, nature centers). Students learn through experience and discussion a brief history of museums and exhibitions and discover criteria for informal learning environments that differ from schoolroom learning. This course is an exploration, observation, and theory course. You are asked to visit specific museums: an iconic one of each type. These visits are your primary assignments—sometimes accompanied by a reading. A guest speaker from the assigned museum makes an in-class presentation and receives critiques from you. In the second half of the course, we begin to reinvent the museum. What is its purpose in the 21st century? How does the need for a curator change? We look at different museums’ efforts to use technology to take museums beyond the walls, to expand the notion of curators, to include people who don’t have access, or don’t know they do, to the places. And though we focus on museums, we also look at exhibits and other public displays of information. This is not a design or production course. The assignments are field trips to museums, readings, and writing. The course is primarily discussion-based, and class participation is a major part of the grade.
INTERACTIVE TELECOMMUNICATIONS

INDUSTRIAL DESIGN WORKSHOP H79.2474

Viewmatters. 4 credits.
The objective of this workshop is to make more beautiful things. Industrial design professionals give shape to new technology, creating mass-produced things like trains, cars, appliances, furniture, medical equipment, toys, packaging, corporate identity—any user interface. The methodology based on scientific problem analysis with a user-centered perspective applies to any media. This integration of problem solving and creative inspiration in the hands of talented people is a very powerful tool, so powerful that Victor Papanek, author of Design for the Real World, says industrial design is "the most dangerous profession." By building a set of projects that explore materials, processes, and aesthetics, you learn to apply a three-phased design process: (1) explore, (2) sketch, and (3) make. Class critiques focus on improving the product communication and looks.

EXPERIMENTAL PROJECTS USING FLASH H79.2476
Brossier. 4 credits.
Covers three areas of advanced skills and applications of Flash's ActionScript programming language. The first part of the course looks at creating lifelike animations using object-oriented programming techniques. Included in this area is the use of Flash 8 BitmapData object for bitmaps manipulations. The second section deals with creating multiuser social applications and games. The server technology used is the Communication Server (audio, video and data). The last part explores the development of applications for cellular telephones and specifics of such devices and networks. By the end of the semester, students concentrate on one of these three areas for their final project.

THE NATURE OF CODE H79.2480
Shiffman. 4 credits.
Can we capture the unpredictable evolutionary and emergent properties of nature in software? Can understanding the mathematical principles behind our physical world help us to create digital worlds? This course focuses on the programming strategies and techniques behind computer simulations of natural systems. It explores topics ranging from basic mathematics and physics concepts to more advanced simulations of complex systems. Subjects covered include forces, trigonometry, fractals, cellular automata, self-organization, and genetic algorithms. Examples are demonstrated using the Processing (www.processing.org) environment with a focus on object-oriented programming. The syllabus for the course can be found at www.shiffman.net/teaching/the-nature-of-code.

PRODUCING PARTICIPATORY MEDIA H79.2482
Van Every. 4 credits.
Traditional broadcast media (television and radio) are in a time of transition. Broadcast is being pushed in new directions by the increasing ease of producing compelling material and by the interactive and social nature of the Internet. Blogs and other Internet-based social networks have given rise to an audience that is eager to engage with and participate in the creation of media. This appetizer is quickly moving into the realm of television and radio with new avenues for distribution and new means for audience interaction, offering serious challenges to traditional broadcast. The goal of this course is to introduce students to new technologies and methods for creating participatory media and making it available. Students develop new ideas for helping this transition along both on the Internet and in the traditional broadcast space. This course requires weekly assignments, and student presentations, and it culminates in final, group-oriented projects.

MUSICAL INFORMATICS H79.2484
DuBus. 4 credits.
Presented as an informal introduction to contemporary issues in music theory, acoustics, and psychoacoustics for nonspecialists, this course aims to give ITP students background knowledge they may need for their projects vis-à-vis musical informatics and cognition. Covering topics from foundation theories of music in various cultures (tuning systems, harmony, melody, rhythm, temporal form) to readings in music cognition and psychology, the course focuses on how to better evaluate sonic and musical choices when working with sound. Issues such as musical salience, aesthetics, and music psychology are discussed with an eye on theories of perception and a critical interrogation of cultural and historical biases implicit in music. Students are given an introduction to psychoacoustics and music cognition theory as a way of evaluating objective parameters in a highly subjective medium. Students undertake experimental research projects that they design to investigate ideas inspired by class reading and discussion. Students are encouraged to bring in (or post) musical examples from their research as well as current projects involving sound for group discussion.

ART/SCIENCE COLLISIONS: COMMUNICATING WITH DATA H79.2486
Gano. 4 credits.
The aim of this course is to explore and draw inspiration from the scientific process, its representations, and data. What does it mean to use the "scientific method"? What is the purpose and value of data produced in experiments? How true are representations crafted with data, and who wants or needs to know about scientific results? What do we gain by incorporating scientific data or visualization into our own work? The goal is to cultivate purposeful science communication and to encourage critical responses to scientific and technological practice in modern culture. Over the course of the class, the focus of each student is on a particular area of science and the aim is to become familiar with its process, language, and data. To do this, students get firsthand experience unpacking particular visualizations, by talking with scientists and students of scientific disciplines, and by interviewing members of potential audiences. Who produces and analyses data, and what are they looking for in their results? Who else is interested in understanding data—and in what setting, through what medium or interface? From these direct experiences, students propose their own art/science collisions: using artistic sensibilities and media tools to communicate about the scientific process, contextualize and annotate visualizations, and frame the chosen topic for particular audiences: museum-goers, policy makers, the disabled, teachers, adults, or children. In periodic "science salons," students discuss their chosen areas of science, associated datasets and visualizations, affiliated scientists, and potential audiences. Students formulate their own approach to communicating information about science, data, and the topics these inform. Students storyboard three separate explanatory presentations of the data in his or her selected area, each with a separate approach, designed for a unique audience. Students fully develop one idea as a media/interactive presentation for the final project.

CODE LITERACY H79.2488
Napier. 4 credits.
This course explores open-source software development as a social process. Using an open-source approach, students discover how code communicates ideas and structure and can be organized to bring together contributions from many people. The course examines the possibilities and pitfalls of open-source programming.
Students create code as a group and explore how many people working together can contribute to a larger project. Students choose a project to work on collectively during the semester; they design the workings of a code system, build a foundation of code that can be extended and reused, then test the system in several contexts. Students use several open-source software resources and evaluate their strengths and weaknesses. Programming is accomplished using Java and software design techniques. Students are encouraged to find examples of applications and proximity algorithms and more. The course is designed to experiment with different contextual triggers (who? what? when? where?) to build applications that can change the way people experience the world around them.

The course introduces students to what is needed behind the scenes in order to create “ping-me-and-I’ll-ping-you-back” style text-messaging applications. Class discussion revolves around the future of emerging mobile technology (passive location tracking, proximity detection, etc.) in the context of gaming, social software, etc., using examples that can be found both here in the U.S. and abroad. Techniques covered in the course are geared toward social and location-aware applications, though the class experiments with parsing incoming photo messages, translating semacodes, using geocoders and proximity algorithms, and more. The course focuses heavily on building applications that work on “lowest-common denominator” phones, though students are encouraged to find examples of applications that use emerging technologies (Java and Bluetooth) and discover ways to retrofit these applications to work with the phones we carry in our pockets today. This is not a course on Java/J2ME or Bluetooth development. Students are expected to build at least two working applications during the semester (midterm plus final).

**ART AND THE BRAIN** H79.2508 Barnwell. 4 credits.
What can art tell us about how the brain works? And, likewise, what can the brain tell us about how we perceive and create art? This course examines brain functioning in relation to several topics grounded in visual art and performance: the mechanics of emotions, the physiology of facial expressions and aesthetic movement, the science of vision, and the neural foundation of imitation as revealed by the recent discovery of mirror neurons. Class discussions address whether it is possible to determine laws of art. The practical objective of the course is to develop a brain-based “neuroaesthetics” as a resource for creating art across traditional and new media, from film, theatre, dance, and music to interface design and AI. Works covered in the course include, A. Damasio’s *A Feeling for What Happens*, J. LeDoux’s *The Emotional Brain*, S. Zeki’s *Inner Vision: An Exploration of Art and the Brain*, V. Ramachandran’s *A Brief Tour of Human Consciousness*, R. Solsó’s *The Psychology of Art and the Evolution of the Conscious Brain*, C. Darwin’s *The Expression of the Emotions in Man and Animals*, Paul Ekman’s *Emotions Revealed*, and selected articles on performance and film montage theory. Students are asked to present short reports on class topics and to create projects (written or designed) to explore course themes.

**DESIGN AND DEVELOPMENT WITH FLASH** H79.2512 Szollosky. 4 credits.
Programming is often viewed as an arcane art, an esoteric skill opposite from design and far removed from user experience. With the advent and evolution of higher-level programming languages, however, the power of coding is becoming accessible to an increasingly broad audience of designers, artists, and curious onlookers. This course explores the use of programming as a tool to sculpt interactive experiences, in the context of Macromedia Flash’s Actionscript programming language. Students begin with a focus on core programming concepts and move quickly into using these concepts to prototype personal projects. While the focus of the course is on developing with Actionscript, emphasis is placed on keeping within the context of designing usable systems and rich user experiences.

**TECHNOLOGIES OF PERSUASION: MARKETING, POLITICS, AND PROPAGANDA IN A DIGITAL AGE** H79.2516 Rushkoff. 4 credits.
Explores influential techniques from print, graphics, traditional media, and social reality as they migrate to the interactive space. Students first study the fundamentals of persuasion, influence, and coercion and then look at how they have been adapted for use in interactive contexts. These include e-mail, the Web, and cell phones, as well as integrated marketing, “one-to-one” communication, viral media, hacktivism, and neuromarketing. Students study a broad range of applications, from simple marketing through online trading, political campaigns, activism, and satire, and discuss the relative ethics of using the same techniques for different purposes. How do Web sites guide users toward the “buy” button? How are viral campaigns launched? How do PowerPoint and Microsoft “spell-check” influence our thought patterns? How do marketers exploit information to craft persuasive messaging? How does the use of manipulative communications techniques change the quality of the media landscape? How do today’s online selling techniques fit into a history of salesmanship and marketing? How do wireless companies hope to get ads on our cell phones? Is the interactive space more or less conducive to manipulative communications? Readings include whole books and excerpts from among the following texts: *Corporation Media Virus* by Rushkoff, *Postman’s Technopoly, Cluetrain Manifesto*, *Lenczer’s Train of Thought*, and *The CIA Interrogation Manual*, as well as writings by Adorno, Barbrook, Harold Innes, Caldini, Benjamin, Naomi Klein, David Byrne, Tufte, Larry Lessig, Seth Godin, Malcolm Gladwell, Sergio Zyman, MoveOn, RxMark, and et al., and articles from magazines including *Fast Company* and * Wired*. Screenings may include the documentaries *Merchants of Cool*, *The Perundies*, and *The Politics of Fear*. Students gain experience in researching, analyzing, and reconstituting existing interactive media and software for its persuasive impact. Although students with all ranges of interests are welcome to take the course, be forewarned: the seminar is structured to allow for a highly critical analysis of the role that marketing and influence techniques have played in both online and offline society.
The world abounds with social facts, things that are true because society has decided to behave as if they are true. If you were to turn to a fellow student and say, “I do” or “I sentence you to five years in prison,” your listener would not become your spouse or be hustled off to Rikers. Nothing happens during a wedding or a sentencing hearing; those events are just special forms of talking. Yet talking, in those circumstances, creates real change in the world. There are two nested effects here—the inner one is the conditions under which speech becomes action, and the outer one is the ways we give groups the power to enforce those actions. Social software creates novel contexts for groups, but currently operates outside traditional social support for group action. For example, both corporations and online groups can have high degrees of internal cohesion and strive for external effects on the world, but corporations have the blessing of society, as an official “legal fiction,” to take actions that ordinary groups, no matter how cohesive, are forbidden to take. That gap is mainly one of tradition—one can readily imagine alternate “legal fictions” to support alternate kinds of groups. This course is centered around weekly readings and class discussions of primary materials, some historical, some current, revolving around four questions: What effect does social software have on groups who want to take action in the world? How do groups come to binding decisions about the action they want to take? What are the traditional supports and constraints for real-world groups (corporations, governments, NGOs, etc.) that act on the world? And what new forms of social support can we imagine for groups that are mainly or solely organized online? The course features readings from political and economic theory of group action, the social structure of engaged (as opposed to merely conversational) groups, and field observations of real-world groups using social software. Students are expected to keep a weekly journal, to write midterm and final papers on groups trying to use social software to effect real change in the world. Note: This course is politically neutral. The design issues discussed are relevant to both liberal and conservative political actors. Students interested in taking this course should be comfortable entertaining political ideas they disagree with personally.

**Designing for the Five Senses** H79.2520

Maedlenger. 4 credits.

We perceive the world around us through sensory impressions. Sight, sound, touch, smell, and taste together contribute to how we understand and experience our surroundings. Conventional input and output for interactive media has made very limited use of our sensory system. As ubiquitous computing expands and applications for interactivity extend to more atmospheric realms, so does the potential for more multisensory design. Our goal is to expand the palette of interaction design to more fully engage our sensory apparatus. A particular focus is on the aesthetic possibilities of such multisensory design. We look at our senses in various combinations, examining how they can interact and relate with one another. While smell and taste may not necessarily be directly evoked, it is possible to inspire them through a curious combination of audiovisual and tactile stimuli. A series of small assignments, each with a different sensory focus, some of them involving electronics, some not, are followed by a more resolved final project.

**Sensor Workshop** H79.2522

Ige. 4 credits.

Good physical interaction design relies on listening to physical action well. In this course, students focus on the input side of physical computing by researching various sensors and sensing methods and developing example methods for their use. The class assembles a library of sensor applications for interactive applications and applies this research to applications in their other courses at ITP. The course begins with a review of the electronics of sensor systems as learned in physical computing. From there, students discuss types of sensors; sensors, time, and events; amplification and filtering of sensor signals; sensor networks; and related topics that aid in making sensor systems effective. There are a number of one-week exercises that students complete to demonstrate the techniques discussed in class. In addition, students are responsible for a major sensor research project in which they explain the operating principles of a given sensor and present a working example of the sensor in use. These research projects are presented throughout the second half of the semester and collected into an online reference site. There is no final application project, but students are evaluated on the application of their research (or that of other students) in production projects developed for other courses.

**Algorithmic Composition** H79.2524

DuBois. 4 credits.

This course looks at ways to compose music using algorithms. Drawing from both computer-age and precomputer repertoire and literature on writing music procedurally, the course looks at different topics and issues in the automatic or rule-based generation of music in both pre-compositional and real-time interactive environments. Students are expected to make a series of musical studies investigating different systems covered in class, ranging from stochastic music to rule-based grammar models to data mining. No specific knowledge of music theory is required, though a basic understanding of MIDI, digital sound, and some of the tools for manipulating them is useful. A broad overview of the history and repertoire of algorithmic music is covered in weekly listening presentations.

**The Creative Act** H79.2526

Frank. 4 credits.

From brainstorming to comp generation, the creative process is enshrouded in the language of mythology. As we collectively enter an “authorship society,” it is crucial that we develop a language to apply to ourselves as creative beings. This course has two goals: the first, to study both past and present perspectives on creativity and its role in society, and the second, to deconstruct and personalize the creative act. Students read Foucault, Marx, Twyla Tharp, Buddhist theology, and cheap airport books by motivational speakers. Students are expected to create many short- and medium-length projects and to study and practice real-time brainstorming techniques, methods in group process, and performance skills in an attempt to become creatively self-aware.

**Every Bit You Make** H79.2530

Krikorian. 4 credits.

Popular culture and current events have focused the public’s attention on surveillance. In the movie adaptation of Minority Report, the protagonist attempts to hide himself around Washington, DC, while technology tracks his every move. That future, maybe, is not that far off—the city of London itself has half-a-million cameras installed for use by the security services. How can one remain in control of one’s identity in that future? This course creates a framework to help students not only analyze existing technology, but also to help them think more deeply about their own projects. Students review current technologies such as Internet protocols, cellular networks, and RFID; they also get hands-on experience in both using these
technologies and hacking them. We all understand why you shouldn’t throw out a credit card receipt with the card’s number on it without tearing it up, but should we be concerned with clicking on a link on a Web page? Sending an instant message? Opening a laptop to sign onto the wireless network at Starbucks? Maybe. Clicking on a Web page records your IP address on a Web server somewhere, instant messages are usually sent off unencrypted over the network, and opening a laptop requires negotiation with a DHCP server that records your computer’s unique identifier. Our devices and our online interactions leave a mark as unique as our fingerprints; thus, relevant questions are how can we turn those tables? What technologies can we create to trace information left by others? Given that openness is a core feature of the networks and technologies we use, what code, regulations, and etiquette make these usable? Weekly classes and assignments are balanced between background survey reading, technical reading, and hands-on experience all culminating in a final project.

**FLASH BACK** H79.2532

*Staff. 4 credits.*

Programming is often viewed as an arcane art, an esoteric skill that is far removed from design and user experience. With the advent and evolution of higher-level programming languages, however, the power of coding is becoming accessible to an increasingly broad audience of designers, artists, and enthusiasts. This course explores the use of programming as a tool to sculpt interactive experiences, in the context of Macromedia Flash’s ActionScript programming language. Students focus on core programming concepts and use these basic concepts to prototype personal projects. While the focus of the course is on developing with ActionScript, the concepts learned are common to all programming languages.

**LIVING ART** H79.2534

*Holoubek. 4 credits.*

Living art combines physical computing and generative art techniques, providing an environment for students interested in pursuing an artistic outlet for their physical computing skills. Generative art creates a process of evolution. Where most art imitates life, generative art has a life of its own. Generative methods have been chained to the personal computer for too long. The course asks the question, what would happen if we took the algorithms employed in software art and applied them to the physical world through sensors and reactive elements? Or, as in Ned Kahn’s piece “Wind,” what if we were to apply laws of nature to physical works? In this course, we apply simple rules to dictate the shape or function of a work, and add to it an inherent complexity that is both beautiful and intelligent. By combining a set of simple rules, or a system, with physical computing, we marry the work to the intention of the artist. This helps us define what we are doing when we create and allows us to take the assignments beyond exercises in executing basic electronics. Living art extracts the generative approach from the personal computer and applies it to the physical world. In some cases it is very clear how we can apply generative methods in the use of motors or light grids, but how might we apply fuzzy logic, for example? This course is for students who have completed Introduction to Physical Computing.

**PROGRAMMING FROM A TO Z** H79.2536

*Shiftman. 4 credits.*

There are 16,000 free books in the Project Gutenberg digital catalog. Google print is scanning millions more. With all this digitized text, what can we do with it beyond simply search and browse? This course focuses on programming strategies and techniques behind procedural analysis and generation of text. We explore topics ranging from evaluating a text according to its statistical properties to the automated production of text via artificial intelligence. Students are encouraged to develop their own systems and methods, from poetry machines to intelligent spiders to evolutionary language generators, etc. Examples are demonstrated using Java and Processing with a focus on advanced data structures (linked lists, hash tables, binary trees) associated with storing and manipulating text.

**STUDIO (COMPUTATIONAL MEDIA)** H79.2540

*O’Sullivan. 4 credits.*

This course is an environment for students to work on existing project ideas that may fall outside the topic areas of existing courses. It is basically like an independent study with more structure and the opportunity for peer learning. This particular studio is appropriate for projects requiring programming work, in any language, on a client or a server, on a PC or a phone. Beyond programming, the project should also develop conceptually through research of prior art, feedback from classmates, and user testing. There are required weekly meetings to share project development and get critique. Students must devise and complete their own weekly assignments updating the class Wiki. They also must present to the class every few weeks. As topics of general interest emerge, a member of the class or the instructor takes class time to cover them in depth. The rest of the meeting time is spent in breakout sessions with students working individually or in groups.

**STUDIO (PHYSICAL COMPUTING)** H79.2542

*Igoe. 4 credits.*

This course is an environment for students to work on project ideas that may fall outside the topic areas of existing courses. This particular studio is focused on projects involving extended physical interaction. Students are expected to present a project description on the first day of class. They work together with the class and the instructor to develop a production plan for their project. Weekly class meetings consist of critique and feedback sessions on individual and group projects and breakout sessions with students working individually or in groups with people working on similar projects. As technical topics of general interest emerge, the instructor takes class time to cover them. Students are expected to show their projects multiple times during the semester, test the projects in stages, and get feedback from both class members in class and from the audience for whom their projects are intended, outside of class.

**USER-CENTERED DESIGN OF INTERACTIVE EXPERIENCES** H79.2544

*Trump. 4 credits.*

Compelling experiences of products, applications, and environments are grounded in a deep understanding of user needs. They are more than just user-friendly—they solve new problems, are innovative, invite participation, tell powerful stories, and use technologies in completely new ways. People easily connect with these experiences because they make sense—physically, culturally, socially, and emotionally. In a workshop format, we explore methods for observing human behavior, analyzing and solving complex design problems, and using storytelling to communicate new user experiences to others. The overall approach to user research in this course is generative: to generate new design opportunities and inspire design creativity. Students first complete several short assignments and then begin the main project. The main project results in design concepts represented by user scenarios and rough prototypes and supported by a research document created throughout the semester.
COMPUTATIONAL CAMERAS
H79.2546
O’Sullivan. 4 credits.
We depend most heavily on our eyes in making sense of our world. It is natural that we try to emulate this on a computer. As a sensor the video camera is appealing, delivering up to 36 million bytes every second compared to maybe three bytes from a keyboard. Accessories and knowledge for using cameras are mainstream. For instance, by simply changing lenses, the same sensor once used for your fingers can now be aimed at a city block. Even very inexpensive computers are now fast enough to not only record frames of video but also to look through the individual pixels. It is no wonder cameras have become a standard accessory for computers (especially in cell phones). The difficulty of computer vision comes when you expect your software to be able to mimic the powers of the human brain to interpret arbitrary images. This course attempts to sidestep the difficult parts if you are willing to work in fairly contrived environments such as art installations, eye tracking rigs, or ant farms. The course covers software techniques for tracking objects in video, background removal, blob detection, as well as tricks on the optical side of the equation. Video tracking in real time requires a coding parsimony that can be used as a challenging method to improve a student’s overall coding skills. The course uses Java in the Eclipse environment, which is a good next step from the Processing environment. We look at implementing these techniques across platforms, including the desktop, the cell phone, and even on a microcontroller. The course requires Introduction to Computational Media or similar programming background.

GLART H79.2548
Prerequisites: Programming in Java and/or Processing. Napier. 4 credits.
This course explores OpenGL as an artistic medium. The computer provides artists with a bewildering variety of options for creating images: image editors, 3-D modeling tools, animation tools, and dozens of programming languages. Yet at the lower level of all computer rendering lies a relatively simple and very powerful graphics processor. OpenGL provides access to this lower level of rendering and gives artists the opportunity to create their own “brush and canvas” to produce high-performance animated graphics in both 3-D and 2-D. The purpose of this course is to introduce OpenGL and provide a working knowledge of this powerful API. We use Java, Eclipse, and an OpenGL library to explore basic concepts of OpenGL such as coordinate systems, navigating in a 3-D space, cameras, rendering models, mouse and keyboard input, lighting, texturing, and blending. The course consists of weekly programming assignments and a final project. This course is intended for students who are comfortable with programming.

DIGITAL IMAGING: RESET
H79.2550
Rosenthal. 4 credits.
Digital cameras and printers are making photography more ubiquitous and more useful than ever. This course is a workshop that looks at changing the rules for capturing and printing digital imagery. By gaining a better understanding of the engineering fundamentals and limitations of digital photography, students can produce breathtaking images with all the benefits of digital media but with an image quality that rivals film. Students experiment using low-cost, hands-on tips and tricks in software and hardware to capture high-dynamic range, expanded color, night color, 3-D, time lapse, and stop motion images using a digital camera and printer. While using mostly off-the-shelf tools, these experiments require students to dig down to see the nitty-gritty of today’s and tomorrow’s technologies for digitally sensing, encoding, compressing, transmitting, and displaying images.

FUNDAMENTALS OF INTERACTION DESIGN H79.2552
Fabricant. 4 credits.
This course provides students with a conceptual framework for designing interactive experiences. The tools and methods covered in this course can be applied to any platform, from screen-based applications to physical computing projects to interactive environments. The course touches on a wide range of design disciplines (graphic design, information design, product design) as they relate to the creation of compelling interactive user experiences. The course is divided into three sections: principles, context, and systems. It takes a heuristic approach to interactive design. Students work through a series of discrete design exercises covering basic concepts such as affordance, feedback, and modality. These exercises cover different types of interactive experiences, from simple, appliance-like design problems to dense information systems. Students gain a hands-on understanding of how to combine physical controls and screen-based design elements to support different types of interactions. In the second section, students acquire the tools and methods to conduct primary research with end-users, deriving relevant insights from direct observational research to shape their design solutions. In the final section, we look at some of the prevailing models for interactive systems, drawing from gaming, Web 2.0, and pervasive computing. Students make use of the knowledge and experience acquired during the course to create a set of interaction design patterns that can be applied to a large-scale interactive system.

PROJECT DEVELOPMENT STUDIO H79.2564
Rozin. 4 credits.
This is an environment for students to work on their existing project ideas that may fall outside the topic areas of existing courses. It is basically like an independent study with more structure and the opportunity for peer learning. This particular studio is appropriate for projects in the areas of interactive art, programming, and physical computing. There are required weekly meetings to share project development and obtain critique. Students must devise and then complete their own weekly assignments updating the class Wiki regularly. They also must present to the class every few weeks. When topics of general interest emerge, a member of the class or the instructor takes class time to cover them in depth. The rest of the meeting time is spent in breakout sessions with students working individually or in groups of students working on related projects.

ASSISTIVE TECHNOLOGY WORKSHOP H79.2566
Petit, Schneider. 2 credits.
This course is an advanced workshop to Developing Assistive Technology. Prior to entering the course, students have already identified a clinical need and client population and have an idea or project already in development. Students are expected to present this project description on the first day of class. Students work together with the class and the instructor to develop a production plan for their project. Class meetings consist of critique and feedback sessions on individual and group projects. Students are expected to show their project multiple times during the semester, test the project in stages, and collect data from their using testing, as well as develop appropriate research, documentation, and a literature review.
This course explores the possibilities of subtle interaction with computers. Conventional computer interface tends to accommodate conscious, explicit, intentional communication. Many unconscious cues and actions that are valued in ordinary human expression are ignored or filtered by computer-mediated interactions. On the one hand, relinquishing a conscious gaze on the world can be associated with such uncomfortable subjects as subliminal manipulation, subconscious repression, even a loss of free will and the insanity defense. On the other hand, going past conscious control can be associated with achieving virtuosity in the arts and athletics, acquiring insight into your personality, and engendering trust in conversation. In this course, students build on software and hardware tool kits to create hands-on experiments tapping less conscious parts of our experience.

Initial topics include using a cell phone as personal sensor logger and visualizing the results; capturing subtle body language (e.g., eye-tracking) and transmitting it over a network; triggering and detecting subconscious activity (e.g., EEG); and the transition from communication to expression. Throughout the course, we relate these techniques to the advantages of introducing computers at all such as search, storage, and transmission. In the first half of the semester, students work in groups to create quick prototypes. The second half of the semester focuses on final projects.

**INTERACTIVE VIDEO WORKSHOP** H79.2570  
*Staff. 4 credits.*  
Interactive Video Workshop is a studio course focusing on conceptual and technical issues related to using digital video in interactive cinema projects, installations, and screen-based works. The focus of the course is on exploring various technologies for creating interactive video works as well as reading and discussion the conceptual basis behind interactive cinema. Use of existing delivery methods such as DVD, Flash, and Web video are discussed as well as new forms and combinations of existing technologies. This course offers a unique opportunity to combine video, physical computing, and programming so as to explore and experiment in new forms of narrative.

**INTERACTIVE SCREENS AND CINEMATIC OBJECTS** H79.2572  
*Zurkow. 4 credits.*  
What does it mean to create interactive cinema? What are its limits and possibilities? Are we talking about cinema that is narrative, formal, symbolic, or vestigial? How does interactivity impact narrative perception, rhythm, and arc? Is the interface user-driven or machine-driven? Multilinear or singular? Screen or object based? Do we want to work for our stories? Is it possible to make profound or emotional narrative work in a multilinear or interactive environment? The creation and evaluation of work in this course pivots on the notion of narrative perception: a viewer’s desire to actively make story out of represented moments, from Chaplin’s silent movies to U.S. Army recruitment ads to de Kooning’s paintings of women. The emphasis of this course is more conceptual than technical and more narrative than formal. Students work on the creation of time-based cinematic forms through short- and medium-length assignments. Students work in a range of media, from paper maps to multiscreens. In addition, students are expected to engage in critical dialogue through individual research and presentation of precedents, from new media art projects, readings, and experimental or mainstream film.

**REDDIAL: INTERACTIVE TELEPHONY** H79.2574  
*Van Every. 4 credits.*  
New technologies, such as voice-over IP, and open-source telephony applications, such as Asterisk, have opened the doors for the development of interactive applications that use telephony for its traditional purpose—voice communications. This course explores the use of the telephone in interactive art, performance, social networking, and multimedia applications. Asterisk and low-cost VoIP service are used to develop applications that can work over both telephone networks and the Internet. Topics include the history of telephony, plain old telephone service (POTS), voice-over IP (VoIP), interactive voice response systems (IVRs), audio user interfaces, voice messaging systems (voice mail), text to speech and speech recognition, phreaking (telephone hacking), VoiceXML, conferencing, and more. This course involves programming with PHP, Perl, or Java.

**THE SOFTNESS OF THINGS: TECHNOLOGY IN SPACE AND FORM** H79.2578  
*Pa padopoulos. 4 credits.*  
Jasper Johns once wrote in his notebook: “Take an object. Do something to it. Do something else to it.” In this course, we investigate what it means to “do things” to objects in ways that transforms them and our relationship to them. We experiment with materials and objects, stretching their limits and exploring their relationship to space and body. These investigations are grounded in an understanding of the interactional possibilities of gestures, social and spatial dynamics, networks, and open-source systems while we develop a new set of artifacts and construction techniques. Softness, modularity, adaptability and reconfigurability, washability, power management, connectors, and ways to engage the senses (and sensors) are just some of the ideas and topics we examine through weekly assignments and social experiments.

**MOBILE APPLICATION DESIGN** H79.2580  
*Sharon. 4 credits.*  
Mobile phones are the electronic devices that we keep closest to our bodies, minds, and social lives. These minute multimedia production studios contain within their narrow plastic shells the contact numbers, messages, pictures, and videos of people that we hold dearest, communicate with daily, and are most closely connected to. This course focuses on teaching students the fundamentals of developing applications for a number of mobile phones. Students are encouraged to use the tools developed as means of expression in conjunction with other projects or to develop standalone projects. The course is taught mainly using the Java (J2ME) language although students are free to choose from other platforms such as Flash Lite, C++, and Python. We cover a lot of ground quickly, including mobile hardware platforms, development languages, cross-platform graphical user interfaces, network communication, XML parsing techniques, and common development pitfalls. Weekly assignments allow the student to develop familiarity with the devices and techniques, and students are allowed to work independently or in groups to develop midterm and final projects.

**PHYSICAL COMPUTING WITHOUT COMPUTERS** H79.2584  
*Kirkorian. 4 credits.*  
Computation didn’t always mean silicon, microprocessors, and electricity: flat stones and dust paved the way for the...
Babylonians and the Chinese to create the abacus, and Babbage used metal and gears to construct his hand-cranked Difference engine. The raw materials for this course are wood, plastic, metal, and anything else a student can get his or her hands on, sans electricity. Students are expected to exercise their creativity while attempting to build “adders” and “memory units” without the affordances of modern computation. These weekly assignments culminate in a single working final project. Class participants examine our reliance on modern technology and question whether we can create home-brewed computation in disenfranchised areas. As this course is meant to be an exploration of doing computation without a computer, students are asked to build the answer to the question calculator is to abacus as computer is to what?

**RECURRING CONCEPTS IN ART** H79.2586

Krafft. 4 credits.

As a response to developing technologies, people working in areas of new media and digital interactive art are continually inventing new concepts for self-expression. Interactivity, the passage of time, and resolution are just a few of the ideas that are being explored. Yet these ideas are new only in the sense that they are being adapted to new media. For example, in painting and sculpture, Renaissance and baroque artists used a variety of means to actively engage the viewer; the concept of continuous narrative, reaching back to the Egyptians, aims to convey the passage of time; and the notion of resolution has been variously interpreted by Titian, Seurat, Cézanne, de Kooning, Close, and many others. This course examines how artists throughout history have utilized various media and techniques to effect formal, conceptual, and experiential dynamics comparable to those being investigated by new media artists today. The goal of the course is not only to provide students with knowledge of the immensely rich history of artistic creativity, but also—and more important—to provide a platform through which that knowledge may be utilized to reconsider new media strategies of artistic expression. Through observation, discussion, reading, and projects (both written and hands-on), students acquire mental tools to approach their own work with an expanded understanding of artistic possibility. This course is not a dry art history survey and is not conducted as such. Organized thematically, rather than chronologically, the focus of each class is on a different concept derived from the field of new media production and examined with regard to artistic precedents.

This is a course that necessitates active participation on the part of all students.

**SHOW AND TELL STUDIO** H79.2588

Hashinger. 4 credits.

There is no shortage of great ideas and projects at ITP. But there is often a shortage of class time to thoroughly develop the concept for a project and to communicate effectively about it in writing or orally in presentations. At some point you are going to have to pitch your projects to people outside ITP, and this studio helps you gain the skills you will need. This studio is a complement to a production class. Each student brings a project from another class; we take the time, often lacking in class, to learn how to focus an idea into a workable concept and to practice and experiment with ways to present it. Writing is critical to thinking and design—so the writing you do helps you hone and clarify your concept and lay the basis for a smoother, more effective design and development process. We work on the structure of presentations, public speaking techniques, and how to write and design engaging and memorable presentations. We also work on written communication, which may include grant writing, artist’s statements, and proposals.

**SUSTAINABLE PRACTICES** H79.2590

Igoe. 2 credits.

The term “sustainability” has been applied to a wide range of issues since the 1992 United Nations Conference on Environment and Development (the Earth Summit). These issues fall roughly into three categories: environment and ecology, economic development, and human rights equity. There are massive changes needed in all of these areas. The point of this two-point seminar is to research and discuss how these issues relate to our work in interaction design and digital media production and to determine how the ITP community can have the most positive impact. In order to limit the scope of our research to something manageable within the semester, we focus mainly on environmental issues, starting with these central questions: What can we change here and now? What impact do our practices have on the environment, and what changes can we make to lessen the damage we do and increase any positive effects our work has? What skills or ideas do we bring to the table that can have the best effect? What are the most important things for a long-range sustainability program at ITP to focus on? In looking for answers to these questions, we attempt to address both our practice here at ITP and the assumptions we take with us into work and life after ITP. We build an online resource for ourselves and others based on what we learn in the process. This might include reading lists, suggested actions to be taken, links to sources of useful materials and tools for designers and artists, and to organizations whose work overlaps ours. We implement what changes we can and make suggestions on those that will take longer. For several of the class meetings, guest practitioners from a variety of areas join the class to discuss how their work is affected by these issues. The class is broken into groups of four, and each group is expected to research a given guest’s work and prepare to lead the class conversation with the guest. Students are expected to read and research widely on the issues addressed in the class, report on their findings, participate actively in discussions in class and online, and to begin to take action in their own practices.

**MAINTAINING INFORMATION** H79.2592

Strausfeld. 4 credits.

Information sources that have the power to impact our day-to-day lives on topics such as global and domestic politics, health, the economy, and the environment are now readily available online. The best information design work is still primarily relegated to obscure journals and Web sites and asks too much from the viewer. This workshop aims to bring information sources we all care about into the mainstream. Our goal is to explore how selective streams of information can be sited and expressed in a way that not only creates engagement on the part of the viewer, but inspires action. Students work on a two-part, semester-long design project based on an information source of their choice. Basic programming or action-script skills are required. The course is conducted as a design studio with bimonthly critiques. It includes seminar discussions and guest visits by experts in the design profession. All aspects of visual communication are addressed, with an emphasis on typography, layout, color, and motion. Students need not have any formal design training, but should come with a particular interest in and commitment to honing their design skills.

**EXPANDING INTERACTIVE VIDEO** H79.2598

Fitzgerald. 4 credits.

Expanding interactive video is designed to encourage the student to explore alternate methods of video interaction in the context of performance and installation,
expanding their ability to communicate with an audience. Students develop their own work while examining technical and aesthetic concepts embedded in existing pieces. Technical examples demonstrating concepts discussed in class are demonstrated in a variety of environments such as Max/MSP/Jitter, Processing, and physical computing, in an attempt to move beyond the screen (we may also explore other programming tools like EyesWeb).

Students are expected to have completed Interactive Physical Computing and Introduction to Computational Media. Previous video experience is encouraged, though not required.

TACTICAL MEDIA: HISTORY AND THEORY

H79.2600 Olson. 4 credits.

What is the nature of change, and how does our understanding of it shift as we examine social change alongside media “evolution” and change in form (i.e., hacktivism)? Is there a relationship between creating disorder within a technological system and social disorder? And can this disorder be positive, in the case of “electronic civil disobedience”? Presupposing a relationship between computer code and social codes calls into question the larger nature and value of systems and the means by which one might effectively change them. The political, phenomenological, and practical problems raised by this set of issues form the backdrop for this course, in which we survey tactical media works developed since the 1960s, with an emphasis on work since 1995. We look at artists’ use of a variety of media—including the news media, the Internet, locative media, surveillance techniques, genetic modification, software viruses, memes, live performance, the audience, and more—to carry out protests. We also visit precursors to tactical media, including that which is typically referred to as “protest art” and important media intervention projects. The relationship between the evolution of communication media and the shift in tactics is among our core concerns. We hear from guest lecturers and read a combination of theoretical texts, seminal curatorial statements, manifestos, and mainstream press response to these interventions. An emphasis on media specificity leads to discussions focused on design questions and other practical considerations, with regard to participants’ own work. Students complete a series of writing exercises throughout the semester before completing a final essay or project.

ADVANCED GAME SEMINAR

H79.2602 Lantz. 4 credits.

The games industry is in the midst of a creative, technical, and commercial explosion, and games are poised to become the defining art form of the 21st century. Or are they disposable pop culture stuck in a rut of adolescent power fantasies and mindless escapism? Is it possible that both of these things are true, or neither? This seminar is designed for students, who have had some experience creating games and are familiar with the basic principles of game design and interested in tackling more advanced topics in this emerging discipline. The structure of the course is dynamic and student-led, with a focus on discussion and analysis. We look at examples of existing games in depth. Students are encouraged to share the game projects they are working on outside the class for feedback and critique. Each session revolves around a specific game design issue or problem. Some of these issues are brought to the class by the instructor and some emerge through discussion and debate. Examples of topics covered include the origin and development of gameplay genres; the true potential of massively multiplayer gameplay; games and interactive narrative; games as rhetoric/persuasive games; the role of the designer in the game development process; and total immersion: gaming’s Holy Grail or a naive fallacy? The overall goal is to identify the most promising directions for future exploration by practicing game designers who want to push the creative possibilities of the field.

GRAPHICAL USER INTERFACE DESIGN IN AJAX

H79.2604 Nolen. 4 credits.

After the liberating bombshell of the Macintosh in 1984, the graphical user interface has been in steady decline ever since. That is until two Web-based programs—Gmail and Google Maps—proved that there were further interface possibilities to be discovered and they would not be tied to the fate of any particular desktop. As a result, JavaScript, once ghettoized, has become the darling of the Web 2.0 world. This course covers a broad selection of technical subjects concerning Asynchronous Javascript and XML (AJAX) including advanced JavaScript, DOM manipulation, Google Maps API, XMLHttpRequest, JSON, RPC, XSLT and the various available AJAX frameworks (GWT, Prototype, Dojo, jQuery, etc.) Students are expected to be proficient in at least one other programming language. There are small exercises assigned for each class to ensure that the techniques are understood and mastered. Students are encouraged to either build a small project or to incorporate their new knowledge into projects from other courses such as Dynamic Web Development. In full, the course covers enough information for the student to build their own Google Maps yet retain a conceptual framework that can be applied in designing anything from the next best Web 2.0 service to the most radical net-art happening since Jodi hijacked Netscape.

DESIGNING FOR CONSTRAINTS

H79.2606 Pitaru. 4 credits.

Whether we design an application for the small touch pad of a cell phone, a game for an elderly user, or produce art through a self-defined conviction, our work is often driven by constraints—some chosen, others imposed. With digital technologies, one other constraint is our own ability to keep up with the ever-shifting tools that we use. Does this perpetual learning curve stifle our creative process? Or in contrast, can an abundance of technical know-how cloud a simple vision? The goal of this course is to make work that is fueled by the positive constraints (our audience, our vision) rather than the damaging ones (our lack of ability to know everything about the tools we use). Through weekly assignments, we draw ideas and production techniques from art, game design, music (sound art), cognitive science, and universal design toward an understanding of how to carry our initial ideas through a development process, without compromising quality and clarity of vision. For a final assignment, students are asked to create a project for a specific target audience, defined by age/gender/race/culture/ability. The goal is to allow oneself a space for exploration while working toward a focused result. Some ideas for projects may include simplifying an application for the growing elderly population (can grandmama really use that fancy Nokia phone?), a software game based solely on audio (ever played Doom without a monitor in a darkroom?), or an art piece that clearly conveys your artistic intentions with a digital medium (think of interactive art that’s not utterly frustrating/annoying for gallery goers). In either case, we test our work early and often (starting midsemester), learn to identify problems, and solve them through an iterative design process. When needed, software examples are programmed using
Processing. We also use simple pcomp modules to quicken exploration (such as custom keyboard emulators). A fair understanding of ICM and pcomp is required, as you are asked not to spend the majority of your energy learning new technologies, but rather make the best of what you already know. That’s one of the course constraints.

FABRICATING INFORMATION
H79.2608
Collins, Hanegawa. 4 credits.
Rapid prototyping and personal fabrication increasingly open possibilities of production that will reinvent our understanding and relationship with everyday objects and material culture. The seminar functions as both an introduction to different CNC + prototyping equipment as well as a studio in which to test the possibilities and constraints of these new methods of production. Using 3-D printing, laser cutting, and milling, we develop a language of “making” that can be brought to bear on two different scales: product and display wall. The seminar works within various scripting and modeling environments as a means to both work with form and translate form into real-world artifacts. Rather than take the world of objects at face value, we seek to develop transferable ways of working with form to actively question the shape and usage of mass-produced objects. As a starting point, we break down the world of “making” into certain procedures (i.e., perforating, extruding, folding) and extend the potential within each in a simple three-dimensional piece, a “monad”—or indivisible unit. This language, as well as the qualities that emerge from the physical model, is then questioned in its correlation to existence. After developing an extremely acute formal language within this procedure, the student is challenged to pair it with a means of accumulation/assembly (i.e., stacking, gluing, tabbing, nesting) that can negotiate a scale-shift from product scale to a display wall. We wish to emphasize the relation to the idea of algorithmic development (i.e., a simple unit that is “grown” or repetitively made) is partially brought about through the simplistic operation of CNC prototyping equipment in the sense that they incrementally cut, deposit, or remove material. We do not focus on the “natural” or “biomorphic” aspects of this, but rather look at how these operations are deployed in objects all around us. The question is how an increased sophistication of design can be gained from the loosened constraints of mass standardization that these machines afford.

PROJECT DEVELOPMENT
STUDIO (CELL PHONE JAVA)
H79.2614
O’Sullivan. 2 credits.
This is an environment for students to work on their existing project ideas that may fall outside the topic areas of existing courses. This studio is oriented toward projects that require cell phone programming. It is basically like an independent study with more structure and the opportunity for peer learning. This particular studio is appropriate for projects in the areas of interactive art, programming, and physical computing. There are required weekly meetings to share project development and obtain critique. Students must devise and then complete their own weekly assignments updating the class Wiki regularly. They also must present to the class every few weeks. When topics of general interest emerge, a member of the class or the instructor takes class time to cover them in depth. The rest of the meeting time is spent in breakout sessions with students working individually or in groups of students working on related projects.

PROJECT DEVELOPMENT
STUDIO (PROGRAMMING HELP)
H79.2616
O’Sullivan. 2 credits.
This is an environment for students to work on their existing project ideas that may fall outside the topic areas of existing courses. This studio is particularly oriented for students who had a difficult time in Introduction to Computational Media. It is basically like an independent study with more structure and the opportunity for peer learning. This particular studio is appropriate for projects in the areas of interactive art, programming, and physical computing. There are required weekly meetings to share project development and obtain critique. Students must devise and then complete their own weekly assignments updating the class Wiki regularly. They also must present to the class every few weeks. When topics of general interest emerge, a member of the class or the instructor takes class time to cover them in depth. The rest of the meeting time is spent in breakout sessions with students working individually or in groups of students working on related projects.

SITE SPECIFIC: AUGMENTATION, AFFINITIES, AND FRAMES
H79.2620
Zurkow. 4 credits.
Site suggests contexts: spatial, temporal, narrative, and populated ones. Site-specific works require a frame for partici- pants, a set of stories, and a point of entry. More than works within “the framework” of an institution, interactive and community-based works require the same levels of observation, interrogation, and participation as site works. Whether you are working in the physical or the virtual public, frame and context are primary considerations in the work you produce. We look at contemporary art practices and texts that engage and critique the local and the global, invert locale and involve the everyday, as well as more traditional urban studies. We also extend the idea of “site” to include a variety of tactical media and works that fall under the rubric of relational aesthetics. Site Specific is a seminar that consists of readings, writing, critique, and presentation that focuses on art works—sculptural, architectural, and digital practices—that operate in the spheres of public spaces. While it is not a studio course, students are expected to bring in projects and proposals from other courses to analyze and critique. Readings (tentative list): Thompson and Sholette, The Interventionists; Rosalind Krauss, “Sculpture in the Expanded Field”; Dan Graham, “Manifesto”; Miwon Kwon, One Place After Another; Lev Manovich, “Augmented Space/ Learning from Prada”; Erwin Goﬀman, Relations in Public (excerpt); William Whyte, Social Life of Small Urban Spaces (excerpt); Iain Borden, “Another Pavilion, Another Beach: Skateboarding and the Performative Critique of Architecture”; Arjun Appadurai, Modernity at Large (excerpts); Peter Hall and Janet Abrams (editors), Else/Where/ Mapping (excerpts); Don DeLillo, Valparaiso; Nicolas Bourriaud, Relational Aesthetics (excerpt); Erika Suderburg (editor), Space, Site, Intervention: Situating Installation Art (excerpt); and Nick Kaye, Site-Specific Art (excerpts).

URBAN COMPUTING
H79.2622
Slaevin. 4 credits.
Think about cities in terms of their physical components: walls, windows, markets, streets, and neighborhoods, for example. At every scale, these are transformed when the air itself carries fantasies, suggestions, directions, and lies. Now the streets can summon up the world, and, to a certain degree, the world can conjure the streets. This is not what urban planners were planning for. This is an experimental course, focused on the consideration of contemporary practices, theory, and student work. The goal is to find a framework for the ways that our work affects and transforms our urban experience—and vice versa—and to consider the urban architectonic as a platform for
computation in itself. Ubiquitous computing, big games, and mobile social networking are some of the practices that fit comfortably in the room. This seminar requires weekly readings, field reports, and active participation in the class and with New York City. Four assignments are given to apply these principles, appropriate to individual interests and pursuits.

**MECHANISMS AND THINGS THAT MOVE** H79.2624

Roberts. 4 credits.

This course is designed to equip the student with a basic knowledge of mechanical engineering, materials, and component selection for practical use. From kinetic sculptures to modern architecture, from product design to interactive art, learning how to create sound mechanical interfaces between inputs and outputs to a system helps us interpret and interact with our environments. There is little use in building effective circuitry for physical computing if the mechanism to be controlled is too weak to handle the task set forth for it. Systems can also be optimized and protected from expensive over-engineering with a basic knowledge of mechanics and materials. Topics covered range from how to attach couplers and shafts to a motor to converting between rotary and linear motion. Weekly lectures are supplemented by in-class demos and out-of-class lab work.

**SYSTEMS OF PLAY** H79.2626

Socolofsky. 4 credits.

A “system” is defined loosely as a group of interrelated or interdependent parts. While many systems are autonomous, others require input from someone or something in order for the system to function. One common form of interactive systems is a game. What elements comprise a game system, and what interaction are required for these systems to function successfully? Systems of Play investigates games as interactive systems by analyzing existing games and by building new ones. Students quickly develop game prototypes using object-oriented programming techniques in ActionScript 2.0.

**USER GENERATED** H79.2632

Shirky. 4 credits.

Although a lot has been written about user-generated content in the last few years, it often has that “I know it when I see it” quality, rather than being crisply defined. When we ask “What is user-generated content?”, one of the surprising answers is that the literal definition of the term is useless. If you open a copy of Word and create a file, it isn’t “user-generated content.” If Stephen King opens Word and writes a book, that isn’t it either. Somehow your local file doesn’t count, while it isn’t a surprise that Mr. King’s novel finds readers. When we talk about user-generated content, and indeed user-generated anything, we are actually talking about a theory of social relations—user-generated content can’t be done by professionals and must have an audience. This course looks at both examples and theories of user-generated content, including blogging, wikis, online photos and video, and even user-generated editorial judgment and categorization systems.

**MEDIA CHANGE** H79.2634

Olson. 4 credits.

It’s been said that “change alone is eternal.” This certainly applies to technology in a culture that calls for constant upgrades in operating systems, software, programming languages, consumer gadgets, medical devices, military machinery, etc. These technological changes follow from and generate cultural shifts, as well as divisions in creative genres (emerging partly from the reorganization of form/content/tool relationships) and challenges to those who seek to make, collect, and preserve art in variable media. This course approaches the concept of “media change” from three distinct, interdependent perspectives. First, we consider the social and political forces that compel “media change,” from technological determinism to the ideology of media ecology. Second, we visit the creative genres that respond to media change, including low-bit art and music, retro-futurism, remix and open source aesthetics, environmentally-conscious work, and nostalgia-driven work, among others. Finally, we look at the challenges of archiving and preserving new media art, due to its ephemeral nature and dependence upon dynamic systems. We are visited by artists and preservationists whose practices engage with these questions. The course addresses larger philosophical questions and a lot of fun art, while concerning itself with practical solutions to the challenges (or opportunities) at hand. Students work toward a final creative project.

2X2 H79.2652

Hochsinger. 4 credits.

Form follows format. The first movies were filmed plays; it took decades for the vocabulary of film and a new kind of storytelling to emerge. Now film is viewable on handheld devices (phones, palms, iPods, MP3 players), and people are watching movies on these devices that are meant for the big screen and a communal experience (theater), or they are watching short-format forms, such as commercials and music videos, which are meant for TV and whose purpose is selling stuff. Will a new art form emerge out of this? Will there be a new vocabulary? Will visuals become less important? Sound more important? Can one be moved to action, to tears, to laughter in a short time and small space? Can one possibly feel immersed? 2X2 is an experiment—a creative storytelling/narrative course exploring a potential new art form, specifically designed to be seen on a small (+/- 2 inches) screen for a short time (+/- 2 minutes). Emphasis is on story, not production, not interaction, not theory. We explore narrative possibilities in both nonfiction (e.g., essay forms, minidocs,) and fiction (e.g., stories, poetry, performance). In some assignments, students work with other people’s stories; in others, they create their own. In a collaboration created for this course, students have access to and permission to use the Magnum Photo archive (www.magnumphotos.com). The class follows a “creative writing” style format. Each week there are two assignments. These are quick sketches/rough drafts; a specific exercise is given at the end of each class, which has two aspects: a topic/theme (e.g., confess to an emotional crime), and a form restriction (e.g., use no words). In each class, students present their work for critique. Every week each student adds an episode, randomly assigned, to someone else’s story created the previous week. For a final project, each student picks two of their individual assignments (one fiction, one nonfiction) to take to a more finished level. The last class is a film festival with outside reviewers.

**METAFORMS** H79.2654

Karwas. 4 credits.

Metaforms is a studio course offering a broad range of topics focused on progressive architectural discourse framed by new media. The goal of the course is for each student to produce an architectural form which inhabits an urban public space in New York City. The forms need not be traditional architectural constructs, but new strategies towards defining an architecture that can be expressed through new technologies. Students are encouraged to imagine the impossible and to integrate metaforms into the contemporary city. Science fiction sites, transportation paths, urban anomalies, invisible boundaries, and temporary autonomous zone are examined and developed as metaform habitats. The semester long project is
INTERACTIVE TELECOMMUNICATIONS

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of the system is available at ITP for test-ependent project development, critique, to IAC. Studentsshould be comfortable programming in Java and Processing.

CIRCUIT BOARD DESIGN H79.2662 Holoubek. 4 credits.
A project needs to be robust. A bread-board is insufficient for this. It’s good for initial prototyping, but to really get robust performance we need to use something with more consistency and stability. For this we turn to printed circuit boards. At the start of this course, each student acquires the skills necessary to design, prototype, and produce a printed circuit board intended to be installed in a piece of the student’s choosing. We begin the process with prototyping with breadboards, perforated boards, and etched boards. The final circuit is designed using the Eagle PCB software. Other topics covered in the course include circuit serial programming; the many package types of components and the benefits they add to a circuit; and surface mount soldering using a hot air bath. The final project may be a practical application or an artistic piece that uses the printed circuit board designed for the class.

BIG SCREENS H79.2680 Schiffman. 4 credits.
This course is dedicated to experimenting with interaction on large-scale screens. Students develop one project over the course of the semester, culminating with a showing at InterActive Corps’ 120-by-12-foot video wall at their corporate headquarters on 18th St. and the West Side Highway. A mock-up of the system is available at ITP for testing. Class time is divided between independent project development, critique, technical demonstrations, and field trips to IAC. Students should be comfortable programming in Java and Processing.

DRAWING MACHINES H79.2688 Nolen. 4 credits.
The course begins with the history of drawing (which has always been tool/machine based—i.e., drawing as meeting point of art and science, the Caves of Lascaux as a technological as well as an aesthetic event) and its evolution over time. For example, we may look at the trajectory from the 18th-century clock automatons which made simple drawings to breznahan’s line algorithm. Basically, the course integrates Pdmp and Computational Media into the history of drawing and human ideas about the drawing process—and puts them in context. Students explore drawing in whatever medium they choose, it need not be technological—the idea is to generate a “working tool set.” This could mean exploring a certain aspect of MaxMSP or Processing or Arduino for example. The point is that drawing is an oddly physical and intellectual activity—one can’t have one without the other. Can we bring some of this “physicalness” into how we understand our technological tools? Also, can we begin thinking about the sketchbook as a “machine for ideas?” The course is as much about “drawing machines” as it is about developing/refining a creative process. The course requires students to keep a online sketch diary of their process, and there is a final project where students explore in depth some aspect of what they researched over the semester.

MOBILE MEDIA (H) H79.2690 Van Every. 4 credits.
Mobile devices (phones) have become platforms for both the production and consumption of rich media—augmenting their original purpose as one-to-one communication devices. In this course we explore the technology that enables the consumption and production of media on these devices with an eye towards how that media can be used in conjunction with the devices’ original social and communicative purposes. In short, this course examines social and participatory aspects of mobile media consumption and generation. Students create projects that utilize the available technology to explore new forms of social media creation and consumption. In this course we cover Multimedia Messaging, the mobile Web, mobile photography, mobile video, live streaming, geocoding and more. We utilize both PHP (Web side) and Mobile Processing (device side) for development. ICM is a prerequisite. Mobile Application Development (experience with Mobile Processing) and/or Dynamic Web Development (experience with PHP), although not required, are helpful.

STUDIO (SOCIAL SOFTWARE) H79.2692 Shirky. 4 credits.
This course is an environment for students to work on their own project ideas that may fall outside the topic areas of existing classes. This particular studio is focused on projects involving social interactions among users. Students are expected to present a project description on the first day of class. They then work together with the class and the instructor to develop a production plan for their project. Early class meetings include discussions of foundational texts in social software, and on the opportunities and difficulties for designing software for group use. Weekly class meetings consist of critique and feedback sessions on individual and group projects, and breakout sessions with students working individually or in groups of people working on similar projects. Students are expected to show their projects multiple times during the semester, test the projects in stages, and get feedback from both class members in class and from the audience for whom their projects are intended, outside of class.

TELEPRESENCE H79.2696 O’Sullivan. 4 credits.
This is a production that explores the possibilities of conveying a live presence across a distance. The course begins with a sampling of tools for sending signals across a network. These tools come from areas such as physical computing, telephony, TCP/IP networking and AV devices. Then each week a theme such as ambience, trust, community, distraction, sex, globalization, loneliness, or expedition is presented and students are expected to develop a small written proposal for a relevant telepresence project. Over the course of nine weeks, each student learns to employ some of the tools presented to build three ideas into prototypes. Physical Computing, ICM and Comm Lab are all prerequisites. The final part of the semester is an opportunity for students to develop one of their ideas further as a final project.

WEARABLES STUDIO H79.2698 Papadopoulos, Eveland. 4 credits.
The Wearables Studio is the perfect environment for students interested in
wearable technologies who already have a project they want to fully implement. Students are expected to present a project description on the first day of class. Wearable technologies have slowly come to maturity over the past few years. Conductive fibers and textiles, Arduino minis and lily pad networks, new power sources, as well as new ways of looking at modules and how these can be arranged, open up the space for more expressive possibilities. Still, there are many technical as well as conceptual, design, and social challenges that make the way. A number of technical subjects are covered that relate specifically to wearable technologies, drawing on existing designs and their application to students’ projects. Technical subjects to be addressed may include the design of power sources suitable for wearable and portable applications, low-power design and construction techniques, creating soft electrical connectors, switches, and circuits, and the selection and sourcing of e-textiles. Students are expected to come with a project in mind and bring it to completion by the end of the semester. In the process, they present their progress and technical innovation during the semester and receive technical and design guidance in a collaborative environment that seeks solid solutions and robust concepts.

COLLECTIVE STORYTELLING
H79.2706
Petit. 4 credits.
This production course is centered around the examination and creation of collective storytelling environments. We survey a wide range of storytelling environments including site-specific works and environments, community-based arts projects, user-generated and participatory environments, and transmedia storytelling. This course requires field trips, weekly assignments, student presentations, and a final project.

CRAFTING WITH DATA: REVELATIONS, ILLUSIONS, TRUTH, AND THE FUTURE H79.2710
Faludi. 4 credits.
Contemporary interaction designers and artists often manipulate scientific, historical, commercial, and social information. Literacy in design, art or engineering requires the complement of literacy in data. This course makes a powerful addition to your skill set of programming, visual design, and electronics. Students become conversant in the tools available for extracting insightful information from real-world samples. In this course, we learn about the "lies, damn lies, and statistics" that are encountered in our daily information feeds. Basic training is provided in a variety of handy methods for interpretation and manipulation of data, yet no math beyond some simple arithmetic is required for completing this course. Materials are visually oriented, and the focus is on concepts rather than on mechanics. Exercises include analyzing maps, building physical models and exploring information via accessible computer simulations. Short projects teach how to understand where data comes from, what it looks like, and what it means. Students learn how to transform data in ways that avoid distortions, reveal truths, and grandly illuminate their ideas. (Note: The class is carefully structured to support your other production classes. There are a variety of weekly assignments but no final project or paper, allowing you time to apply your newfound skills.)

DESIGN FOR ONE H79.2712
Petit, Schimmel 4 credits.
This course focuses on designing and prototyping for an individual who requires the infamous one-off product that does not fit into the everyday design category. Student groups are matched with outside organizations and introduced to a person with a need that serves as the focus of the semester’s project. The students work closely with the organizations and individuals to assess the problem, research possible solutions, and build various prototypes for user testing. During the course, students research the social issues related to their design challenge: why does this problem exist, how common is this situation, and how does individual design differ from inclusive or universal design? As projects progress students are asked to generalize their solutions and define how a larger population might use their designs. The goal of the course is to bring student designers together with people in the community who need a specific one-off working solution that is used by the individual and documented to share with similar organizations. The course requires introduction to physical computing and introduction to computational media.

FLASH OF FLASH H79.2714
Brossier. 2 credits.
This course is an introduction to ActionScript 3 as an object oriented language and the tools used (Flash, Flex, AIR) to develop applications running into the Flash player with a particular focus on its creative potential. The approach is to develop a complete application every class from concept to developing and testing. Topics include user interaction and the concept of events and listeners, animation and sprite manipulation, audio, video and use of Adobe components, dynamic data support and the net and xml packages, text manipulation and the text engine.

FRAME BY FRAME: CREATION AND MANIPULATION OF THE MOVING IMAGE H79.2716
Kairalla. 4 credits.
Thanks to modern-day computers and software, we now have a high degree of control over digital images and video. Non-Linear editors allow us to easily assemble sequential images on the frame level while image manipulation programs give us the power to change images on the pixel level. By using techniques from animation, special effects, video editing, and programming, we break images apart and reassemble them into new moving imagery. Our primary tool is Adobe After Effects but we also explore the algorithms behind image manipulation so that students might integrate the techniques into their own code. Student’s assignments can either be pre-rendered animation, or real-time interactive animation. Grades are based on weekly assignments, a midterm project, and a final project. Class participation and discussion are also required. No previous knowledge of After Effects is necessary, but students should be relatively comfortable with Photoshop. Experience with non-linear editing is a plus, but not required. Students must have completed either one animation course or one post-ICM programming course.

VIDEO SCULPTURE H79.2722
Barcia-Colombo. 4 credits.
Video is the new marble. In this course, we breathe new life into video as a medium for creating engaging interactive physical sculpture. Video is no longer a flat-screen-based medium. How do we create video sculptures that move, emote, and react to our presence? The course takes video off the screen and into the world of the physical: the digital space in the form of site-specific and or physical installations. Through a series of weekly experiments and assignments, students work with projection, tiny LCD screens, physical sensors, and interactive software to hack video into interactive sculptures in the tradition of Nam Jun Paik, Tony Oursler, and...
Camille Utterback. Class is divided between lectures, guest speakers, and critical discussion/presentation of work. Previous knowledge of video production/editing is not required, but a mad scientist-like lust to bring video to life is highly encouraged.

VISUAL COMMUNICATION
H79.2724
Dollin. 4 credits.

We see information before we read it—often we see instead of read. Effective technologists and storytellers embrace the importance of visual design and understand the many tools available to convey and manipulate the user experience. These tools include everything from the layout and packaging of the written word to photo editing, information graphics, illustration, typography, animation, color, and spatial modeling. This course provides an overview of the tools available and, through a series of practical exercises, enables students to understand the implications of their use. The goal of the course is to provide students with the practical knowledge and critical skills necessary to effectively consider visual design as an important and inevitable component of their work.

DESIGNING FOR EMERGING MEDIA PLATFORMS H79.2726
Ting. 4 credits.

Zune is the new social music listening experience; Last.fm scurries your music library; Nokia devices come with unlimited music for a year; Nutsie lets you sling your iTunes library to your mobile phone; Netflix movies will be streamed directly into LG HDTVs; and Hulu is serving up fresh TV programming directly into your Web browser. Suffice it to say, media consumption habits are being disrupted and enhanced by emerging technologies everyday. As designers living in this hyper-connected world, we are well positioned to dream up digital experiences that were never before possible. This course explores the unique aspects of designing experiences for emerging media platforms which require special attention given to ubiquity, accessibility, and social connectivity. Students in this course are challenged to redefine the future of the digital music listening experience in the first half of the semester, and then challenged to redefine the future of interactive TV on the Web and/or mobile for their end-of-semester presentations. The course follows a rigorous design methodology that teaches students how to go from idea to conceptual prototype. Students work in small project teams of three to five. Weekly classes are divided in two sections; the first to discuss topics relevant to emerging media design such as next generation user interface design, social media theory, open API development, mobile technologies, and multi-channel content distribution. Following each week's topic, students are expected to present their project updates with open class discussion in the form of critique sessions. Students are expected to prototype a final project so prior experience with basic electronics, physical computing, Web programming, and prototyping software (Adobe Flash is helpful, but not required.) The final project requires a working prototype with supporting design documentation. Executives from the advertising, media, and consumer electronics industries are invited to class to provide guest critiques and to speak about future trends within emerging media.

BASIC ANALOG CIRCUITS
H79.2728
Rosenthal. 4 credits.

Today's mostly digital world also requires a basic knowledge of analog circuits. In this course students learn about the basic principles of analog circuits design and operation. Students learn about discrete components such as resistors, capacitors, diodes, and transistors as well as integrated components such as operational amplifiers. In addition, students become familiar with the operation of basic electronic test equipment such as digital multimeters, oscilloscopes, function generators. The instructor lectures on, and demonstrates, basic analog concepts so that students can form a basic rule of thumb understanding of analog circuits, concepts and components. In the lab, students can integrate analog solutions into their project work.

DESIGNING AROUND PLACE
H79.2730
Crowley, Sharon. 4 credits.

Dopplr knows where you'll be next week. Dodgeball knows where you were last night. Google Maps on your iPhone knows where you're standing right now! So what? This course is designed to experiment with the tools and technologies that are driving location-based services and the ways in which location data can be used to change the way we experience the world around us. The course focuses on existing location-aware applications and techniques (geocoding, geotagging, mapping, location tracking, proximity detection) and how they can be combined with existing data feeds and APIs to reinvent the tools, social applications, and gaming concepts that we're already familiar with. Students experiment with various tools, techniques, and data sets for accessing, pinpointing, and storing location and learn how these technologies can be used to develop applications across multiple platforms including mobile phones, laptops, and navigation and gaming devices. Students are expected to build at least two working applications during the semester (midterm + final). Prior experience in dynamic Web development (PHP/Python/Ruby/Perl + MySQL) is required as we start building in Week 2.

LIVE WEB H79.2734
Van Every. 4 credits.

The World Wide Web has grown up to be a great platform for asynchronous communication such as e-mail and message boards. More recently this has extended into media posting and sharing. With the rise of broadband, more powerful computers and the prevalence of networked media devices, synchronous communications have become more viable. Streaming media, audio and videoconference rooms, and text-based chat give us the ability to create content and services tailored to a live audience. During this course, we focus on the types of content and interaction that can be supported through these technologies as well as explore new concepts around participation with a live distributed audience. In this course, we look at new and existing platforms for live communication on the Web. We leverage existing services and use Flash, PHP, AJAX, and possibly Processing and Java to develop our own solutions. Experience with ActionScript/Flash, PHP/MySQL and HTML/JavaScript is helpful.

IF PRODUCTS COULD TELL THEIR STORIES: TOWARD A MODEL OF SUSTAINABLE DESIGN H79.2738
Van der Mer. 4 credits.

Is there lead in my nephew's toy? Does my new HDTV have a much greater impact on global warming than my old TV? When I finally recycle those old cell phones and computers that have been collecting dust in my closet, where will they be taken, and will anything or anyone be harmed as they are recycled? Without answers to these questions that people are seeking, there are limits to the role consumption can play in our shift to a more sustainable economic model. As product developers, designers, tinkerers, and technologists, we have the
means to uncover these answers, and communicate the backstories of the things that we make. The objective of this course is to explore sustainable models, methods, and practices of both production and consumption. The class explores an interaction design model proposed by Bruce Sterling’s *Shaping Things*, in which he implores, “Designers must design, not just for objects or for people, but for the technosocial interactions that unite people and objects.” Additionally, students experience the relationship between production, consumption, and impacts to the earth’s ecosystem and human health. Students learn how to analyze product/service systems and are expected to perform a Life Cycle Analysis based on the Okala Design framework. Students also are asked to investigate and communicate a product backstory to an existing product. The final exercise of the course involves the creation of a new product/service system that provides a framework for users to affect and modulate the environmental and social impacts throughout their relationship with that object. Class participation is required and group projects are encouraged.

**SERVICE DESIGN FOR PUBLIC SPACE H79.2744**

* Abrams. 4 credits.*

If you could improve one everyday experience in New York City, what would it be, and how would you do it? In this course, we ask: What’s a service and how are good ones conceived and created? What can we, as interaction designers, contribute to services for public space? What responsibilities do users as “citizens” rather than “customers” demand of designers? Drawing from my own interest in, research for, and links to, New York City agencies and service providers, we explore the kinds of relationships that services broker, and practice some key design processes and methods to understand how context of use, stakeholders, storytelling and mapping techniques shape services. In class and through assignments, we review a range of real-life case studies in New York and elsewhere. The class is part seminar and part workshop. It’s not a production class; instead, assignments focus on written and sketching exercises, and reading. There are opportunities to present, and, where successful, contribute your work to relevant experts/service providers. You enrich your participation in class discussion, reflect on the work of peers and of guest speakers and have a chance to rehearse your design skills. The main aim is that the materials and exercises that engage you in this class become broadly applicable to other projects (for second-year students, your thesis), at ITP and beyond.

**ANIMALS, PEOPLE, AND THOSE IN BETWEEN H79.2746**

*Zurkow. 4 credits.*

This course uses animals, humans, and other creatures as a way to think about character representation. Claude Levi-Strauss’ observation that “animals are good to think” is the starting point from which we make, discuss, and examine the ways in which works of art imagine the interrelationships between the human, the animal, and our environment. If we can only perceive these things through mediation (media representations), then how we represent them is the fundamental question, reflecting our ideologies, prejudices, hopes, and fears. Do we speak for animals, and if so what are we saying for them? Are they friends, pets, environmental equals, or beasts? How are hybrid monsters (chimera) created and what do they mean? How do we understand our places as subjects in a landscape or a datascape? How can anthropomorphic cuteness be subversive? This course focuses on questions of intention, relation, and subjectivity, through critical engagement with representations of people, animals, monsters, and mutants, in their respective environments. The class is further focused on the use of character in context, via toy design, robotics, animation, video, image generation, or data visualization. There are introductory texts on character development, and generally an emphasis on literary, philosophical, and natural history texts, including Jorge Luis Borges, John Berger, Giorgio Agamben, Donna Haraway, Rebecca Solnit, Steve Baker, Deleuze, and Guattari. Assignments include studio work and readings. There is more emphasis on the development and analysis of ideas, and less emphasis on particular media or forms. Students make several short projects, backed up by readings and research into precedent art works. There is a final project. Class is a combination of studio critique, responses to art works, reading, and discussion.

**DATAFLOW PROGRAMMING FOR PROJECTS H79.2748**

*Steiner. 4 credits.*

Graphical dataflow programming languages like the Max family (Pd aka Pure Data, Max/MSP, jMax, etc.) provide a more intuitive approach to media creation and manipulation. This paradigm is based on mapping out the flow of the data, which more closely mirrors the experience of realtime media. We start with the basics of Pd itself, and cover the basics of audio, video, 3-D, physical computing, networking, and how to organize large projects. Pd is free software, and also runs on embedded systems like PDAs and iPhones, providing possibilities previously only feasible using microcontrollers. The Max paradigm is compared to object-oriented languages like Processing to provide an idea of their differences and similarities, as well as their respective strengths and weaknesses. This course is structured around learning by doing, so students have regular assignments to explore the ideas covered in class, as well as a final project. The focus is on Pd, but much of this knowledge is applicable to Max/MSP as well.

**LITTLE COMPUTERS H79.2750**

*Nolan. 4 credits.*

Apple sold the iPhone as a phone, but its buyers use it as a little computer. In no time, hackers cracked the phone and found it to be not much different than their OS X based laptops and desktops. The cute device runs a mature UNIX-based operating system and it supports most of Apple’s object-oriented API, Cocoa. The course covers object-oriented programming, C/Objective-C/Objective-C++, scripting languages, OS X internals, Interface Builder, and XCode. The Cocoa and Cocoa Touch APIs covered include Quartz, OpenGL, Core Location, CFNetwork (wifi), as well open source frameworks such as GData (Google) and XMPPFramework (Jabber). Access to a Mac running OS X 10.5 is the minimum requirement, but having a real Cocoa Touch device like the iPhone or the iPod Touch to test on will make the class more enjoyable. The course is highly technical in nature and is geared to intermediate to advanced programmers, or extremely dedicated beginners. That said, the goal of the course is to actively and creatively explore this new field of little computers using the iPhone as the main research platform.

**THINKING PHYSICALLY H79.2754**

*Hartman. 4 credits.*

Our bodies are ripe with the potential to express and perceive, but aspects of our physical selves are often ignored by the devices and communication systems that we use. Even as our technologies become smaller and more versatile, we find ourselves bending down towards our keyboards and screens, and much of what we communicate with our bodies gets
lost in translation. In Thinking Physically, we work to open ourselves back up and embrace the rich capabilities and inherent expressiveness of the human form. Starting with the body itself, we think about how it works and take a brief look at motion studies and biomechanics. Next, we examine how we use our bodies to relate to each other, considering physical social perceptions, proxemics, and cultural contexts. We then work to become better listeners, striving to sense the subtleties of body language, gesture, and nonverbal communication. Finally, it’s time to put those listening skills to work, designing interfaces that perceive the body’s communicative nature and encourage people to interact in a more physical way. Thinking Physically is a hands-on workshop in which we get up and move. Students create experiments and prototypes (both conceptual and technical) in response to weekly topics and design a body-centric final project based on what they’ve learned. Curated uses of the body (dance, physical comedy, sports, etc.), act as inspiration, but students focus on the everyman as the target user for the projects they create. With a toolbox of sensors, wearable techniques, and rugged interfaces in hand, we capture and provoke full-bodied expression. By acknowledging and extending the body’s impact, we create projects that appeal to the whole physical self.

**SPATIAL MEDIA H79.2756**
Schiffman. 4 credits.

Computer screens are nothing new. But what happens to the screen when it becomes a table or a mirror or a sidewalk? How does one design for such a screen? This course explores how interactive media can be integrated into physical spaces and furniture through the creative use of projectors and embedded displays. The course also examines the multitude of questions that arise when designing for this type of media. Emphasis is placed on the role of spatial and social context and the importance of relevant content within each of these environments. Technical topics include display integration techniques, vision-based sensing, physical sensing, and methods of fabrication. Students will work in pairs to complete two large projects over the course of the semester. These projects are evaluated on both the quality of the design and the success of implementation. Additionally, there are weekly assignments that challenge students to consider a wide variety of spaces that are ripe for transformation through the integration of digital media. Since this course involves programming on an intermediate level, a working knowledge of Processing or C is a prerequisite.

**DESIGN FOR UNICEF H79.2758**
Starky. 4 credits.

UNICEF (United Nations Children’s Fund) takes on issues affecting the health, well-being, and opportunities of children and youth around the world. Increasingly, this includes creating and managing novel communications tools, from online forums for youth journalism or storytelling to support for youth AIDS activists. It also includes physical design challenges like designing off-the-grid communications infrastructure. (A list of relevant projects can be found at mepemepe.com) In this course, students examine some of the design challenges UNICEF faces, and work in groups to research and prototype possible extensions to existing efforts. The first third of the semester involves understanding the goals and constraints of various UNICEF projects, the middle third involves each workgroup selecting and developing a prototype project, and the final third involves soliciting user feedback and professional critique of that prototype. The course includes site visits and project critiques from UNICEF technologists and field workers, and culminates in final presentations to members of the UNICEF staff.

**VISUAL MUSIC H79.2760**
Layton. 4 credits.

Op Art, Synaesthesia, Liquid Light shows, Andy Warhol’s exploding plastic inevitable, the Expanded Cinema of Jordan Belson and Tony Conrad’s Flicker, Xenakis and Le Corbusier’s sonic architectural designs are some of the many other examples that reflect the dynamic integration of sound and image. Using Anton Webern’s concept of “Klangfarbenmelodie” (Sound-Color-Melody) as a jumping-off point, this course evaluates and studies the history and practice of Visual Music. Ranging from spectral music and serial composition as a foundation, this course moves into the history and practice of experimental cinema, algorithmic approaches towards visualization and digital architecture. Students are encouraged to pursue individual approaches towards sonification and visualization techniques ranging from but not exclusive to Max/MSP/Jitter, Processing, video and other analog visualization techniques.

This course is a historical and critical seminar with an emphasis on production, improvisation and critical analysis, featuring several prominent guest speakers currently working in the field.

**WHEN STRANGERS MEET**
H79.2762
Stark. 4 credits.

Even the simplest exchange among strangers can contain a tangled accumulation of meanings: What transpires may have physical, emotional, social, political, technological, and historical dimensions. This course takes an analytical approach to unraveling and understanding these charged moments. In the process of the studying how and why strangers interact in public, we address some of the abiding themes at ITP—urban behavior, spontaneous interaction, the pleasure of the unexpected, how technology can mediate and/or enable human experience—and we make a close and thorough examination of how they play out in this narrow slice of human experience. This approach is designed to bring students to a more concrete understanding of these larger abstract ideas.

Classwork consists of readings, class discussions, field assignments (a series of assigned interactions with strangers that the students document and discuss) and an analytical final paper. Students learn how the interactions of strangers have changed historically (and why), what the experience of interaction with strangers means to the participants, how strangers ‘read’ each other, how they initiate interactions, how they avoid interactions, how they trust each other and how they fool each other. Readings range from seminal works on urban sociology and public behavior (Georg Simmel, Stanley Milgram, Erving Goffman, Jane Jacobs, William H. Whyte, Elijah Anderson) to more lyrical examinations of strangers in cities (Tim Etchells, Italo Calvino, Roland Barthes, Walter Benjamin, Edgar Allan Poe) to recent neuropsychiatric discoveries about trust, mimicry, and flash judgments. Because stranger interactions are at heart a means to disrupt the expected narrative of the everyday, we consider the works of artists and thinkers who show how such disruption, surprise, spontaneity, and play are fundamental to the pleasure and substance of...
PERSUASIVE TECHNOLOGIES: DESIGNING THE HUMAN
H79.2770
London. 4 credits.
Persuasive technologies range from Google's Image Labeler to the Karryfront Screamer Laptop Bag, from Clocky to Facebook's socially-reinforced newsfeed updates. This course critically examines the design of these technologies as they play on specific human emotions and vulnerabilities. In the spirit of transparency and ethical investigation, we explore approaches to subverting, exposing, and relating to such technologies. Furthermore, we examine the power of persuasive technologies in creating opportunities for communicat

INTERNSHIP H79.2100,2101
2-6 credits.
Internship can fulfill a Tier II (elective) requirement. Projects enable a student to develop and demonstrate his or her practical abilities and should involve both new interac
tive/telecommunications services and their users. Internships are done with an outside agency and require a minimum of three hours per week, per credit.
INTERNERSHIP IN TECHNOLOGY AND SOCIAL JUSTICE H79.2101
2-4 credits.

ITP has partnered with a series of non-profit organizations focusing on technology and social justice. Collaborating organizations include the Adaptive Design Association, the Lower East Side Girl’s Club, Probono.net, the Fund for the City of New York, Picture Projects, the Producer’s Project, and Witness. Students work on specific applications with each organization and participate in a biweekly seminar. Students must be approved by the organization of their choice and by the chair.

FINAL PROJECT—TIER THREE

FINAL PROJECT SEMINAR: THESIS H79.2102

This course is designed to help students define and execute their final project in a setting that is both collegial and critical. It is structured as a series of critique and presentation sessions in which various aspects of individual projects are discussed: the project concept, the elaboration, the presentation, the process and timetable, the resources needed to accomplish it, and the documentation. Critique sessions are a combination of internal sessions (i.e., the class only) and reviews by external guest critics. Students are expected to complete a fully articulated thesis project description and related documentation. Final project prototypes are displayed both on the Web and in a public showcase.
The Department of Cinema Studies is the first university department devoted to the history, theory, and aesthetics of film and the moving image. The approach to cinema is interdisciplinary and international in scope and is concerned with understanding films in terms of the material practices that produce them and within which they circulate. While film constitutes the primary object of study, the department also considers other media that fall within the realm of sound/image studies (e.g., broadcast television, video art, and online technologies) to be within its purview.

In addition to an undergraduate minor in Cinema Studies and a Certificate Program in Culture and Media, 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, 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 take a double major or apply to take production courses individually. Graduate students may take a production course only in the summer through the Kanbar Institute of Film and Television. Students enrolled in the Certificate Program in Culture and Media are required to take further production courses (see page 170-71).

Those students enrolled in the M.A. Program in Moving Image Archiving and Preservation are required to take internships during the first and second academic years as well as the intervening summer. Most courses in cinema studies include extensive film screenings that are supplemented by a weekly cinemathèque. Students also have access to extensive film and film-related resources in the department’s George Amberg Study Center. In addition, the Elmer Holmes Bobst Library houses a substantial video collection that is located in the Avery Fisher Center for Music and Media. Other New York City institutions such as the Museum of Modern Art, the Library of the Performing Arts at Lincoln Center, and the Anthology Film Archives offer further invaluable resources for the film student.
Undergraduate Program (B.A.)

The undergraduate program in Cinema Studies offers liberal arts programs that focus on the study of cinema both as an art form and as a form of mass culture. The study of film as art is concerned with the relationships among film style, narrative form, and the material practices that shape the medium. The study of film as mass culture explores the ways in which film serves as an articulator of societal values and as a litmus for processes of social change. While American cinema is studied in depth, the cinemas of Europe, Asia, and South America are also a central component of the curriculum.

Graduates of the program can use their degrees in two ways: as a liberal arts degree akin to English or vocationally as preparation for professional careers. Students in the department are required to either combine their major in cinema studies with a minor in another discipline or double major in a second discipline. Graduates from our department have gone on to successful careers in archival work, teaching, journalism, multimedia, network television, and filmmaking.

Admission

For general University guidelines, refer to the Admission section beginning on page 191. Admission to the Tisch School of the Arts is highly selective. Admission is based on a careful evaluation of secondary school records, scores on standardized tests, personal essay, recommendations from guidance counselors and teachers, and a creative review in the form of an audition or a portfolio. Evidence of character and maturity are regarded as essential in potential students who hope to benefit fully from the unique offerings of the University and its urban environment. Participation in meaningful school and community activities is also an important factor. A student applying to the Tisch School of the Arts must submit an application to New York University and indicate the particular department that he or she wishes to enter and may only apply to one program. Prospective students wanting more information about undergraduate admission should refer to the Undergraduate Admissions Web site at www.admissions.nyu.edu. Prospective students wanting more information about the artistic portfolio or audition requirements should visit the department’s Web site at www.cinema.tisch.nyu.edu.

In addition to the credentials required by the University, applicants to the Department of Cinema Studies must submit a two-part portfolio. Part 1 is a five- to 10-page essay on a film, a director, or any film-related subject. Part 2 is a one-page statement that addresses the following questions: (a) Have you had any previous cinema-related course work, (b) What areas of cinema studies are you most interested in exploring (e.g., film genres, directors, theoretical issues, etc.), and (c) What are some of your career aspirations (e.g., film journalist/critic, film museum or archive worker, film industry professional, screenwriter, filmmaker, film scholar, etc.)?

Semester in Cinema Studies

The Department of Cinema Studies will consider applications from students matriculated at other universities who would like to come to New York for a semester or academic year of concentrated undergraduate work in cinema studies. Credit accrued for the year would then transfer to the original institution, on agreement with that institution before the student is accepted at New York University. Students interested in the Semester in Cinema Studies Program should contact Office of Special Programs, Tisch School of the Arts, New York University, 721 Broadway, 12th Floor, New York, NY 10003-6807, 212-998-1500.

Minor in Cinema Studies

A total of 16 credits is required for the humanities minor in Cinema Studies. This takes the form of four (4) 4-point courses. The first course must be either V55.0750—Expressive Culture: Film (recommended for CAS students) or H72.0011—Language of Film (recommended for TSOA, Gallatin, Stern, and Steinhardt School of Education students). An additional 12 credits must be taken in TSOA cinema studies (H72) courses or courses offered elsewhere in the University that are approved by the Department of Cinema Studies. Included in these 12 credits must be (1) one course on non-U.S. cinema and (2) one cinema studies Tier II course (please see updated departmental course listings each semester for specific courses). The Department of Cinema Studies provides a form for declaring the minor and advises all students in the minor.

Degree Requirements (B.A.)

A total of 128 credits is required for the Bachelor of Arts degree in Cinema Studies. A minor in the humanities, sciences, social sciences, languages, or arts will be considered an integral part of each student’s program. The distribution of credits for the required area is as follows:

- General education: 44 credits
- Cinema studies (major): 40 credits
- Related field (minor): 16 credits
- Electives: 28 credits

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

All students are assessed a projection fee for all H72 courses. The fee is based on the number of H72 credits for which the student registers and is subject to an increase. The fee is $14 per point at the time of publication.

Ownership Policy

The creative works produced by students at the Tisch School of the Arts in fulfillment of class assignments, or as individual study projects, whether made on Tisch School of the Arts premises or elsewhere, with or without Tisch School of the Arts equipment, and with or without extra funds, are subject to certain restrictions until the educational experience associated with such works has been completed. These restrictions are spelled out in the Ownership Policy section on pages 217-18.
Faculty

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

Richard Allen
Associate Professor of Cinema Studies; Chair, Department of Cinema Studies
B.A., Oxford; M.A., East Anglia; Ph.D., California (Los Angeles)

Howard Besser
Professor of Cinema Studies; Director of Moving Image Archiving and Preservation Program
B.A. (media), M.L.S., Ph.D. (library and information studies), California (Berkeley)

Jung-Bong Choi
Assistant Professor of Cinema Studies; Director of Undergraduate Studies, Department of Cinema Studies
B.A., Sogang, South Korea; M.A., Ph.D., Iowa

Ed Guerrero
Professor of Cinema Studies
B.A., San Francisco State; M.F.A., San Francisco Art Institute; Ph.D., California (Berkeley)

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

Jonathan Kahana
Assistant Professor of Cinema Studies
B.A., B.F.A, York; M.A., Minnesota; Ph.D., Rutgers

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

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

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

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

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

Robert Sklar
Professor Emerita of Cinema Studies
B.A., Princeton; Ph.D., Harvard

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; Acting Director, MIAP
B.A., North Carolina (Chapel Hill); M.A., Ph.D., Texas (Austin)

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

Zhang Zhen
Associate Professor of Cinema Studies
B.A., Temple; M.A., Iowa; Ph.D., Chicago

AFFILIATED FACULTY

Faye Ginsburg
David B. Kriser Professor of Anthropology, Faculty of Arts and Science, New York University; Director, Center for Media, Culture, and History; Director, Program in Culture and Media
B.A., Barnard College; Ph.D., CUNY

J. Hoberman
Adjunct Professor of Cinema Studies

J. David Slocum
Associate Dean, Graduate School of Arts and Science; Adjunct Assistant Professor of Cinema Studies and of Art and Public Policy; Director, Diversity Studies Program
B.A., Michigan; M.A., Harvard; Ph.D., New York

George C. Stoney
Panette Goddard Professor of Film

VISITING FACULTY

The department regularly invites faculty to teach courses. Visiting faculty have included John Belton, Richard Dyer, Thomas Elsaesser, Christine Gledhill, Tom Gunning, Joke Hermes, David James, Isaac Julien, Gertrude Koch, William Luhr, Babette Mangolte, Laura Mulvey, Charles Musser, Richard Pena, Patricia White, Peter Wollen, and Slovaj 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 H72.0010
Allen; Kahan. 4 credits. 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 H72.0015
Lant. 4 credits. 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** H72.0016

*Straayer. 4 credits. 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** H72.0020

*Choai. 4 credits. 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** H72.0700

*4 credits.* This course involves an in-depth study of a specific topic and encourages the student to produce original research.

**TIER II**

TIER II consists of small lecture elective classes in the areas of national cinemas, genres, practice/techniques in film studies, television studies, and special topics. They are open to all College of Arts and Science and Tisch School of the Arts students on a limited enrollment basis.

**THE FRENCH NEW WAVE I AND II** H72.0103,0111

*4 credits each semester.* A historical and critical survey of the French new wave. After examining the theoretical underpinnings of the movement in Cahiers du Cinema criticism, the course develops an overview of its thematic and formal concerns along with a closer examination of specific works. Films by François Truffaut, Jean-Luc Godard, Claude Chabrol, Agnes Varda, Jacques Rozier, and Chris Marker are studied.

**THIRD WORLD CINEMA** H72.0105

*Steam. 4 credits.* A survey of anticolonialist cinema from and about the Third World, with special focus on Latin America. Explores how the struggle against foreign domination in Third World countries has inspired the search for authentic, innovative, and national cinematic styles. Screenings include films from Africa, Argentina, Brazil, Chile, and Cuba.

**THE AVANT-GARDE FILM** H72.0106

*4 credits.* 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** H72.0108

*4 credits.* 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 Kurosawa, Mizoguchi, Ozu, and Kon Ichikawa, as well as works of new wave and post–new wave directors such as Oshima, Imamura, Yano, and Imamura.

**CHINESE CINEMAS** H72.0112

*Zhang. 4 credits.* The cinemas of mainland China, Hong Kong, and Taiwan have undergone a renaissance in the last 20 years. This course examines the cultural influences on these cinemas, their aesthetic forms and relationship to other media, and the relationship that these cinemas bear to each other. Directors studied include Hou Hsiao-Hsien, Chen Kaige, and Zhang Yimou.

**POSTWAR EUROPEAN CINEMA** H72.0143

*4 credits.* Covers European film from the end of World War II, with specific emphasis on the various political crises of 1968. The course concerns itself primarily with the European art film as a mode against dominant, popular Hollywood methods of filmmaking.

**NEW GERMAN CINEMA** H72.0506

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

**SCIENCE FICTION FILM** H72.0308

*4 credits.* Beginning with a historical overview of different theoretical approaches to the study of science fiction, this course examines the productive ways in which science fiction articulates such social tensions as disease, domestic labor, urban paranoia, homophobia, future shock, national belonging, racial equality, and white masculinity.

**FILM COMEDY** H72.0301

*4 credits.* This course examines certain aspects of American film comedy in order to explore what makes comedy different from other narrative film genres. Like other genres, comedy films are made in relation to previous films in the genre, historical context, and industrial practice. Unlike other genres, though, comedy is double-voiced, an interplay of classical narration and direct audience address, of relating stories and telling jokes. The course consistently addresses comedy’s inherent reflexivity, looking at its self-conscious use of the film medium, film genre, and film narrative.

**FILM GENRES: FILM NOIR** H72.0320

*4 credits.* Shadowy streets, femmes fatales, and cynical private eyes—we can immediately summon the images of film noir, for it is one of the cinema’s most popular legacies. Whether one understands film noir as a genre, cycle, or style, one cannot deny that it has become an important cultural mythology. Using a broad array of aesthetic, historical, and critical frameworks, this course explores why film noir has been so significant, beginning with its roots in 1930s European cinema, moving through its “classic” period in 1940s and ’50s Hollywood films, and concluding with the current success of neo-noir.
UTOPIA/DYSTOPIA H72.0390

4 credits.

Guanema. Examines a range of utopian and dystopian variations on the imagined future in sci-fi cinema. Issues explored include race, sexuality, class, cyborg culture, virtual reality, surveillance, cybersex, and ecodisaster. Readings include Jameson, Haraway, Orwell, Virilio, and Baudrillard.

PHOTOGRAPHY AND FILM H72.0510

4 credits.

Through the close reading of photographs and films, the course evaluates the vast intertext produced between the two media as it has evolved over the past century. Focusing on various conceptual, aesthetic, and sociopolitical interpretations of their shared cultural history, some specific topics of exploration include medium specificity, documentation and narrative, the portrait and the close-up, memory and the image, realism, identity politics, framing the body, and the avant-garde. Slides of Ernst, Bellmer, Tabard, Moholy-Nagy, Man Ray, and Abbots accompany screenings of Buñuel, Man Ray, Duchamp, Eisenstein, Antonioni, Frampton, and Warhol.

IRISH CINEMA H72.0135

4 credits.

Looking at big-budget (by Irish standards) films, community-based films, and videos, shorts, and Irish-language films, examines issues including the convergence of film and history in narrating events and creating stars; how Ireland’s past as a colony and diasporic culture has shaped film narratives and the Irish film industry; filmmaking as political activism; literary adaptation; representations of the IRA and religion; and the use of film and TV to revive a national language nearly killed by the Famine.

AMERICAN FILM VIOLENCE H72.0480

4 credits.

Slocum. Provides an overview of the history and theory of violence in mainstream American cinema. Begins with an assessment of the problematic cultural attribution of the term, “violence,” to films and proceeds chronologically to consider the cinematic representation of physical and psychological aggression and its threat. Special attention is paid to the role of narrative and spectacle; discourses of public and private, gender and race; and ideological constructions of individual and community.

THE ROAD FILM H72.0306

4 credits.

Few genres are so intimately connected to American culture as the road movie. In its various incarnations, the genre has brought to the screen myths and histories that are easily recognizable as part of America’s iconography. This particular affinity with the U.S. landscape, however, has not prevented the road movie from catching the attention of audiences and filmmakers in other countries, where the genre has come to embody specific aspects of the cultures it represents. An interesting development, this international dimension is also the main source of inspiration for this course.

BLACK AMERICAN CINEMA H72.0387

4 credits.

Examines a range of utopian and dystopian variations on the imagined future in sci-fi 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 cultures and issues critical to the development of black cinema, including the construction of race, class, gender, and sexuality, as well as how social and economic conditions work to overdetermine African American cinema production and its meanings. The course also engages the two main currents of black cinematic expression: the brilliant contributions that blacks have made to mainstream cinema and the innovative productions that mark African American efforts to build an emergent, independent black cinema practice.

THEORIES OF DIGITAL MEDIA H72.0518

4 credits.

Seeks to theorize digital films and films thought to be influenced by digital, interactive media and additionally applies film/media theory to objects that have been traditionally undertheorized, such as Web sites, CD-ROMs, and computer games. Some theorists of new media have pointed out that film and other older media acted as historical precursors to the development of new media, and they argue that digital media have now subsumed the functions of these older media with computers becoming the entertainment device through which all culture is filtered. Given the rising involvement of computer technology in cinema, this course becomes important since the way that people increasingly interact with “film” is not as film at all but in some kind of digital arrangement: people watching DVDs, on their computers, of films that were not shot on film originally.

MYTH OF THE LAST WESTERN H72.0305

Simon. 4 credits.

Focuses on significant periods of revisionism in the western, with special focus devoted to the late 1960s to the mid-’70s, as well as some recent examples of the genre in the last five years. Evaluates the western in terms of the ways that it interrelates with central tenets of American ideology; consequently, understanding the shifting cultural significations of the western and the dynamics of the transformation of history into myth is basic to our concerns. The topics emphasized include the thematic of civilization and savagery and the representation of the western hero, heroine, and Native Americans, especially in terms of the problematizing of these motifs.

STARS! H72.0404

4 credits.

Introduces the phenomenon of film stardom, exploring the relationships between industry, images, and reception in producing the film star. Provides a survey of the history of the star system in American cinema, while orienting students to the varying methodological approaches in analyzing stars and their audiences. Divided into three general areas—history, images, and issues of identity and performance—explores the relationship between the development of stardom and the studio system, the star text as a site of material practices, of cinephile investment and cultural ideologies, and the star body as an object of fantasy and subject of commodification.

THE FILMS OF JEAN-LUC GODARD H72.0203

4 credits.

Explores the work of seminal French film- and videomaker Jean-Luc Godard. Explores all phases of his work pre-1968 and post-1968 and his contemporary video practice. Work is situated in the context of French intellectual and cultural life of the 1960s and beyond, as well as in relationship to changing technologies.
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 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 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.

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.

Explores the dramas and comedies of American auteur Woody Allen. Allen’s works are situated in relationship to the traditions of Jewish humor on which they draw, urban New York culture and character, and the European art movie. Students also study Allen’s fiction and drama.

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.

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.

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.

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.

Contemporary cinema is analyzed and critiqued by studying the current films in the New York City area. Student writings are analyzed and compared with scholarly and journalistic criticism of the same text. Designed to develop students’ skills in fashioning film criticism.

The role of women as active producers of alternative media culture. Women’s films of the last decade have served the following functions: documentation of social realities, support for new lifestyles and sexual arrangements, self-defense against victimization and stereotyping, innovation and creation of a feminist aesthetic, and the development of communities of interest and mutual support. Screenings and discussions consider these themes. Readings from film history and feminist aesthetic theory attempt to place women’s films in perspective both to the larger film context and as a part of feminist social theory.

Introduces students to historical and theoretical research through five units: (1) a multinational sampling of lesbian and gay histories, (2) the essentialism versus constructionism debate, (3) science and representation, (4) art and culture, and (5) ethics and politics. Topics include the historical shift from an emphasis on homosexual acts to homosexual persons; the history of the study of gays and lesbians by the medical, psychology, and sexology professions; intersections of race, ethnicity, class, gender, sex, and sexual orientation in literary and visual texts; homophobia and hate crimes; and outing, activism, and performativity.

It is often observed that the institutions of psychoanalysis and cinema are roughly the same age. This course investigates the ways in which film theory and criticism have been influenced by psychoanalysis and explores the ways in which psychoanalytic theories of the mind have informed cinema, either through film form or through plotting and characterization. The course explores a variety of works in the medium, including Hitchcock horror, film noir, surrealist films, and the work of a number of European auteurs.

Tier III classes consist of a two-semester sequence in two vital areas of historical film scholarship: American Cinema and...
American Cinema: Origins to 1960
H72.0050
4 credits. Fall semester.

American Cinema: 1960 to present
H72.0051
4 credits. Spring semester.

International Cinema: Origins to 1960
H72.0055
4 credits. Fall semester.

International Cinema: 1960 to present
H72.0056
4 credits. Spring semester.

Independent Study
H72.0900-
H72.0905
Prerequisite: written permission of a faculty advisor. 1-4 credits. Fall and spring semesters.

Graduate Programs (M.A. Program in Cinema Studies, M.A. Program in Moving Image Archiving and Preservation, and Ph.D. Program in Cinema Studies)

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

The M.A. Program in Moving Image Archiving and Preservation is a two-year course of study that provides moving image archivists with an international, comprehensive education in the histories, methods, and practices of moving image archiving and preservation and includes, in addition to film, the study of video and broadcast television, as well as digital media. The curriculum covers all aspects of moving image archiving, including film history/historiography and film style; conservation, preservation, and storage; legal issues and copyright; laboratory techniques; moving image cataloging; curatorial work and museum studies; programming; use of new digital technologies; and access to archival holdings.

This program takes full advantage of the New York City area resources. Students work with archives, museums, libraries, labs, and arts organizations. They do internships and practice with New York City organizations during the academic year and with repositories either in New York or elsewhere during the summer. They also have the opportunity to engage with other departments at New York University, such as the Museum Studies Program, the paper-based Archives Program in the Department of History, and the Institute of Fine Arts.

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

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

Graduate Admission

Although instruction, administration, and financial aid are provided by the Tisch School of the Arts (TSOA), graduate degrees in cinema studies are conferred by New York University through the Graduate School of Arts and Science (GSAS). Admission is granted by both schools. Applications are processed by the Tisch School of the Arts. The graduate application should be completed online. Visit www.graduates.tisch.nyu.edu/page/admissions.html for further information. Students can contact the Office of Graduate Admissions with questions at Tisch School of the Arts, New York University, 721 Broadway, 8th Floor, New York, NY 10003-6807. An application is not complete until all the above credentials have been submitted. It is the applicant's responsibility to ensure that the appropriate documents are received by the application deadline.

Students applying only for a summer session course need not submit the personal essay and written sample of work. These students should contact the Summer Sessions Office, Tisch School of the Arts, New York University, 721 Broadway, 12th Floor, New York, NY 10003-6807; 212-998-1808.

Laboratory Fees

All students are assessed a registration fee for all H72 courses. The fee is based on the number of H72 credits for which the student registers and is subject to a yearly increase. At the time of printing this bulletin, the fee was $14 per point. 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 credits: 32 credits must be taken in the department; 4 graduate credits may be transferred from another department or institution, with permission of the chair, if these credits 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 credits shall not exceed 8 credits. The master's degree must be completed within five years of matriculation.

Comprehensive Examinations: To receive the M.A., the student must pass a comprehensive examination, to be administered thrice yearly in November, March, and August. The examination may be taken on the completion of 24 credits of course work but cannot be taken later than a semester after the completion of 36 credits of course work. The comprehensive examination is a take-home examination consisting of five questions, of which the student must answer two. The questions are drawn from the total course of study as well as material on the M.A.-comprehensive exam filmography and bibliography, lists of important works provided by the department. Students have one week to complete the exam. Those who fail the exam may retake it once. Students are notified by mail of the exam results.

M.A. PROGRAM IN MOVING IMAGE ARCHIVING AND PRESERVATION

Course of Study: Students must complete 64 credits over two years: (1) Introduction to Moving Image Archiving and Preservation, (2) Film History/Historiography, (3) Film Form and Film Sense, (4) Television: History and Culture, (5) Contemporary Cultural Institutions, (6) Conservation and Preservation of Moving Image Materials—Principles, and (7) Collection Management. Required courses in the second year are (8) Access to Moving Image Collections; (9) Copyright, Legal Issues, and Policy; (10) Handling New Media; (11) The Archive, the Collection, the Museum; (12) Curating, Programming, Exhibiting, and Repurposing/Recontextualizing Moving Image Material; (13) Film Restoration; (14) Video Restoration; (15) Digital Preservation and Restoration; (16) Elective or Independent Study (approved by the director); (17) Advanced Preservation Studies Workshop.

Students with substantial training in any of these areas of study may request a waiver on a course-by-course basis. Independent study credits may not exceed 4 credits. The M.A. Program in Moving Image Archiving and Preservation does not accommodate part-time students. This degree must be completed within five years of matriculation into the program.

Internships: Students must undertake a 10-12-week intensive summer internship (35 hours/week) at the end of their first year, in a moving image repository approved by the director. Though the student may specialize in one particular department/task within the institution, over the course of the summer they are expected to obtain a broad knowledge of how the various departments of that institution work together. Work done during the internship experience may serve as the core research and preparation for the final thesis project. Students are encouraged to engage in this internship outside the United States in order to view how repositories operate differently in different countries.

Thesis or Portfolio: Each student is required to complete a capstone project in the form of either a well-developed thesis or a portfolio. The student is expected to work with his or her adviser beginning in the second semester to make sure that the capstone project reflects his or her learning experience in the program. The portfolio must include a written essay synthesizing the wide variety of topics learned during the program, as well as good examples of projects that the student has completed. (The portfolio may serve as an example of what the student might present a potential employer.) The portfolio must be turned in by the 10th week of the student’s final spring semester, and at the end of that semester, the student must orally present this portfolio to a committee of faculty and working professionals, who evaluate whether or not the student is ready to be granted the degree.

DOCTOR OF PHILOSOPHY PROGRAM IN CINEMA STUDIES

The Doctor of Philosophy degree is conferred for advanced studies in which the student demonstrates outstanding original scholarship. It signifies the student can conduct independent research and has both a broad basic knowledge of all areas of his or her field and a comprehensive knowledge of one field in particular.

A doctoral candidate must complete all requirements no later than 10 years from matriculation or seven years from the time of his or her matriculation if the candidate holds a master's degree.

Course of Study: Students must complete 36 credits of course work in addition to their M.A. degree (which will be assessed at 36 credits) to a total 72 credits, three qualifying exams, a foreign language requirement, an oral defense, and a doctoral dissertation. Students are permitted to take up to two classes outside the department or as independent study. A student interested in independent study must obtain approval from a full-time faculty member after submitting a statement of purpose and a proposed bibliography.

Summary of Ph.D. Program

Internships: It is possible for Ph.D. students to receive independent study credit for work at various film libraries, associations, and archives (such as the Donnell Library, the Association of Independent Video and Filmmakers, and the Museum of Modern Art). Permission of a faculty adviser is required for such work.

Incompletes: The department strongly discourages grades of “incomplete” even if they are made up before the end of the next semester. Outstanding incompletes may render a student ineligible for assistantships and financial aid. See the GSAS guidelines for completion deadlines for incompletes. The dissertation defense cannot be scheduled if outstanding incompletes exist.
Qualifying Examinations: Each student must pass three exams: one in the field of film/culture/media theory, one in the field of film/media history, and one in a third area drawn from the existing exam offerings or drawn up as a special area of study that relates to the student’s proposed dissertation topic in consultation with the student’s faculty adviser. The theory exam areas include gender, sexuality, and representation; race, nation, and representation; cultural theory; media theory; theory of narrative and genre; theory of sound and image. The history/historiography exam areas include the following options: American film—1895 to 1929, American film—1927 to 1960, or American film—1960 to the present; history of French film; history of Italian film; history of Japanese film; history of Soviet and post-Soviet film; history of German film; history of the international avant-garde; history of documentary film; history of Latin American film; history of British film.

All exams are take-home exams. The take-home exam consists of six questions, of which three are to be answered in the form of a 10-page essay per question. The student has one week to complete the take-home exam. Each subject area is offered for examination once a year either in the fall or spring semester. A schedule of the areas offered in a particular semester is available from the department at the beginning of each academic year. Exams are graded by three faculty members. The student receives a grade of high pass, pass, or fail. If a student fails an examination, the exam in the same subject area must be taken the next time it is offered. Upon failing an exam in any one area twice, the student must leave the Ph.D. program. Students sit for their qualifying exams in their first, second, and third semesters of course work.

Foreign Language Requirement: A student must demonstrate proficiency in one foreign language. Six languages are accepted toward fulfilling the Ph.D. language requirement: Chinese, French, German, Italian, Russian, and Spanish. Students proficient in another language may request an exemption from this requirement from the director of graduate studies.

Language proficiency may be demonstrated by any of the following: (1) passing the foreign language proficiency examination given by the Graduate School of Arts and Science; (2) passing a departmental examination; or (3) completing, or having completed not more than two years before matriculation, a full or final intermediate-level college course in the language with a transcript grade of B or better.

School of Continuing and Professional Studies (SCPS) courses do not satisfy this requirement; however, students with no previous knowledge of a foreign language or those who wish a review are encouraged to enroll in the SCPS special reading courses for graduate degree candidates. A two-semester sequence is offered in French, German, Chinese, and Spanish (plus Italian and Russian in the summer session). For information, call the SCPS Foreign Language Program, 212-998-7030.

Students who have met the language requirement in another graduate school not more than two years before matriculating in the department may request that such credentials be accepted by the department.

Formal application for the Graduate School foreign language proficiency examination (not the department’s) must be filed on the appropriate form in the Degree and Diploma Office of the Office of the University Registrar not later than five weeks before the examination date. Please consult the current calendar for examination dates and application deadlines. The departmental examination is administered once during both the fall and spring semesters. For further information, contact 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 committee chair must be a full-time faculty member of the Department of Cinema Studies or an affiliated NYU faculty member approved by the chair.

Doctoral Committee: Each student must select two faculty members to serve as members of the core committee alongside his or her adviser. Students must select two additional readers for the examining committee soon after their core committee is in place. The examining committee consists of five members: the student’s core committee and two additional readers. At least three members of the examining committee must be graduate faculty of New York University. Advance approval by the dissertation adviser and the Graduate School of Arts and Science is necessary for any non-NYU member.

No student should begin the final draft of the dissertation until he or she has consulted (in person, except in extraordinary circumstances) with all three of the core members of his or her dissertation committee. Where possible, core members should receive a copy of each chapter of the dissertation as it is drafted.

Dissertation Seminar and Proposal: All Ph.D. students must take Dissertation Seminar in their fourth semester of Ph.D. course work. This seminar is used to develop the dissertation proposal that will be defended in the Ph.D. oral defense. The dissertation proposal consists of a document of no more than 20 pages that outlines in detail the candidate’s proposed area of study. It should include (1) an outline of the research to be undertaken, (2) a statement of the project’s contribution to the field in context of a brief review of the literature, (3) an outline of the method to be used, (4) a statement of how the candidate intends to complete the research, and (5) a chapter-by-chapter breakdown of the project. A bibliography must be attached to the proposal.

Ph.D. Oral Defense: In the latter part of their fourth semester of Ph.D. course work, students sit for an oral defense conducted by a faculty committee and chaired by their adviser. In this defense, students are questioned on their dissertation proposal and other academic progress. If a student fails the oral defense, she or he will have the opportunity to sit again for it in the next semester. The oral defense must be successfully completed before a student may begin writing the dissertation and in order for a student to be eligible to receive a dissertation award. 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 Ph.D. oral defense. The signed copy should then be submitted to the department office to be filed.

Oral Defense of Dissertation Chapter(s): In the second semester of the student’s third year, an oral defense of at least one complete chapter of the dissertation is scheduled and conducted by a faculty evaluation committee. The student is questioned on the work and on plans for continued research and writing. If a student fails the review, he or she must rewrite, resubmit, and
obtain the approval of the chapter before the start of the next academic year.

**Doctoral Dissertation:** A dissertation title card and a preliminary outline of the dissertation are kept on file in the candidate's department. The dissertation must show the ability to follow an approved method of scholarly investigation and evidence of exhaustive study of a special field. It should add to the knowledge of the subject or represent a new, significant interpretation. Every dissertation should contain a clear introductory statement and a summary of results. The dissertation must include an analytical table of contents and a bibliography and, when submitted to the Degree and Diploma Office of the Office of the University Registrar, must meet formatting requirements and be accompanied by an abstract. When the final draft of the dissertation has been approved by the core committee, the student works with her or his adviser and department administration to establish a date for the dissertation defense and submits the final draft to the additional examining readers. The date of the dissertation defense must be set at least three weeks after all committee members have received the final draft. Following the defense, the examining committee votes on whether or not to accept the dissertation; the committee has the option of passing the dissertation "with distinction."

A doctoral candidate must complete all requirements no later than 10 years from matriculation into the M.A. program or seven years from the time of matriculation into the Ph.D. program if the candidate already holds the master's degree.

**MASTER OF PHILOSOPHY**

The Master of Philosophy is conferred only on students who have been accepted as candidates in a doctoral program and who have fulfilled all the requirements for the doctorate except the dissertation and its defense. The minimum general requirements for the degree of Doctor of Philosophy in the Graduate School of Arts and Science are the satisfactory completion of 72 credits (at least 32 in residence at New York University), demonstrated competence in a foreign language, and the preparation and defense of a dissertation. Additional special requirements for the degree invariably include a written qualifying or comprehensive examination testing the candidate's knowledge of the field of study. Students who fail the qualifying or comprehensive examinations will not receive the Master of Philosophy degree. It should be emphasized that recipients of the degree of Master of Philosophy have completed all of the general and special requirements for the degree of Doctor of Philosophy except those relating to the dissertation and its defense.

**CERTIFICATE PROGRAM IN CULTURE AND MEDIA**

The Certificate Program in Culture and Media (formerly the Certificate Program in Ethnographic Film and Video) was initiated in the fall of 1986 as an interdisciplinary course of study combining the rich resources of the Departments of Cinema Studies and Anthropology at NYU. This graduate program provides a focused course of graduate studies integrating production work with theory and research into the uses and meanings of media in a range of communities and cultures. Training in this program enables students to pursue the following:

1. Production work in film and video based on their own or other anthropologists' fieldwork.
2. Teaching the history, theory, and production of ethnographic film and media studies.
3. A career in media requiring an understanding of anthropology, such as specialized programming and distribution of ethnographic film and video, community-based documentary production, or management of ethnographic film/video libraries and archives.

Because we’re located in New York, our students have ready access to the many ethnographic film activities that take place in the city such as the annual Margaret Mead Film Festival, the Biannual Native American Film and Video Festival, and the African Diaspora Film Festival. The ethnographic film program itself sponsors many events that allow students to meet and see the works of ethnographic filmmakers from around the world and follow developments in the field. These include monthly workshops in visual anthropology; occasional events with distinguished guests such as Jean Rouch; conferences on special topics such as ethnographic film archives and new technologies; and an annual symposium on ethnographic film held in conjunction with the Margaret Mead Film Festival.

**Admission:** To enroll in the certificate program, interested students should follow the procedures for applying to the M.A./Ph.D. program in either cinema studies or anthropology. Application forms and financial aid information are sent under separate cover. Students should indicate on their application that they are interested in pursuing studies in ethnographic film/culture and media. Once accepted, students meet with the departmental liaison to the certificate program to begin designing the course of study appropriate to their overall plan for graduate work.

**Course of Study:** To complete the certificate program, students must fulfill the requirements outlined in the following curriculum. The program consists of the following eight courses in addition to those required for the M.A. or Ph.D. degrees in cinema studies. Six of the courses that count toward the certificate program may also be counted toward an M.A. or Ph.D. in cinema studies; they are any of the courses listed below with the exception of the H56 course. All students are required to complete an independent original ethnographic film or video project, which may be either a production or scholarly research, designed in consultation with the departmental liaison. The curriculum is organized into two tracks to complement the core work required by one of the two disciplines.

1. **Required Courses for All Certificate Students**
   - Culture and Media I (H72.1402)
   - Culture and Media II (H72.1403)
   - Cultural Theory and the Documentary (H72.2001)
   - Cinema: The Language of Sight and Sound (H72.1998)
   - Video Production Seminar I, II (G14.1218,1219) or Documentary Workshop (H56.1041)

2. **Required Course for Anthropology Students**
   - Television: History and Culture (H72.1026)

3. **Required Course for Cinema Studies Students**
   - Social Anthropology Theory and Practice (G14.1010) or approved elective in social anthropology or advanced production course

4. **Approved Elective**
   - Approved internship/independent project/reading course

With the approval of the director of the program, anthropology students with prior training in media may be able to...
substitute other courses from the extensive curriculum offered in history and theory by the Department of Cinema Studies or in film and video production.

Interdisciplinary: In addition to studying ethnic film history, theory, and production, students in the Certificate Program in Culture and Media may arrange appropriate supervised internships or research projects. Students interested in this should consult with the departmental liaison to the program.

Resources: The Department of Anthropology has a film and multisystem video theatre that seats up to 40 and has an excellent collection of over 300 ethnographic film and video works. The Department of Cinema Studies has a collection of over 600 films, and the New York University Avery Fisher Music and Media Center has over 1,000 documentaries available to students in its video library facility. In addition, some of the best film, video, and broadcast libraries are available in New York City, including the Donnell Film Library, the Museum of Modern Art Film Library, the Museum of Television and Radio, and the film and video collection of the National Museum of the American Indian.

Core and Affiliate Faculty: Faye Ginsburg, Anthropology; Jonathan Kahana, Cinema Studies; Robert Stam, Cinema Studies; George C. Stoney, Film and Television; Ken Dancyger, Film and Television.

Courses for Graduate Degrees

Note: Not all courses are offered every semester. For an exact listing, please consult the department. With the exception of the required core courses for the M.A. Program in Cinema Studies and the M.A. Program in Moving Image Archiving and Preservation, 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
H72.1010
Simon. 4 credits.
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
H72.1015
Streible, Zhou. 4 credits.
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
H72.1020
Allen, Kabana. 4 credits.
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
H72.1026
McCarthy. 4 credits.
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: CURRICULUM

INTRODUCTION TO MOVING IMAGE ARCHIVING AND PRESERVATION
H72.1800
Besser. 4 credits.
This course introduces all aspects of the field, contextualizes them, and shows how they all fit together. It discusses the media themselves (including the technology, history, and contextualization), conservation and preservation principles, organization and access, daily practice with physical artifacts, restoration, curation and programming, legal issues and copyright, and new media issues.

FILM FORM AND FILM SENSE
H72.1010
4 credits.
See above.

FILM HISTORY AND HISTORIOGRAPHY
H72.1015
4 credits.
See above.

TELEVISION: HISTORY AND CULTURE
H72.1030
4 credits.
See above.

CONTEMPORARY CULTURAL INSTITUTIONS
H72.1801
2 credits.
On a macro level, this course examines the different types of institutions that collect moving image material and explains how cultural institutions differ from one another and from other institutions that collect and manage moving image collections (including corporate institutions). On a micro level, the course examines what the various departments within a collecting institution do. Students learn about missions and ethics, as well as about accessioning, budgeting, and fund-raising. Aspects of project management and handling competing interests within the organization are also covered. The course also looks at the history of moving image archives and related organizations.

CONSERVATION AND PRESERVATION OF MOVING IMAGE MATERIAL
H72.1802
2 credits.
Explains the principles of conservation and preservation and places moving image preservation within the larger context of cultural heritage preservation. Questions of originals versus surrogates are raised, and the wide variety of variant forms is covered.

The tension between conservation and access is also covered. Students learn principles of collection assessment and how to write a preservation plan. They also learn about dealing with laboratories, writing contracts, etc. On a more pragmatic level, they learn about optimal storage conditions and handling.

COLLECTION MANAGEMENT
H72.3401
4 credits.
Examines the daily practice of managing a moving image collection, as well as collections of ancillary materials (posters,
stills, pressbooks, scripts, etc.). Students learn about inventorying, cataloging, physical storage, and registration activities, as well as about print inspection, cleaning, and other forms of handling moving image material.

ACCESS TO THE MOVING IMAGE COLLECTION H72.1803
4 credits.
Focuses on the practice of film exhibition and programming in museums, archives, and independent exhibition venues. Examines the goals of public programming, the constituencies such programs attempt to reach, and the cultural ramifications of presenting archival materials to audiences. Studies 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). Considers how these methods provoke interest, study, and appreciation of archival and museum moving image collections. Includes visits to a number of New York institutions that program moving images, such as the Film Department of the Museum of Modern Art; the Whitney Museum of American Art; the Guggenheim Museum; the Anthology Film Archives; the American Museum of Natural History’s Margaret Mead Film and Video Festival; and the Film Society of Lincoln Center.

COPYRIGHT, LEGAL ISSUES, AND POLICY H72.1804
2 credits.
What types of legal restrictions encumber moving image material? What kind of complex layers of rights does one have to clear before attempting to preserve or restore a work? And how do these rights affect mainstream exhibition and distribution of a preserved work? This course helps students make intelligent decisions and develop appropriate policies for their institution.

HANDLING NEW MEDIA H72.1805
4 credits.
This seminar focuses on the intellectual, technical, and aesthetic challenges facing moving image archivists of today, as media proliferate, as multimedia collections mushroom, and as information takes predominantly digital form. After studying the history and context of new media, we study some of the special issues and circumstances arising in the archiving and conservation of television, video, and new media. We address such questions as the following: Is it film? Or is it digital? Will we have “hard” copies? Should video art be preserved on tape or DVD? Can museums collect Web sites? How do you preserve early television, which was registered largely on film? What can you preserve of early, live television broadcasts? We study definitions of analog versus digital media, considering the archaeology of the new media. The class visits relevant laboratories and collections in the New York area and benefits from presentations by experts in the profession.

THE ARCHIVE, THE COLLECTION, THE MUSEUM H72.3048
4 credits.
Encourages a very broad perspective on the phenomenon of collecting. Surveys psychological, psychoanalytical, anthropological, political, and cultural theories of collecting, in relation to the history of art and the collecting of moving images. Studies specific historical instances of moving image collecting in the light of these theories. Students pursue individual research projects on these themes for presentation to the seminar.

CURATING, PROGRAMMING, EXHIBITING, AND REPURPOSING/RECONTEXTUALIZING MOVING IMAGE MATERIAL H72.1806
4 credits.
Focuses on the practice of film exhibition and programming in museums, archives, and independent exhibition venues. Examines the goals of public programming, the constituencies such programs attempt to reach, and the cultural ramifications of presenting archival materials to audiences. Students 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 study how these methods of circulation provoke interest, study, and appreciation of archive and museum moving image collections. The seminar also treats such themes as individual versus collective access; film programming design, budget, documentation, and print control; legal issues; projection, theatre management; archival loans, the “Archive Film”; stock footage services; and film stills archive services. Includes visits to a number of New York institutions that program moving images. These may include the Film Department of the Museum of Modern Art; the Museum of the Moving Image; the Whitney Museum of American Art; the Guggenheim Museum; the Anthology Film Archives; the American Museum of Natural History’s Margaret Mead Film and Video Festival; and the Film Society of Lincoln Center.

FILM RESTORATION H72.3402
2 credits.
Formats and speeds, types of releases, etc. Types of decay and restoration methods (with an understanding of both the chemistry and the history/style). Lab work.

VIDEO RESTORATION H72.3403
2 credits.
Formats and speeds, types of releases, etc. Types of decay and restoration methods (with an understanding of both the chemistry and the history/style). Lab work.

DIGITAL PRESERVATION AND RESTORATION H72.1807
2 credits.
Digital file formats. Architectures for persistent digital repositories. How metadata formats such as METS, SMIL, and various MPEGs can help with digital persistence. OAIS models and sample submission, administration, and dissemination agreements. Students get hands-on experience with attempts to restore older multimedia works.

DIRECTED INTERNSHIPS
H72.2910,2911,2912,2916
4 credits.
Over the course of the first three semesters, each student engages in three different 10-hour/week internships, each lasting approximately 10 weeks. Internships may be paid or unpaid. Students meet as a group biweekly with instructor to contextualize the internship experience. (At least one internship must be involved with daily management of a moving image collection, and another must be involved with restoration.)

ADVANCED PRESERVATION STUDIES WORKSHOP H72.3490
4 credits.
This individual and small-group study is used to cover advanced topics. It also helps students finalize their capstone thesis or portfolio requirement.
ELECTIVE OR INDEPENDENT STUDY H72.2900,2902,2904
4 credits.
All students are required to take an elective or independent study in order to explore more fully a topic of choice. Additional electives or independent studies are substituted if students are waived out of other courses. The elective may be a media course, a course in cultural institutions and practices, or a course in preservation. The media elective might be taken either inside the Department of Cinema Studies or in various other departments (such as History, French, Italian, German, American Studies, Africana Studies, etc.). The elective also might be a course in museum studies, the Department of History’s Archives Program, or the Institute of Fine Arts Conservation Program.

GRADUATE FILM THEORY ELECTIVES

CLASSICAL FILM THEORY H72.2134
Lant. 4 credits.
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 H72.3010
Straayer. 4 credits.
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 H72.2003,2004
Sklar. 4 credits 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 H72.2006
Allen. 4 credits.
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 H72.3004,3005,3006,3007,3009
4 credits.
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 H72.3009
Stein. 4 credits.
Explores the relevance of Bakhtin’s conceptual categories (e.g., “translinguistics,” “heterglossia,” “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 H72.3011
Allen. 4 credits.
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

FILM HISTORIOGRAPHY H72.1100
Sklar. 4 credits.
Explores texts and topics in both general historiography and film historiography. The emphasis is on close reading of texts and on the integration of historiographic self-consciousness into students’ own historical research projects.

SILENT CINEMA H72.2050
Lant. 4 credits.
By studying silent film history, this course raises more general questions and problems in the writing of film history. The subject of silent film provides a powerful case study for such an inquiry because research on the area has produced some of the most interesting recent works in historical film scholarship. The course is organized into three sections: (1) questions of precinema; (2) the emergence of the story film; and (3) international cinema of the teens. Among the authors studied are Linda Williams, Marta Braun, Jonathan Crary, Yuri Tsivian, Thomas Elsaesser, and Miriam Hansen.

HISTORY OF THE AMERICAN FILM H72.1101,1102
4 credits each semester.
This is a one- or two-semester course that examines the development of American feature narrative film from 1895 to about 1960. The history of this national cinema is approached from a number of perspectives including, for instance, film form and style, industrial structures, modes of production, technologies, exhibition, and audiences, as well as social, cultural, and aesthetic contexts.

HISTORY OF ITALIAN CINEMA H72.1103,1104
Sklar. 4 credits each semester.
This is a one- or two-semester course that begins with a detailed examination of the aesthetic, theoretical, and historical development of neorealism and
moves on to its political, economic, social, and cultural context. Directors studied include Rossellini, Visconti, de Sica, and Antonioni. The course then examines the work of the new generation of directors such as Bertolucci, Bellochio, and Pasolini. A special concern of the course is the political problems and issues of the 1960s and 1970s.

THE HISTORY OF BRITISH FILM
H72.1105,1106
4 credits each semester.
This is a one- or two-semester course that explores the development of British film. The course investigates popular British film genres, the documentary tradition and its legacy, the determinants of official film policy and the idea of a “national cinema,” the emergent role of television in the financing of film, and experimental and independent traditions of British filmmaking.

THIRD WORLD CINEMA
H72.1107
Stam. 4 credits.
A survey of anticolonialist cinema from and about the Third World with special emphasis on Latin America, this course explores how the struggle against foreign domination in Third World countries has inspired the search for authentic, innovative, and national cinematic styles. After studying European films that highlight the colonial background of current struggles in the Third World, the course turns to films from Africa before examining closely the cinema of the Latin American countries Argentina, Brazil, Chile, and Cuba.

JAPANESE CINEMA
H72.1109
4 credits.
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
H72.1110
4 credits.
“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
H72.1111
4 credits.
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
H72.1112
4 credits.
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.

INTERNATIONAL AVANT-GARDE
H72.2111
4 credits.
Focuses on the alternative filmmaking practices that developed and flourished in Europe and America in the postwar period outside mainstream industrial structures of production and distribution. Since alternative filmmaking practices are generally predicated on a critical or theoretical reassessment of the cinematic enterprise, readings in theory complement consideration of the films. Screenings include the work of Godard, Straub, Debord, Brakhage, Snow, Frampton, Deren, Sanders-Brahm, Kluge, Fassbinder, Wollen, Rainer, von Praheim, Warhol, Greenaway, Gidal, and Porter.

CHINESE CINEMAS
H72.1116
4 credits.
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
H72.1121
4 credits.
A comprehensive introduction to the cinemas of Asia as well as contemporary Asian American cinema. A look at the political, social, economic, technological, and aesthetic factors that determined the shape and character of different “national cinemas” in Asia and some of the “minority” movements within these nation-states. While the focus of the course is primarily on Chinese, Indian, Japanese, and the concept of “Asian America,” students are encouraged to explore other relevant film movements and histories.

INDIAN CINEMA
H72.1175
4 credits.
The history of Indian cinema from its inception to the present. Examines questions of national identity, women and the nation, religion and nationalism, Indian masculinities, women filmmakers, spectatorship in a non-Western context, and cinema of the Indian diaspora. These “cultural studies” questions are combined with a study of the political economy of the Indian film industry. While addressing “national” specificities, this course also emphasizes regional differences and international considerations in the study of Indian cinema.

CANADIAN FILM AND TV
H72.1123
4 credits.
An overview of the Canadian film and television industries. Among the topics explored are financing and industrial structure, the importance of the documentary, the history of film policy, multiculturalism, and traditions of independence.

FILM AND TELEVISION INDUSTRIES: STRUCTURES AND ISSUES
H72.1600
4 credits.
An analysis of organizational and structural aspects of the film and television industries, stressing their operational interrelationships and the social/cultural/financial/governmental issues and problems common to both. Codes, censorship, audience, media research, effects, and international aspects are investigated. The period covered is from World War II to the present.

SOVIET CINEMA: THEORY AND PRACTICE
H72.2000
4 credits.
The cinema of the immediately postrevolutionary period (1925-1933) in the
Soviet Union stands as one of the richest in the history of the medium. This course explores documentary and fiction film in their formal and ideological dimensions within the context of developments in theatre, painting, architecture, and design. In addition to the better known filmmakers (Eisenstein, Vertov, Pudovkin, Dovjenko, Shub), the course explores the work of lesser known figures such as Turin, Kalatazov, and Trauberg.

**WEIMAR CINEMA** H72.2102

An in-depth exploration of the formal and thematic concerns of this exceptionally rich period of filmmaking that includes the work of Pabst, Lang, and Murnau. Cinema's special salience within Weimar culture is examined as a site of convergence between popular culture and the legacy of high modernism as it animated the theatre, architecture, dance, music, cabaret, and performance of the time.

**HISTORY OF AMERICAN FILM:**

**1930-1960** H72.2123

A four-credit course.

The first part of a one-year survey course on the American sound cinema. The course studies the structure of the U.S. film industry and its principal filmmakers' genres and production practices. It also explores other modes of production, such as animation, documentary, and the avant-garde. Different perspectives and scholarly discourses on U.S. film history are analyzed through lectures, screenings, readings, and discussions. A term essay is required.

**1960-PRESENT** H72.2125

A four-credit course.

This is the second part of a one-year survey course on the American sound cinema. The course studies the structure of the U.S. film industry and its principal filmmakers' genres and production practices. It also explores other modes of production, such as animation, documentary, and the avant-garde. Different perspectives and scholarly discourses on U.S. film history are analyzed through lectures, screenings, readings, and discussions. A term essay is required. History of American Film: 1930-1960 is not a prerequisite for admission into this course.

**ECONOMIC HISTORY OF THE AMERICAN FILM INDUSTRY** H72.2107

A four-credit course. Examines the history of the U.S. film industry, primarily from an economic viewpoint, while taking note of other factors that have influenced American film production, distribution, and exhibition. The course examines various explanatory models for the structures and practices of the industry including, for example, financing, vertical integration, division of labor in production, block booking, technological change, regulation of subject matter, and exhibition situation. Special attention is paid to exploring the relationships of the American film industry to adjacent media industries such as radio, television, cable, and the music industry.

**BRAZILIAN CINEMA I AND II** H72.2117, 2118

A four-credit course each semester. An intensive two-semester course spanning all phases of Brazilian cinema, from the silent period to the present. The course stresses the imbrication of the films in Brazilian history as well as within a dense literary, cinematic, and popular culture intertext. Topics foregrounded include the manifestations of allegory, the trope of carnival, and the penchant for metacinema as well as discussion of diverse attempts to develop theories adequate to the cultural character and historical situation of Brazilian cinema.

**ISSUES AND IMAGES IN BLACK CINEMA** H72.2706

A four-credit course. 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** H72.3100, 3101, 3102, 3103; H72.3903

A four-credit course. 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** H72.1201

A four-credit course. An intensive exploration 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** H72.1204

A four-credit course. 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** H72.1205

A four-credit course. Explores the entire corpus of Hitchcock's films and canvases 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
H72.1206,1207,2032,2167,2202,2205,2206,2207,2208,2209,2210,2212,2215,2217,2218,2220
4 credits each semester.
This is a variable content course that allows the work of two or more filmmakers to be compared and contrasted in detail. Recent subjects have included Lubitsch/Strugess, Sirk/Ray, Mann/Fuller.

THE HORROR FILM H72.1301
Allen. 4 credits.
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 H72.1302
4 credits.
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 reconstructions 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
H72.1304,1305
Strasayer. 4 credits.
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 H72.1307,2230
Simon. 4 credits.
Starting with a brief history of westerns before World War II, the course concentrates on the genre from its classical phase onward. The historical perspective is informed by a topical approach, and the course examines recurring themes and subjects such as the configuration of masculine identity, the genre's relation to American ideology, the changing status of women and other minorities, and the concept of the frontier.

SCIENCE FICTION FILM H72.2121
4 credits.
This course concentrates on narratives that explore the relationship between technology and humans through the figure of the artificial or technologically altered human body. Robots, androids, cyborgs, clones, automata, and electronically generated beings are encountered in a series of films, stories, and novels. The course focuses on the shifting definitions of the human within a historical succession of different technological paradigms and includes considerations of the relation between the body and the human, nature and culture, technology and biology, and the gendering of technology.

PROBLEMS AND TOPICS IN FILM GENRES H72.2121
Simon. 4 credits.
A variable content course that examines in depth particular periods or topics in the study of film genre.

DOCUMENTARY TRADITIONS I AND II H72.1400,1401
Stoney. 4 credits each semester.
Examines documentary principles, methods, and styles. Both the function and significance of the documentary in the social setting and the ethics of the documentary are considered.

ETHNOGRAPHIC FILM I AND II H72.1402,1403
Identical with G14.1215,1216.
Prerequisite: H72.1402 is the prerequisite to H72.1403. 4 credits each semester.
Part I of this seminar considers both classic and recent works in ethnographic film; questions of method, representation, and ethics; and their relationship to anthropological and film theory. Part II looks at indigenous media, new uses of archival collections, experimental works, ethical and political issues in ethnographic film, and the intersection of anthropology with the mass media.

FILM/NOVEL H72.1030
Stam. 4 credits.
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 films as opposed to literary intertextuality? What kinds of stylistic equivalences and transmutations are possible across the two media? Issues of multiculturalism both within and outside the Euro-American tradition are also examined.

FILM AND MODERNISM IN THE ARTS H72.2500
4 credits.
Examines the major aesthetic movements of the 20th century as they have reflected and influenced the development of cinema. Expressionism, dadaism, cubism, constructivism, and other styles as they developed in various art forms are discussed in terms of their connection with film aesthetics and filmmaking.

DADA/POP/SURREALISM AND THE CINEMA H72.2501
4 credits.
A historical consideration grounded in the literature and art styles of surrealism, dadaism, and pop as they have reflected and influenced the development of film. Consideration of classic figures such as Buñuel, Duchamp, Vigo, and Warhol is supported by a study of sources such as Feuillade and examines their relation to the work of Keaton and the Marx Brothers.

SEMINAR IN CURRENT CINEMA H72.1700
Hoberman. 4 credits.
Contemporary cinema is analyzed and criticized by studying the current films in the New York City area. Critical writings are compared to student critiques that are written each week. Theoretical aspects of the medium and social implications are stressed.

STARS H72.1703
4 credits.
An examination of the film "star," the course is designed to investigate the economic importance of the star system, the differences between film and theatre "stars," particular styles of performance in the cinema, the specificity of the
“star” image. Discussion of the sociological significance of the “star” is placed in terms of the theoretical considerations of identification and fetishization.

THE FILM SCORE H72.2123
4 credits.
A detailed examination of the history and theory of film music. The first part of the course looks at the way in which music has been theorized from a number of different perspectives: Marxist, structuralist, psychoanalytic, feminist, cognitive. The second part discusses the historical development of particular compositional trends and techniques in film scoring from the synchronized scores of silent film to the pop/classical hybrids of today.

STUDIES IN THE ANALYSIS OF MOVEMENT H72.2804
4 credits.
A detailed examination of the techniques and strategies of editing and composition within the frame. Treatment is transhistorical and transformal, applied mainly to sections and fragments of film. Among the directors considered are Welles, Keaton, Berkeley, Fuller, and Derrida.

GRADUATE CULTURAL STUDIES/MEDIA STUDIES ELECTIVES

CULTURAL STUDIES H72.2046
4 credits.
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 H72.2001
Kahana. 4 credits.
This course applies forms of anthropological, historical, gender, and cultural studies theory to a range of genres: countercultural, 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 H72.1601
Strayer. 4 credits.
From its outset, video art challenged the limited forms and usages through which commercial television had defined the medium. A major portion of this course investigates the early development (1965-1980) of independent video art in the U.S. including topics such as artists, works, genres, technology, polemics, formal investigations, and relations to the other arts. The remainder of the course addresses several tendencies and concerns of more recent video art (1981-1998) including activism, multimedia installation, and crossover entertainment. A wide variety of readings are used for the course: from early and later periods, with modernist and postmodernist persuasions, both historical and theoretical.

QUEER IMAGE/PERFORMANCE H72.2009
Cross-listed with Department of Performance Studies course H42.2365. Strayer. 4 credits.
This lecture course commences with an exploration and expansion of the concepts of “image” and “performance” as they relate to queer theory. Students survey several foundational and generative texts of the discipline (e.g., works by Judith Butler, Eve Kosofsky, Guy Hocquenghem, Gloria Anzaldua, and Leo Bersani). Certain themes such as identification, performativity, and border crossing are foregrounded and framed as the organizing rubrics for more specific inquiries.

RACE, GENDER, AND NATION H72.2113
4 credits.
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 H72.2509
Strayer. 4 credits.
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 transsexuality.

FILM, CULTURE, THEORY H72.3000
Sklar. 4 credits.
Explores the relationships between cultural theory and cinema studies through readings, screenings, seminar discussions, and individual student projects. Topics covered have included the relationship of Michel Foucault’s writings to film history and theory and Marxsian theories of society, culture, and media as they relate to cinema institutions and practices.

ADVANCED SEMINAR: MULTICULTURALISM AND FILM H72.3005
Stam. 4 credits.
How can a reconceptualized media pedagogy change our ways of thinking about cultural history? This seminar explores the relationship between debates concerning race, identity politics, and U.S. multiculturalism on the one hand and Third World nationalism and (post)colonial discourses on the other. The course proposes and develops models for understanding approaching multiculturalism in Hollywood and the mass media (the musical, the western, the imperial film, TV news) and for highlighting alternative cultural practices (critical mainstream movies, rap video, “diasporic” and “indigenous” media).
ADVANCED SEMINAR: POPULAR CULTURE AND EVERYDAY LIFE
H72.3009  
4 credits.
Looks at the practices and institutions that give meaning to our daily lives: how we belong to dominant cultures and marginal subcultures. The course is divided into three parts that explore the meanings generated by dominant/official culture (museums, religion, schooling, and sport); private culture/the domestic sphere (food, sex, self-help/therapy, and fashion); and the entertainment media (film, television, and popular music). Cultural studies is centrally concerned with questions of subjectivity and power. Throughout the course, these form the two axes of deliberation.

SEMINAR IN MEDIA STUDIES
H72.2600/H72.3600  
4 credits.
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 H72.3700
Straeyer. 4 credits.
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. Vitaliy 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.

GENERAL GRADUATE RESEARCH
INDEPENDENT STUDY H72.2900-2905  
1-4 credits each semester.

DISSERTATION SEMINAR
H72.3900,3901,3902  
4 credits.

DIRECTED READING/RESEARCH IN CINEMA STUDIES H72.3905-3907  
4 credits.

GRADUATE FILM PRODUCTION
CINEMA: THE LANGUAGE OF SIGHT AND SOUND H72.1998
8 credits.
An intensive course in 16 mm film production designed for the film teacher, researcher, and critic whose work is dependent on a basic understanding of film technology. This course requires a lab and insurance fee.
The Clive Davis Department of Recorded Music is the first of its kind to provide professional business and artistic training toward a Bachelor of Fine Arts (B.F.A.) degree for aspiring creative entrepreneurs in the music industry. The program is designed to educate students in all aspects of contemporary recorded music, with a special focus on the art and business of creating and selling recordings. The creative entrepreneur is recognized as both an artist and an executive, and music recording and production themselves as creative mediums. In addition to business and production coursework, students study the cultural impact of recorded music, and the history of a number of musical genres. During the first year of study, students are introduced to the art and business of creating and selling recorded music. Students have the option to receive introductory music business training or learn about the history and culture of creative entrepreneurs in recorded music. Students are also introduced to the tools and techniques of recording and begin to use the recording studio as their creative laboratory.

In the second year, students deepen their understanding of the art and business of creating and selling recorded music. Students have the opportunity to study the "artist," how musical talent is identified and cultivated, how material is selected and arranged, how a complete album is constructed in the studio, and how the audience and artist have historically influenced each other. On completion of a second-year review, students work closely with their faculty adviser to develop a personalized course of study focusing on their area of interest.

During the third and fourth years, students may pursue advanced-level study in business, production, history and criticism, or musicianship via courses offered through the department, as well as through the Stern School of Business, Steinhardt School of Culture, Education and Human Development, and the College of Arts and Sciences. Also, during their third year, students have the opportunity to study abroad in one of Tisch's study abroad programs, or participate in the department's required internship program.

The final year culminates with the Capstone Project in which students develop a full creative plan to launch themselves as entrepreneurs. Projects have included launching a record label, creating a production company, developing a new media company, and starting an innovative live music venue.

As is the case with all Tisch programs, professional training is combined with a solid liberal arts education. In addition to the 58 credits taken within the Clive Davis Department of Recorded Music, students are expected to earn a total of 44 general education credits in courses offered by Tisch and the College of Arts and Science. Students also complement their study with 26 credits in elective courses taken in the areas of their interest.
Admission

For general University guidelines, refer to the Admission section beginning on page 191.

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

Admission to the department is highly selective and based on the following criteria:
1. A creative portfolio that must be sent directly to the department. For specific information and requirements, please refer to the department’s Web site: http://clivedavisdept.tisch.nyu.edu/object/ugrmusicportfolio.html.
2. An academic review, including previous schoolwork and standardized test scores.
3. A review of cocurricular activities, teacher recommendations, and evidence of leadership qualities.

Degree Requirements

The Clive Davis Department 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 Arts: a minimum of 58 credits, with specific distribution requirements (see below).

Area II, General Education: a minimum of 44 credits, with specific distribution requirements (see below).

Area III, Electives: a minimum of 26 credits.

Students need 128 credits to graduate.

Distribution Requirements

Area I: Recorded Music Arts

Group A—History and Criticism: four courses for a minimum of 14 credits
a. Record Producer as Creative Artist: 4 credits
b. Artists and Audiences: 4 credits
c. Writing about Popular Music: 4 credits
d. An additional music history course of choice: 2-4 credits

Group B—Studio Production: eight courses for a minimum of 20 credits
a. Fundamentals of Audio Workstations I: 2 credits
b. Fundamentals of Audio Workstations II: 2 credits
c. Engineering the Record I: 2 credits
d. Engineering the Record II: 2 credits
e. Producing the Record Side A: 4 credits
f. Producing the Record Side B: 4 credits
g. Producing Music with Software and MIDI I: 2 credits
h. Producing Music with Software and MIDI II: 2 credits

Group C—Business: four courses for a minimum of 14 credits
a. Introduction to the Music Business: 4 credits
b. Music Marketing: 4 credits
c. Entrepreneurship: Developing the Music Business Venture: 4 credits
d. Internship/Career Skills for the Music Entrepreneur: minimum of 2 credits in junior and/or senior years; maximum of 16 credits

Group D—Musicianship and Performance: three courses for a minimum of 8 credits
a. Music Theory for Producers: 2 credits
b. Writing The Hit Song: 4 credits
c. Audio Ear Training for Producers: 2 credits

Group E—Colloquium: three courses for 2 credits
a. Emerging Trends and Evolutions in the Music Industry: 1 credit
b. Capstone Project: Senior Colloquium: 1 credit
c. Capstone Review: 0 credits

Minimum Total Area I: 58 credits

Area II: General Education

All students are to take a minimum of 44 credits in general education courses in the following categories. Specific course selection to meet the following distribution criteria must be approved by the faculty adviser or Dean Robert Cameron prior to registration.

1. Expository Writing, 8 credits for freshmen, 4 credits for transfers: Freshmen are required to take one course for 4 credits per semester through the TSOA core curriculum. Freshmen fulfill their two required courses by taking Art and the World/Writing the Essay (V40.0105) in the fall semester and The World Through Art (H48.0002) during the spring semester. Transfer students are required to complete or transfer in one expository writing course from their previous institution.

2. Humanities and Social Sciences, 12 credits: 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 credits) must have an international focus.

3. Natural Sciences, 4 credits: Designed to teach students how to evaluate evidence within a framework of logical reason. Examples include courses in astronomy, biology, chemistry, computer science, earth and environmental science, geology, math, physics.

4. Additional general education courses to bring the total of the three areas to a minimum of 44 credits.
### Departmental Standard

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

### Curriculum

The curriculum is designed to allow the student some flexibility in selecting a course of study suitable to his or her particular interests and objectives. Courses taken to satisfy distribution requirements in Area II are generally taken in the College of Arts and Science or, depending on course content, in the Tisch School of the Arts. Electives may be taken in the Tisch School of the Arts; the College of Arts and Science; the Stern School of Business; the Steinhardt School of Culture, Education, and Human Development; or in other divisions of New York University with the approval of the faculty. Courses in the School of Continuing and Professional Studies are not applicable to the B.F.A. degree.

The student is responsible for working out his or her own program with an adviser in conformance with the requirements and the student’s particular interests and objectives. Since most advanced courses in the Clive Davis Department of Recorded Music have one or more prerequisites, programs of study should be planned and courses selected carefully. A total of 128 credits 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 the Stern School of Business. Students who wish to take advantage of this opportunity should consult with their departmental adviser and with an adviser from the second department and then file appropriate forms with the department. Double majors are normally completed within the usual number of semesters; however, some may require an additional semester.

### Facilities for Instruction

Designed to serve as a professional-quality, state-of-the-art recording and teaching facility, the Dennis Riese Family Recording Studio on the 5th floor of 194 Mercer Street can accommodate 30 students in its control room and 65 students or 35 musicians (in orchestral format) in the studio. The live room features sound-absorbing interior wall finishes with wood accent panels and adjustable acoustical doors, diffusive ceiling elements for sound absorption, and an acoustically-treated wood and slate floor designed to eliminate noise transmission. The control room is equipped with a professional 36-channel API Vision recording console, capable of stereo and 5.1 surround mixing, computer- and analog-based recording, and an extensive array of sound processing equipment.

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

The Pro Tools Production Lab is available for use by students of all levels. The Lab is equipped with 16 stations, two analog modular synthesizers, and a teaching position. Students begin to learn the art of music production in the Lab, as well as advanced music production, and MIDI sequencing and programming. In addition to the Lab, there are two personal edit suites available for student use. The Pro Tools systems in the suites are equipped similarly to the studio’s computers.

### Ownership Policy

The creative works produced by students at the Tisch School of the Arts in fulfillment of class assignments, or as individual study projects, whether made on Tisch School of the Arts premises or elsewhere, with or without equipment belonging to the Tisch School of the Arts, and with or without extra funds, are subject to certain restrictions until the educational experience associated with such works has been completed. These restrictions are spelled out in the Ownership Policy section on pages 217-18.

### Laboratory/Equipment and Insurance Fees

The department charges all students nonrefundable laboratory/equipment and insurance fees each semester, regardless of course selection and regardless of enrollment status (i.e., full time or part time). Students from other departments and schools are also assessed these fees when registered for relevant courses in the Clive Davis Department of Recorded Music. These fees must be paid at the time of registration and are subject to yearly increase.

**Liability Insurance for Production:**

All students enrolled in the Clive Davis Department of Recorded Music production classes are required to participate in the school’s liability insurance program at a modest cost (through the laboratory/equipment and insurance fees).
The department does not accept part-time or nonmatriculating ("special") students.

**Department Leadership**

**Clive Davis**  
Chief Creative Officer, Sony BMG U.S.; Chief Advisor to the Department

Clive Davis has acquired a legendary reputation for spotting and developing new musical talent in the course of his 35 years in the recorded music industry. Successively head of Columbia Records, Arista, and, most recently, J Records, Mr. Davis has signed and nurtured such performers as Janice Joplin; Blood, Sweat and Tears; Santana; Aretha Franklin; Billy Joel; Bruce Springsteen; Pink Floyd; Aerosmith; Whitney Houston; and Alicia Keys. He won a Grammy Trustee Award in 2000 and was inducted into the Rock and Roll Hall of Fame in 2001. Mr. Davis has long been an advocate of high professional standards in the recorded music industry and has taken a keen personal interest in the establishment of a program in recorded music at the Tisch School of the Arts. In September 2003, the Tisch School of the Arts proudly inaugurated the Clive Davis Department of Recorded Music.

**Sheril Antonio**  
Dean

Dr. Antonio is the associate dean for Film, Television, and New Media at NYU’s Tisch School of the Arts. She also served as interim chair of the Graduate Film Program (2001-2002). As a faculty member in the Department of Film and Television and Art and Public Policy, she taught Language of Film (2002-2006), Anatomy of Difference (2001-2006), and co-taught Conventional Steps to Unconventional Image-Making: Close Reading, for the Center for Art, Society, and Public Policy (2001). She has received Curricular Development Challenge Grants for two courses, Issues in Contemporary African American Cinema (taught 1992-1995) and Summer Film and Video Program for High School Students (designed in collaboration, 1995). She was an adviser in the Gallatin School and is a frequent lecturer whose more recent topics have included “The Other in Bush World USA” and “Black Representations and Media.” Dr. Antonio also serves as an adviser and lecturer for various projects such as the William H. Cosby Future Filmmakers Workshop, and as a judge for Panasonic Kid Witness News and the NAACP ACT-SO. She has been interviewed for radio, television, and print, including *The Wall Street Journal*, *The Christian Science Monitor*, *Black Issues in Higher Education*, WNYC 93.9 FM, and Nickelodeon. Dr. Antonio is the author of Contemporary African American Cinema, published in 2002, *New Black Cinema: When Self-Empowerment Becomes Assimilation* (Bertz Verlang) 2006, and *Matriarchs, Rebels, Adventurers, and Survivors: Renditions of Black Womanhood in Contemporary African American Cinema* (Sight & Sound, Supplement) July 2005.

**Jason King**  
Associate Professor of Recorded Music; Artistic Director

B.F.A., M.A., Ph.D., New York. Jason King is a cultural critic and journalist; musician (performer, vocal arranger, producer, musical supervisor); strategist and consultant to record labels and artists; and live event producer. Founding full-time faculty member of the department; served as interim chair in 2002; and associate chair from 2003-2006. Teaches courses on record producing, music moguls, hip-hop, R & B, soul, jazz, and Asian American and African American cultures. Many essays on pop music in books, anthologies, and journals; long time contributing writer for magazines and newspapers including *Vibe*, *Blender*, and the *Village Voice*. Work in theatre includes *The Story of My Father* (book, music, and lyrics) at the Crossroads Theater Company; *The Day Eazy-E Died* (director, sound designer) starring Anthony Mackie, at the New Perspectives Theater Company; and marketing consultant on the Tony Award-winning Broadway production of Russell Simmons’ *Def Poetry Jam*. Pioneering approach to teaching hip-hop in the classroom has been profiled on MTV, BET, and AOL and has given lectures at universities including Harvard, Yale, Columbia, Stanford, and Massachusetts Institute of Technology. Instrumental in producing multi-day conference events at NYU such as “Sylvestor: The Life and Work of a Musical Icon,” “Roc-a-Fella Records’ 10th Anniversary,” “The Making of Public Enemy’s It Takes a Nation of Millions to Hold Us Back,” and “Fest Forward: Hip-Hop Unbound.” Forthcoming book projects: *Blue Magic: Spirit and Energy in Popular Music* (Duke University Press) and an alternative history of hip-hop. Working on solo dance music album; musical supervisor for jazz and funk legend Aša Puthli. Performances include Central Park SummerStage, Joe’s Pub, among others. Serves on the advisory board of the R&B Foundation and member of the editorial collective of Social Text.

**Faculty**

A listing of faculty for the Clive Davis Department of Recorded Music is below. For full biographies on departmental faculty, visit http://clivedavisdept.tisch.nyu.edu/page/faculty.html.

**Jim Anderson**  
Professor  
B.S. (music education), Duquesne

**Guillermo Brown**  
Instructor  
B.A. (music), Wesleyan; M.F.A. (music/sound), Bard College

**Robert Christgau**  
Instructor

**Larry Davis**  
Associate Teacher  
B.F.A., New York; J.D., Yeshiva

**Jonathan Finegold**  
Instructor  
B.S. (accounting/finance), M.A. (arts administration), New York

**Henry Gaffney**  
Adjunct Associate Professor of Recorded Music

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**“Prince Charles” Alexander**  
Instructor  
B.A., Brandeis; Audio Engineering Certificate, Center for the Media Arts

**Dr. Antonio**  
Dean

Dr. Antonio is the associate dean for Film, Television, and New Media at NYU’s Tisch School of the Arts. She also served as interim chair of the Graduate Film Program (2001-2002). As a faculty member in the Department of Film and Television and Art and Public Policy, she taught Language of Film (2002-2006), Anatomy of Difference (2001-2006), and co-taught Conventional Steps to Unconventional Image-Making: Close Reading, for the Center for Art, Society, and Public Policy (2001). She has received Curricular Development Challenge Grants for two courses, Issues in Contemporary African American Cinema (taught 1992-1995) and Summer Film and Video Program for High School Students (designed in collaboration, 1995). She was an adviser in the Gallatin School and is a frequent lecturer whose more recent topics have included “The Other in Bush World USA” and “Black Representations and Media.” Dr. Antonio also serves as an adviser and lecturer for various projects such as the William H. Cosby Future Filmmakers Workshop, and as a judge for Panasonic Kid Witness News and the NAACP ACT-SO. She has been interviewed for radio, television, and print, including *The Wall Street Journal*, *The Christian Science Monitor*, *Black Issues in Higher Education*, WNYC 93.9 FM, and Nickelodeon. Dr. Antonio is the author of Contemporary African American Cinema, published in 2002, *New Black Cinema: When Self-Empowerment Becomes Assimilation* (Bertz Verlang) 2006, and *Matriarchs, Rebels, Adventurers, and Survivors: Renditions of Black Womanhood in Contemporary African American Cinema* (Sight & Sound, Supplement) July 2005.

**Jason King**  
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B.F.A., M.A., Ph.D., New York. Jason King is a cultural critic and journalist; musician (performer, vocal arranger, producer, musical supervisor); strategist and consultant to record labels and artists; and live event producer. Founding full-time faculty member of the department; served as interim chair in 2002; and associate chair from 2003-2006. Teaches courses on record producing, music moguls, hip-hop, R & B, soul, jazz, and Asian American and African American cultures. Many essays on pop music in books, anthologies, and journals; long time contributing writer for magazines and newspapers including *Vibe*, *Blender*, and the *Village Voice*. Work in theatre includes *The Story of My Father* (book, music, and lyrics) at the Crossroads Theater Company; *The Day Eazy-E Died* (director, sound designer) starring Anthony Mackie, at the New Perspectives Theater Company; and marketing consultant on the Tony Award-winning Broadway production of Russell Simmons’ *Def Poetry Jam*. Pioneering approach to teaching hip-hop in the classroom has been profiled on MTV, BET, and AOL and has given lectures at universities including Harvard, Yale, Columbia, Stanford, and Massachusetts Institute of Technology. Instrumental in producing multi-day conference events at NYU such as “Sylvestor: The Life and Work of a Musical Icon,” “Roc-a-Fella Records’ 10th Anniversary,” “The Making of Public Enemy’s It Takes a Nation of Millions to Hold Us Back,” and “Fest Forward: Hip-Hop Unbound.” Forthcoming book projects: *Blue Magic: Spirit and Energy in Popular Music* (Duke University Press) and an alternative history of hip-hop. Working on solo dance music album; musical supervisor for jazz and funk legend Aša Puthli. Performances include Central Park SummerStage, Joe’s Pub, among others. Serves on the advisory board of the R&B Foundation and member of the editorial collective of Social Text.
### The B.F.A. Curriculum

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

**First Year: Historical and Intellectual Context and Introduction to the Creative Entrepreneurship**

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<thead>
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<th>Production:</th>
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<tr>
<td>Engineering the Record I*</td>
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<tr>
<td>Fundamentals of Audio Workstations I*</td>
<td>Fall</td>
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<tr>
<td>Engineering the Record II*</td>
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<td>Fundamentals of Audio Workstations II*</td>
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<th>History and Criticism:</th>
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<td>Record Producer as Creative Artist*</td>
<td>Fall</td>
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<td>Business:</td>
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<td>Introduction to the Music Business*</td>
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<td>Musicianship and Performance:</td>
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<tr>
<td>Music Theory for Producers*</td>
<td>Fall</td>
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<td>Audio Ear Training for Producers*</td>
<td>Spring</td>
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<td>Writing the Hit Song*</td>
<td>Spring</td>
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<td>Fall</td>
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<td>Expository Writing: The World Through Art*</td>
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<td>General Education Course of Choice*</td>
<td>Fall and Spring</td>
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<th>Second Year: Modes of Production</th>
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<td>Production:</td>
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<td>Producing the Record Side A*</td>
<td>Fall</td>
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<tr>
<td>Producing Music with Software and MIDI*</td>
<td>Fall</td>
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<tr>
<td>Producing the Record Side B*</td>
<td>Spring</td>
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<tr>
<td>Producing Music with Software and MIDI II*</td>
<td>Spring</td>
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<tr>
<td>History and Criticism:</td>
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<td>Artists and Audiences*</td>
<td>Spring</td>
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<td>Hip-Hop: History, Music, and Culture</td>
<td>Spring</td>
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**Business:**

| Introduction to the Music Business*               | Fall     |          |
| or                                               |          |          |
| History and Criticism:                            |          |          |
| Record Producer as Creative Artist*               | Fall     |          |

| Musicianship and Performance:                    |          |          |
| Intermediate Songwriting                          | Fall     |          |

**General Education:**

| General Education Courses of Choice*             |          |          |
| Elective:                                        |          |          |
| Elective Courses of Choice*                      | Fall and Spring |    |

**Colloquium:**

| Emerging Trends and Evolutions in the Music Industry* | Fall    |          |

**General Education or Elective or Craft:**

| General Education or Elective of Choice           | Fall and Spring |    |

**Fourth Year: Capstone Project**

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<th>Production:</th>
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<tr>
<td>Capstone Studio Production: Directed Study</td>
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| History and Criticism:                            |          |          |
| Topics in Recorded Music                          | Fall and Spring |    |

**Business:**

| Internship/Career Skills for the Music Entrepreneur* | Fall and Spring |    |

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**Vivien Goldman**  
*Instructor*  
B.A. (English and American literature), Warwick (United Kingdom)

**Kelly Haley**  
*Instructor*  
B.A., Hampton

**Rod Hui**  
*Instructor*  

**Ashley Kahn**  
*Instructor*  
B.A., Columbia

**Errol Kolosine**  
*Visiting Assistant Arts Professor*  
B.A. (political science/English), Florida State

**Joe Mama-Nitzberg**  
*Instructor*  
B.A., San Francisco State; M.F.A., Art Center College of Design

**Michael McCoy**  
*Instructor*  
B.M. (emphasis in sound recording), Lebanon Valley College

**Jeff Peretz**  
*Instructor*  
B.M. (jazz performance), William Paterson

**Bob Power**  
*Instructor*  
B.M. (theory and composition), Webster College; M.A. (jazz/production), Lone Mountain College

**Russ Rieger**  
*Instructor*  
B.A. (cum laude political science and philosophy), SUNY (Albany)

**Joe Mama-Nitzberg**  
*Instructor*  
B.A., San Francisco State; M.F.A., Art Center College of Design

**Michael McCoy**  
*Instructor*  
B.M. (emphasis in sound recording), Lebanon Valley College

**Jeff Peretz**  
*Instructor*  
B.M. (jazz performance), William Paterson

**Bob Power**  
*Instructor*  
B.M. (theory and composition), Webster College; M.A. (jazz/production), Lone Mountain College

**Russ Rieger**  
*Instructor*  
B.A. (cum laude political science and philosophy), SUNY (Albany)

**Keith Robinson**  
*Instructor*  
B.A. (music), Christian Heritage College; M.M. (music technology), New York

**Nick Sansano**  
*Associate Arts Professor of Recorded Music*  
B.A. (music production and audio engineering), Berklee College of Music

**Noah Simon**  
*Instructor*  
B.M., Temple; M.M., New York

**Ben Sisario**  
*Instructor*  
B.A. (English), Virginia

**Cyrille Taillandier**  
*Instructor*  
BTS, Ecole Supérieure de Réalisation Audiovisuelle, France
Courses

HISTORY AND CRITICISM

RECORD PRODUCER AS CREATIVE ARTIST H85.1201
4 credits.
This course introduces students to the history and culture of creative entrepreneurs in recorded music. Students look at case studies of four types of entrepreneurs—executives, producers, performers, and critics—and study how and why the empires that these impressive and sometimes controversial impresarios built have transformed the course of popular music. Along the way, students learn about the history of 20th-century recorded music history and about various genres and styles in music. Students also place the art of record producing in historical, political, cultural, and social context, looking at approaches to writing research papers and writing poetically about sound.

ARTISTS AND AUDIENCES H85.1203
4 credits.
This course serves a triple function. First, it helps students think about the artist in popular music—what a musical artist is and can be, and how the artist interacts with fans. Second, it focuses briefly on crucial artists in popular music history, thus providing a rough overview of that history. Third, it introduces students to some excellent writing about popular music, and helps them learn how to describe music in works themselves.

WRITING ABOUT POPULAR MUSIC H85.1196
4 credits.
Any student or practitioner of recorded music requires the ability to communicate articulately about music in written form. Achieving a hands-on familiarity with a wide range of writing styles—from musician biographies, press releases and online blogs, to descriptions, reviews and critiques of musical performances—is the primary goal of this course. Students also consider and analyze different approaches to writing music, across varying contexts, formats, styles, and methodologies; they refine skills to describe a musical recording or performance with accuracy and understanding; analyze, understand, and produce quality criticism, reporting and journalism about music; consider the history and contemporary relevance of music writing and journalism; engage key theoretical writings and concepts in the study of popular music (i.e., Benjamin, Adorno, etc.); and develop a series of practical writing and reading skills in writing that are immediately applicable in the recorded music workforce. Assignments may include weekly writing assignments of different lengths, and/or a substantial final paper, culminating in a total of approximately 20 pages of writing by the end of the semester. Students' work is closely edited by the instructor, and through peer critiques, students in the class are engaged as editors.

MUSIC AND FASHION: GLAM, PUNK, HIP-HOP, AND BEYOND H85.1190
4 credits.
This course explores many of the major music, youth, and subcultural movements of the last 40 years in terms of “fashion.” We look at what was/is being worn and the relationship between the clothing, the music, and the culture at large. Some of the individuals and genres covered are glam, punk, hip-hop, goth, grunge, skater, David Bowie, Vivienne Westwood, Courtney Love, Sean Combs, Madonna, Jean Paul Gaultier, NWA, Marilyn Manson, Pharell Williams and American Apparel. We examine the role of the stylist in this process. Students have reading and research assignments and final research paper. The readings introduce the exploration of these subjects through the lens of cultural studies. The course examines these subjects/objects historically as well as in terms of race, class, gender, and sexuality. The students should walk away with a much greater understanding of the relationships between these individuals and movements, and their relationships to the culture and politics of their time.

HIP-HOP: HISTORY, MUSIC, AND CULTURE H85.1194
4 credits.
In this course, students study the history, evolution, and social importance of hip-hop from its underground inception in the Bronx in the early 1970s to its current ubiquity as global youth culture.

Using audiovisual materials and critical readings and taking class trips when possible, students consider the issues, themes, and conflicts that inform hip-hop culture, paying specific attention to the significance of key artists in music, fashion, dance, and visual art. Students are encouraged to pay attention to hip-hop news in the daily media and attend hip-hop events around the city.

OLD-SCHOOL HIP-HOP H85.1197
4 credits.
In this course, students study the history, evolution, and social importance of hip-hop from its inception in the early 1970s to its “golden age” in 1988. The focus of the course is rap music, although we also consider fashion, dance, and art (graffiti). Using audiovisual materials and taking class trips where possible, we consider the work of a range of artists including Grandmaster Flash and the Furious Five, Kurtis Blow, Run DMC, the Rock Steady Crew, Sugarhill Gang, Q-Tip, and Public Enemy. Students are encouraged to pay attention to and attend hip-hop events around the city and in the daily media.

THE BEATLES H85.1195
4 credits.
The Beatles' public career lasted less than a decade and yielded an official discography that includes just over 10 hours of music. Yet in remarkably short order, they transformed themselves from a northern English dance band that produced simple, blues-based songs like “Love Me Do” (1962) into the intensely creative, experimental composers of pieces as complex as “Strawberry Fields Forever” (1966). Using their official discography, as well as radio recordings, concert performances (on both audio and video), and studio outtakes, we examine the techniques the Beatles used to create their extraordinary catalog. Along the way, we consider the ways they revolutionized everything from recording techniques and concerts to conceptions of the social role and responsibility of popular musicians.

ROCK MUSIC IN HISTORICAL CONTEXT H85.1198
4 credits.
This course takes a broad look at the historical development of rock ‘n’ roll, from
its sources in early 20th-century blues, country, and rhythm & blues through giants like Elvis Presley, Chuck Berry, the Beatles, the Rolling Stones, Led Zeppelin, and U2. Drawing on a body of informative work by critics and scholars, we consider rock music as a reflection of American history and popular culture, tracing its growth and change through a multitude of styles—folk-rock, soft-rock, punk, pop, grunge, metal, and indie-rock—and examine issues such as race, gender, and celebrity. An emphasis is placed on developing students’ critical writing skills.

TOPICS IN RECORDED MUSIC
(course numbers vary)
2 credits.
Each of these 2-point 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 Cuba, History and Culture of Record Players, Bhangra, Contemporary Rock Musicals, The Island Records Story, Miles Davis, Jamaica, Nirvana and the Cultural History of Indie Rock, Def Jam, Electronic Avant-Garde, Punk, The Motown Legacy, Aretha Franklin and Soul music, among others.

STUDIO PRODUCTION
FUNDAMENTALS OF AUDIO WORKSTATIONS I H85.1020
2 credits.
The goal of the course is to give students a deep understanding of the concept and operation of this industry standard computer-based production tool, as well as a hands-on approach based on the instructor’s experience. Students acquire an in-depth theoretical and practical knowledge of Pro Tools as a recording and editing tool. Each class is held as a workshop. Students set up and troubleshoot their own system and overview the main Pro Tools windows and menus. They then start recording with Pro Tools. During following weeks, they become familiarized with modes of operation, setting record levels and multitrack techniques. These basic yet important lessons evolve into task specific operations, such as overdubbing to create an arrangement or setting up to track live drums. The last part of the first semester focuses on editing, and, finally, consolidating and saving the work for mix sessions.

FUNDAMENTALS OF AUDIO WORKSTATIONS II H85.1021
2 credits.
The goal of this course is to give students a deep understanding of the concept and operation of this industry standard computer-based production tool, as well as a hands-on approach based on the instructor’s experience. During the second semester, students focus on mixing with Pro Tools, using equalization, compression, effects, and automation. Emphasis is on proper mix mastering and delivery and archiving. An introduction to surround mixing (concepts and formats) follows, as well as a brief class on mastering with Pro Tools. The semester concludes with an introduction to MIDI, virtual instruments, and programming. The final project consists of students recording, editing, mixing, and mastering a 30-second music spot on Pro Tools.

ENGINEERING THE RECORD I H85.1040
2 credits.
Engineering the Record I is an intensive survey of the theory, techniques, and science of sound recording. Students are introduced to the basics of recording studios and sessions through lectures, demonstrations, supplemental reading, and assignments carried out in the studio. Topics include microphones and microphone technique, analog and digital recording, acoustics, critical listening, and the fundamentals of electronics.

ENGINEERING THE RECORD II H85.1041
2 credits.
A continuation of Engineering the Record I, Engineering the Record II covers advanced aspects of large-format recording consoles and production techniques. Outboard equipment is discussed, along with topics such as digital and analog editing, mixing, automation, and synchronization. Students learn some fundamentals of electronics, including hands-on experience with soldering and also complete a long-term, multitrack production project.

PRODUCING MUSIC WITH SOFTWARE AND MIDI II H85.1023
2 credits.
In an age of do-it-yourself technology, advances in MIDI sequencing and software synthesizing allow songwriters and producers to turn ideas into demos and demos into full productions. In this course, students apply the fundamentals of MIDI covered in Producing Music with Software and MIDI II to MIDI programming and sequencing via multiple software platforms, including Logic, Reason, Pro Tools, and Ableton Live. The culmination of this work is a collaboration of disciplines, integrating MIDI sequencing and audio recording in a production for the Producing the Record course.

PRODUCING THE RECORD SIDE A H85.1003
4 credits.
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 super-
vision. 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 THE RECORD SIDE**

B H85.1004  
4 credits.  
A continuation of fall semester’s Producing the Record Side A, this course builds on the fundamentals previously learned.

**LIVE STUDIO RECORDING INTENSIVE** H85.1005  
4 credits.  
This course offers students the opportunity to face the challenges of recording an ensemble in a realistic professional recording studio setting. The course executes a series of recording and mixing sessions. Each student is given the opportunity to produce, coproduce, engineer and assistant engineer in the recording of a live ensemble. Students are responsible for coordinating logistical and creative issues associated with each recording. The importance of preproduction, social skills, and teamwork is greatly stressed, as there is a set recording time limit for each ensemble.

**ADVANCED MUSIC PRODUCTION** H85.1012  
4 credits.  
This course develops a working knowledge of the sampling, sequencing, editing, recording and mixing tools used by music producers to create the individual voices and sonic identities within modern music. In particular, we look at mono and stereo Microphone techniques, the Akai MPC-4000, the Korg Triton, Digidesign’s Pro Tools, and SSL’s K9000 automated mixing console. Over the course of the semester, students learn how to assemble original compositions using these technologies and apply them through various popular music styles. Students are encouraged to bring in source and reference material. The course culminates in a final project that is a full-length, commercially viable audio CD featuring the student’s original compositions. Guest producers and/or a field trip to a major production facility may be arranged. Familiarity with Pro Tools is preferred, but knowledge of Logic or Digital Performer is also acceptable.

**MIXING LAB** H85.1051  
4 credits.  
The objective of the workshop is to demonstrate advanced mixing techniques that can be applied both on a large-format console and in a digital audio workstation (Pro Tools). We discuss proper procedures for setting up students’ project mixes in the studio and in Pro Tools, as well as the procedures for working with tracks from outside projects that students did not record. The proper procedure for documentation and studio etiquette in the mixing session are stressed. Mixing the low-end energy for different genres of music (hip-hop, pop, rock, jazz, etc.) and how they differ in size and proportion, we discuss the conceptual positioning of the vocals in these genres of contemporary music. We also explore the techniques of using delays for creating space and depth, spreading out mono vocals, and mono track to pseudo stereo imaging. The proper use of signal routing, equalization, and dynamics are stressed. Finally, we investigate the technique of mix buss compression for the enhancement of the Stereo Mix and the outputting of mixes for mastering (creating the premaster) in a mastering studio environment.

**ADVANCED ENGINEERING** H85.1013  
4 credits.  
This course builds on the techniques of the recording studio and the techniques of producing recorded music begun in Fundamentals of Recording and Studio II and explores advanced techniques used in large-ensemble recording, surround sound mixing, and remote recording. By using the studio facilities of the Clive Davis Department of Recorded Music, students learn to operate the API Vision recording console, ancillary outboard equipment, and record in the live room of Studio 510.

**BEATS AND BEATMAKING** H85.1009  
4 credits.  
This course develops a working knowledge of the sampling, sequencing, editing, synchronization and mixing tools used by major beat makers to create the individual voices and sonic identities that have shaped popular music over the last twenty five years. In particular, we look at Logic, Pro Tools, Reason, and the MPC-4000. Over the course of the semester, students learn how to assemble original compositions using these technologies and apply them through analysis of music in the contemporary marketplace. Students are encouraged to bring in source and reference material. The course culminates in a final project by each student reflecting the covered material. Familiarity with Pro Tools is preferred, but knowledge of Logic or Digital Performer is also acceptable.

**CAPSTONE STUDIO PRODUCTION: DIRECTED STUDY** H85.1010  
4 credits.  
This Directed Study course guides and directs capstone students who are executing studio-based production projects for their capstone project. The course is supervised and coordinated by Nick Sansano, with Jim Anderson, Rod Hui, and Tony Masera serving as directed study advisers and guest lecturers. Each coteacher lectures twice over the course of the semester on topics that relate to his specialty. Tony Masera presents lectures on mixing and deliverables and documentation. Jim Anderson addresses 5.1 recording and mixing, and Rod Hui offers instruction on the API Vision console and its automation, as well as recording and mixing hip-hop and sample-based music. Students are expected to bring issues and questions related to their production projects to class, as well as capstone-related works-in-progress, for group critique and discussion. These “student-generated” and “project specific” topics become the subject of presentations and lectures by the faculty over the duration of the course. In addition to these lectures and demonstrations, students reserve time with each of the instructors to privately discuss their projects-in-progress, getting individualized comments and critiques from the instructor of their choice. All private meetings take place during scheduled class time in either Room 505, 510, or equivalent.
MUSICIANSHIP AND PERFORMANCE

MUSIC THEORY FOR PRODUCERS H85.1106 2 credits.
This music theory course is geared toward producers with an emphasis on a no-nonsense and demystifying presentation of the basics of music theory. We review a variety of musical examples—sheet music and recordings—to demonstrate these concepts (everything from Bach, the Beatles, and Sting, to jazz and hip-hop). The second half of the course is a practical application of the tools. Students learn how to analyze a song, in addition to learning basic arranging and composing. The goal is to enable students to break down a song competently and have a fuller appreciation of what arranger/composer/songwriters do—skills students undoubtedly need in a production career.

AUDIO EAR TRAINING FOR PRODUCERS H85.1102 2 credits.
In order for the budding music producer to realize his or her potential in the studio, the ability to accurately describe what is being heard, and the skill to articulate possible audio issues, is a crucial necessity. Critical listening skills can take years to develop, and this course is designed to speed-up the process of creating "Golden Ears" and give the student a head start. Through theoretical and practical listening exercises, students develop this expertise. They learn to identify frequency ranges, boosts, and cuts, in the theoretical using noise, and in the practical using music with an ever-narrowing range: A/B drills, comparing original recordings with altered versions; identify time delay and reverb time delay drills, recognizing reverb onset and decay times.

WRITING THE HIT SONG H85.1105 4 credits.
This course introduces students to the art of crafting hit songs. We study the "great" writers of popular music, from Irving Berlin to Babyface, and we make practical applications of that knowledge as we craft songs both collaboratively and individually. Students gain a rudimentary knowledge of musicianship, as well as an overview of the pragmatic aspects of commercial songwriting, including copyrighting and publishing.

INTERMEDIATE SONGWRITING FOR PRODUCERS H85.1100 4 credits.
Building on the concepts and techniques introduced in Writing the Hit Song, participants intensify their song/lyric writing skills through a series of individually assigned writing projects. The mechanics and dynamics of style are explored through a series of case studies and practical writing scenarios. Students are expected to develop a portfolio of three fully realized songs/recordings.

ARRANGING FOR THE RECORDING STUDIO H85.1300 4 credits.
On the most fundamental level, arranging can be referred to as who plays what, and when they do it. The introduction of the modern recording process necessitates changes in the way we approach musical arrangement or orchestration. Often, what works well for a live performance doesn’t necessarily translate into a good recording, and vice versa. This course addresses the development of arranging styles through classic studio recordings, and different approaches the studio arranger can utilize. Our studies differ from a “traditional” arranging or orchestration class in that fluency in reading and writing music, although helpful, are not required, nor emphasized, as the elements of weight, density, range timbre, layers of focus/interest, rhythmic, and melodic activity, and dynamics remain the same.

BUSINESS

INTRODUCTION TO THE MUSIC BUSINESS H85.1202 4 credits.
The role of music in society has changed over the centuries. What was once social and participatory has largely turned into an industry and a commodity. Just over the past century, the music business has changed and morphed along with ever-evolving technology: musical instruments, pianos and player pianos, sheet music and music publishing, recorded cylinders and phonograph records, compact cassettes and compact discs, MP3s and file sharing, bricks and mortar music retailing and Internet music stores, radio, television, music videos and film, concerts and touring, to name a few of the players. This course examines the roots of the music industry, how it grew and developed into a multi-billion dollar industry, and where it is headed. The course gives students an understanding of the structure and organization of a successful music business, how one can maneuver in the present and prepare for the future.

MUSIC MARKETING H85.1205 4 credits.
How does a completed recording get into the hands of millions of listeners? This course provides aspiring record producers with how-to information on the variety of marketing and promotional activities that need to occur once the recording of an album is completed. Course topics may include consumer research and demographic analysis; retail sales; budgetary and financial planning; tie-ins and corporate sponsorship; promotions and licensing for radio, film, TV, concerts, Internet, and other new media; touring; and global business ventures. Students are assigned a series of rigorous projects and examinations designed to test their knowledge of marketing strategy and protocol.

ENTREPRENEURSHIP IN THE MUSIC INDUSTRY H85.1272 4 credits.
This course is designed for students who are interested in future careers as innovative music executives and industry leaders. Topics include different revenue sources; company operations and management, identification of new opportunities, effective market research techniques and strategies for successful implementation, and new venture formation. Strategies for successful leadership are discussed as students focus on the career paths and the circumstances behind the success of key music industry leaders and innovators (through reading assignments, in-class presentations and guest lecturers). Effective communication techniques are learned in a series of collaborative class exercises involving public speaking, business letter writing and deal negotiations.

INTERNSHIP/CAREER SKILLS FOR THE MUSIC ENTREPRENEUR H85.1037 1-4 credits; variable.
All recorded music majors are required to complete at least 2 credits of internship credit in order to graduate. The hourly equivalent of 2 credits during the fall or spring semester is eight hours/week and 12-15 hours/week for 4 credits.
CONTRACTS AND DEALMAKING
H85.1223
2 credits.
Any student aspiring to a career in the music industry needs to know how the legal side of the business works. This practical, nuts-and-bolts course explores the legal issues that impact the day-to-day operation of music business ventures like record labels, music publishing companies, management and concert promotion companies, and the business of being an entrepreneur. Through experiential exercises that involve role play and real-world simulations, students develop their ability to read, comprehend, draft and negotiate agreements, and to navigate conflicts they are likely to face as budding creative and business entrepreneurs. Students hone their skills as advocates, and learn how to safeguard their interests and earnings. This workshop is recommended for any NYU student considering a career in music, as well as Recorded Music students developing their senior capstone projects.

WOMEN AS ENTREPRENEURS IN POPULAR MUSIC
H85.1170
2 credits.
Women are making significant contributions as creative and business leaders in all areas of the music industry. In this course, students learn about entrepreneurship as a process that can be applied to launching and sustaining a successful creative business enterprise in the music industry. Students first engage in a historical and critical examination of the role that women have played, and the skills that have enabled them to succeed, as creative and business leaders in popular music. Class discussions focus on helping students identify and develop the skills and strengths they need to become future artistic and business entrepreneurs. Guest speakers include women entrepreneurs who are leading companies and who have successfully started their own business ventures in the music industry. Students learn the circumstances and strategies behind their success. By the end of the course, students put together an individual short term and long-term plan to advance their careers as future executives and leaders in the music industry.

UNDERSTANDING NEW MEDIA
H85.1230
2 credits.
This weekly seminar and speaker series is aimed at educating students on the development of new media and next-generation business models in recorded music. Each week students hear from guest speakers who have made their mark in the digital music world. We focus on entrepreneurship in digital music, paying special attention to business models that have blazed trails at the crossroads of new media and recorded music. The goal is to help students become digitally conversant and to understand the social trends and psychological motivations that have led to the rise of the Internet and mobile technologies. Students read selections from key texts, and write written responses. By the end of the course, students are expected to propose a practical, feasible idea for a new media project or turn in a research paper.

PRODUCING THE VISUAL IMAGE IN RECORDED MUSIC
H85.1140
4 credits.
In recorded music, a performer’s visual image has always been of great importance—perhaps now more than ever. This practical course is designed to inform students about the art and business of creating visual images in recorded music. Visual image production includes creating album covers, publicity photos, promotional videos, as well as the overall persona and “brand” of the artist. As we discover the players that produce such images and the means by which they pursue their craft, we also analyze the Historical Art source material (from underground comics to Hollywood musicals to Gerhard Richter) and the cultural and theoretical discourse that they have inspired and been inspired by. We analyze and deconstruct the visual images of artists like the Beatles, the Supremes, David Bowie, Madonna, Eminem, Outkast, Sonic Youth, and Nirvana. Students are expected to complete writing assignments, and group and individual image production projects are also assigned.

CONSTRUCTING A RECORD LABEL
H85.1220
4 credits.
This course examines the methodologies used by successful entrepreneurs to launch record companies, labels, or imprints in a variety of genres. The companies examined may include Def Jam, Blue Note, Arista, and Loud, among others. By the end of the course, students may work collaboratively to launch a mock record company by developing a business plan and budget, identifying market niches, creating an artist roster, and studying employee management and methods of promotion and marketing. Where possible, guest artists and speakers are brought in, and class trips to record labels may be scheduled.

A&R
H85.1161
4 credits.
Designed for aspiring music executives, entrepreneurs, and record producers, this course addresses the ins and outs of A&R, the process of recruiting and developing musical talent. A&R executives function as the bridge between artists and record labels. This course starts with a historical look at A&R. We discuss musical scenes, famous A&R people, and how A&R people make up a vital part of the music industry. We contrast the various styles of A&R and break down how different musical genres treat the position differently. We also discuss the effects that new technology has on the position and have several guest speakers and a field trip. Through reading assignments, guest speaker presentations, in-class discussion, and a series of individual and collaborative projects, students are expected by the end of the course to possess the fundamental skills and knowledge necessary to develop an artist for the contemporary marketplace.

PUBLICITY
H85.1160
4 credits.
This course introduces students to the role of the publicist in increasing public awareness of the music artists and guiding the flow of communication that drives the artist’s success. Students learn how publicists function at record labels and how independent and freelance publicity firms interface with the music industry. By the end of the course, students are introduced to creative techniques for promoting artists through publicity; methods of managing controversy; the network of press and media outlets; handling press conferences; writing publicity bios and publicity plans; and creating effective press kits and conferences. Students may be required to create a full-scale publicity plan for a New York City artist.

LEGAL ISSUES IN RECORDED MUSIC
H85.1222
4 credits.
This workshop provides an overview of the legal and business issues confronting record labels on a daily basis, e.g., acquisition of rights, protection of ideas, copyright protection, dealing with talent and their representatives, music clearance, and employment issues. Negotiating
skills are practiced when students participate in a well-designed simulation at the end of each class.

**BRANDING** H85.1250 4 credits.
Anyone interested in achieving success in today’s competitive entertainment industry has to be well versed in the concept of branding. A brand is the overall, distinctive “image” of a product or service that generates loyalty, trust, and familiarity with consumers. Nearly anyone can release an album or an artist into the crowded marketplace, but those versed in branding have the savvy to bestow their projects with resonance and meaning with audiences. Labels like Roadrunner and Def Jam, along with artists and producers like will.i.am of the Black Eyed Peas and Beck, creatively use image, values, lifestyle, attitude, and moods to sell their music. Because we live in a culture defined by powerful brands, creative branding is becoming the key to longevity and global success in the entertainment industry. This practical hands-on course gives students the step-by-step tools to approach the art and business of branding. Students do exercises in analyzing and developing brands and study why some brands succeed where others fail. Reading key books and articles in the field of branding, students consider the role of advertising, promotion, marketing, management, public relations, media commentary, and creative design in building successful brands. And, as students consider debates about the ethics of living in a corporate culture defined by brands and superstars, they learn about “brand recognition,” “b2b brand marketing,” “brand equity,” “brandscapes,” “brand architecture,” “product differentiation,” “attitude branding,” and “lifestyle marketing.” Students interested in launching their own record labels, recording studios, or music ventures, or distinguishing themselves as performers, producers, executives, or engineers, walk away from the course with a workable strategy of how to best position their work in the professional marketplace.

**COLLOQUIUM EMERGING TRENDS AND EVOLUTIONS IN THE MUSIC INDUSTRY** H85.1400 1 credit.
Required for juniors, this colloquium introduces the senior year Capstone Project through a series of lectures, workshops, and guest visits. The course highlights the achievements of individuals and companies that drive the fields of music and entertainment forward with their artistic and business vision. At the completion of this course, students have a well-developed Capstone Project description and an initial plan of action, allowing them to use their spring semester to take additional coursework and begin fleshing out the details, plans, staffing, fundraising, etc., needed for successful completion in their senior Capstone presentation. In the spring semester, students continue to refine their plans under the guidance of the Junior Colloquium Advisers. By the end of the spring semester, students have a final plan of action and are assigned a Capstone Faculty Adviser, who guides and directs them through their senior year. The plan is fully realized in the Capstone Senior Colloquium, taken in the fall semester of the senior year.

**CAPSTONE PROJECT: SENIOR COLLOQUIUM** H85.1401 1 credit.
This course is designed to guide graduating seniors through the completion and practical implementation of their Capstone Projects. In this course, which complements the Directed Study production class, students are expected to develop their professional skills sets and prepare mock pitches of their Capstone Projects, as well as finalize business plans and goal statement sheets and portfolio presentations in keeping with department requirements. Students have the opportunity to troubleshoot the pressing business, legal, and pragmatic challenges of their projects with the instructor and through peer review and evaluation. Students leave the class better prepared to launch their professional projects into the competitive music marketplace.

**CAPSTONE REVIEW** H85.1402 0 credits.
Through highly personalized advising, this course is designed to provide graduating seniors with the guidance they need during the completion and practical implementation of their Capstone Projects. Students are expected to continue to develop their professional skills sets and prepare pitches of their Capstone Projects, as well as finalize business plans and goal statement sheets and portfolio presentations in keeping with department requirements. Students are required to meet with their Capstone adviser weekly, participate in three dress rehearsals of the Capstone pitch, as well as the final Capstone panel. Students are graded on the final presentation, including all materials presented, by their assigned adviser.
Admission

Undergraduate: B.F.A., B.A.

Undergraduate Admissions Processing Center
New York University
665 Broadway, 11th Floor
New York, NY 10012-2339
212-998-4500
admissions.nyu.edu

Patricia Decker
Director of Recruitment
Tisch School of the Arts
New York University
721 Broadway, 8th Floor
New York, NY 10003-6807
212-998-1900
www.undergraduate.tisch.nyu.edu

Admission to the Tisch School of the Arts is highly selective. Admission is based on a careful evaluation of secondary school records; scores on standardized tests; personal essay; recommendations from guidance counselors, teachers, and others; and a creative review in the form of an audition or a portfolio. Evidence of character and maturity are regarded as essential in potential students who hope to benefit fully from the unique offerings of the University and its urban environment. Participation in meaningful school and community activities is also an important factor. A student applying to the Tisch School of the Arts must indicate the particular department that he or she wishes to enter and may only apply to one program. Prospective students wanting more information about undergraduate admission should visit the admissions Web site at admissions.nyu.edu. Students wanting specific information on the Tisch School of the Arts may contact Patricia Decker, director of recruitment, at the above address.

Applicants who are neither U.S. citizens nor permanent residents should also see page 196.

RECOMMENDED HIGH SCHOOL PREPARATION

We urge you to complete and file your application by November 1 for early decision admission and by January 1 for 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. Regular decision candidates will receive notification on or around April 1.

The high school students most competitive for admission will take mathematics and foreign language in their senior year and exceed the following requirements:

• Four years of English with heavy emphasis on writing
• Three to four years of mathematics
• Three to four years of laboratory sciences
• Three to four years of social studies
• Two to three years of foreign language

The Admissions Committee pays particular attention to the number of honors, advanced placement, and/or international baccalaureate courses completed through the junior year. The list of advanced-level courses in progress during the senior year will also be included in the application review, especially for early decision applicants.

The remainder of your program may include further work in the above subjects or elective work in other areas, including music and art.

Please refer to the departmental sections of this bulletin for information about specific departmental admission requirements.

For required testing, see page 195.

THE UNDERGRADUATE ADMISSION PROCESS

All candidates for undergraduate admission to the University should send the following to the Undergraduate Admissions Processing Center, New York University, 665 Broadway, 11th Floor, New York, NY 10012-2339:

1. Undergraduate Application for Admission. (online application only at admissions.nyu.edu) or the Common Application (online or paper version). Supplement is required for applicants using the Common Application. The Common Application will not be processed without the Supplement.
3. Nonrefundable application fee ($65.00 for applicants living in the United States; $75 for international students and U.S. citizens living abroad).
4. Official high school and/or college records for courses for which academic credit has been earned (and General Educational Development test scores, if applicable).
6. All required testing should be completed and results forwarded electronically by one testing agency to the Undergraduate Admissions Processing Center.
7. All undergraduate departments at the Tisch School of the Arts require an audition or the submission of a creative portfolio or writing sample. Creative material should be mailed directly to the specific department at the Tisch School of the Arts, 721 Broadway, New York, NY 10003-6807. Creative portfolios should not be mailed to the Undergraduate Admissions Processing Center. All portfolios must be mailed directly to the department in Tisch to which you are applying. Departmental details are below. Candidates are urged to complete and file their applications by the stated deadline. No admission decision will be
An artistic review is required. It is the student’s responsibility to make an appointment for the required artistic review via the department’s Web site (drama.tisch.nyu.edu) or by calling 212-998-1870.

Artistic reviews are held in New York and several other cities. Complete instructions and location information will be included in your appointment confirmation. You may participate in only one of the following artistic reviews:

**Acting:** two contrasting, contemporary monologues, each under two minutes

**Music Theatre:** two contrasting, contemporary monologues, each under two minutes, and 16 bars each of two songs from musicals, one up-tempo and one ballad. An accompanist will be provided at the artistic review

**Directing:** one two-minute contemporary monologue and a portfolio of directing work from a production you have directed or one you would like to direct

**Technical Production:** 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 bring a résumé and photograph to the artistic review. Please do not bring or send supplementary materials such as CDs, DVDs, programs, or photos to the department. Additional material will not be reviewed or considered in the admissions process. For comprehensive information regarding the artistic review process, please visit drama.tisch.nyu.edu.

Deadlines for both the artistic review and NYU application are strictly enforced. For deadlines and more details about NYU’s admission requirements, please visit admissions.nyu.edu.

**Departmental Address:** New York University, Tisch School of the Arts, Department of Drama, Undergraduate, 721 Broadway, 3rd Floor, New York, NY 10003-6807. The artistic review telephone number is 212-998-1870. Visit our Web site at drama.tisch.nyu.edu.

**Dance:** 111 Second Avenue, 3rd Floor, New York, NY 10003-8382; 212-998-1980; www.dance.tisch.nyu.edu.

An audition is required. Auditions will be held in New York City in 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 by e-mail with your audition confirmation, and the exception of international students, 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 by e-mail with your audition location, date, and 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 the first part of the audition will be asked to perform a short (two- to three-minute) solo dance in any style. You may choreograph the solo or have someone else choreograph it for you. A personal interview will follow the solo performance.

1. Applicants are required to bring the following items to the audition:
   a. 8” x 10”, full-body photograph in dancewear, no specific pose
   b. Ballet shoes and form-fitting dancewear
   c. Pointe shoes if you plan to do your solo on pointe
   d. CD with music for your solo

   A detailed résumé listing your prior dance experience, including types of training, names of teachers and schools, years studied, and the number of lessons per week.

**DVD Auditions.** Please note that, with the exception of international students, DVD auditions will not be accepted. DVD audition requirements will be sent to applicants after their application has been processed by the Office of Admissions.

**Film and Television:** 721 Broadway, 11th Floor, New York, NY 10003-6807. Attn.: Undergraduate Portfolio; 212-998-1702; www.filmtv.tisch.nyu.edu.

Interviews are not available. Creative materials cannot be returned; please do not send postcard or original materials. All materials (a three-part portfolio is required) should be sent in a single packet to the address above marked

Attention: Undergraduate Portfolio. DO NOT send your portfolio to the Undergraduate Admissions Processing Center.

To expedite processing, the department encourages students to submit portfolios prior to the application deadline. All portfolios MUST be post-marked by the application deadline.

**Requirements:**

1. A one-page résumé that highlights creative work accomplished, activities, and relevant employment.

2. A creative submission consisting of ONE of the following:
   a. Film or video/live action or animation on DVD or VHS/NTSC format only; no more than 10 minutes. (Please note: CD-Rs are not acceptable). Video footage of staged plays or theatre performances is not acceptable.
   b. Storyboards and/or a portfolio of drawings or paintings (e.g., figure drawings). No more than 10 images 8.5” x 11” in size (or the closest metric standard).
   c. Photographs (no more than 10 photos, 8” x 10” in size (or the closest metric standard) on any subject, black and white or color, with or without commentary. The photographs may also be a presentation of your work in other media, such as painting, illustration, sculpture or set design. Slides are not acceptable.
   d. No more than six pages of dramatic or creative writing (8.5” x 11” pages, typed) consisting of a short story, script, dramatic scene, play, or portrait of an individual or place.
   e. 3. Dramatic essays (no more than four typed, double-spaced 8.5” x 11” pages): Dramatize an actual event in your life that you will never forget. This event can be dramatic and/or comedic. The assignment may be written as a short story in the first person or as an essay.

**Photography and Imaging:** 721 Broadway, 8th Floor, New York, NY 10003-6807; 212-998-1930; www.photo.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 New York University’s Application for Undergraduate Admission and provide the required academic documentation and supporting credentials. The application may be obtained from the NYU undergraduate admissions Web site.

All applicants must submit a creative portfolio according to the undergraduate application deadlines: November 1 for early decision applicants; January 1 for regular decision applicants; March 1 for internal (NYU) transfer applicants; and April 1 for non-NYU transfer applicants.

Applicants must submit their portfolio to us online at tischphoto.slideroom.com. The artistic review includes a portfolio of 10 to 15 images and short essays. Up to five of those images can be non-photo-based. No more than one video under three minutes is allowed. Applicants may upload images (.jpg), video (.mov, .wmv, .flv), or PDF documents. For good image quality and fast upload, your image files should be sized around 1024 x 768px at 72 ppi. Please keep video files under 20 MB. Our online portal offers additional instruction for submitting work. For technical assistance, please contact support@slideroom.com.

For more details and deadlines on the admission and artistic review requirements, visit admissions.nyu.edu.

Cinema Studies: 721 Broadway, 6th Floor, Room 603, New York, NY 10003-6807; 212-998-1600; www.cinema.tisch.nyu.edu.

A two-part portfolio is required. 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)?


Applicants to the Rita and Burton Goldberg Department of Dramatic Writing must submit up to 25 pages of original material that reveals their abilities as storytellers. Dramas, comedies, plays, screenplays, or TV scripts. (NOTE: It is better to submit work in more than one genre.) Short stories and memoirs that display character, dialogue, conflict, and narrative and demonstrate the way you evoke feeling are also acceptable. Do not submit music, photographs, journalism, reviews, or class papers; no more than one poem; and no coauthored work, please. Please utilize decent formatting, including a readable typeface and some spacing between lines. Please include a copy of the personal essay you wrote for your overall application. It will not count toward your page total.


Creative materials cannot be returned; please do not send postage or original materials. All materials (a five-part portfolio is required) should be sent in a single package to the address above. Please label all materials with your name, Social Security number, or student ID and application type (early decision freshman; regular decision freshman; internal transfer; external transfer).

Please submit the following:
1. Statement of intent. The Clive Davis Department of Recorded Music recognizes four main types of creative entrepreneurs in recorded music: executive entrepreneurs, producer entrepreneurs, performer entrepreneurs, and journalist entrepreneurs (refer to “Departmental Notes On Entrepreneurship” on the department Web site). Which of these four entrepreneur types do you hope to become as you progress toward your career goals? Based on your experiences so far, what kinds of skills do you possess—or do you hope to develop—that will allow you to succeed as your chosen type of entrepreneur? (Two pages, double-spaced, typed.)
2. Creative sample, with attached statement about your work. All applicants are required to submit a creative sample. Your creative sample should demonstrate evidence of the skills you possess—or evidence of your potential to develop the skills—that you believe will allow you to achieve your career goals as outlined in your statement of intent. 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.

We encourage you to visit the department Web site for a list of past examples of creative sample submissions.

Mandatory Requirements for the Creative Sample: You must also include a typed, detailed statement, 100 words or less, that describes the work and its artistic intentions, the full extent of your creative involvement, and all credits due to other contributors, if applicable. You must provide, as applicable, the name of the composition, composer, producer, engineer, mixer, arranger (if any), programmer, location of recording, date of recording, full list of performers, and software used (if any). 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 if your use of the sampled material outweighs the craft of the original work. The creative material must be submitted on a standard CD, DVD, flash drive, or organized into book/journal format as necessary. Audio and video submissions must be no more than five minutes in duration. Please label the work with your name, e-mail address, and telephone number. Do not send your only copy, as creative submissions will not be returned.

3. Artistic résumé, with attached current personal photograph. Please list your previous musical, artistic, and entrepreneurial experience. Experience may include musical skills, church choir, school chorus, band involvement, or amateur performances. It may also include formal training on an instrument, voice training, technology (such as MIDI), or technical skills in music performance and recording, such as arranging or composition, as well as DJing, producing, promotional activities, or internship experience. Please include instructors, courses taken, and the duration of study or engagement.

4. One letter of recommendation. This letter must be from a musical instructor or someone who knows you creatively and can speak of your potential to succeed in the music business.

5. Critical essay. If you were stranded on a desert island for the rest of your life, which three (3) albums would you take with you? Explain why you’ve chosen those three albums and specifically address aspects of the recordings that strike you in terms of production, artistry, marketing, promotion, etc.
As an alternative to the question above, choose the 10 songs you would want to have on your iPod if you were stranded on a desert island for the rest of your life. Organize those songs into a customized iPod playlist/iMix/mixtape. Tell us the titles of the 10 songs in sequence and then write about any three (3) of those songs. Explain why you’ve chosen those three (3) songs and specifically address aspects of the recordings that strike you in terms of production, artistry, marketing, promotion, etc. (Two pages, double-spaced, typed.)

**Additional Information:** All applicants must complete the creative portfolio requirements as detailed above. In addition to the creative portfolio, selected applicants may be invited to participate in a personal interview conducted by members of the Admissions Committee. The interview is an opportunity for the Admissions Committee to get to know you better and clarify questions that the committee may have about your creative portfolio submission.

Please note that not all applicants are selected for a personal interview. Being chosen for an interview is not an indication or a guarantee of acceptance into the program. We ask that you please do not contact the department to schedule an interview. You will be notified if you have been selected.

Applicants selected for an interview will be contacted by the department to make an appointment for a five- to 10-minute video chat conversation. Interviews will be held in November for early decision candidates; February for regular decision candidates; and April for transfer candidates.

Applicants will need to access a computer or mobile device and any popular video chat client such as iChat, AIM, Google Video, Yahoo! Instant Messaging, or Skype. Please be prepared to video chat in a location where you are stationary and will not be disturbed by outside interruptions. Also be sure that you are video chatting from a computer or a personal device that has high video-stream quality. For detailed information about video chat requirements and options, please refer to the department FAQs on the Web site.

Applicants selected for interviews will be responsible for making arrangements regarding their own video chat facilities. We strongly encourage each selected applicant to talk to a school librarian or college guidance counselor about how to best set up or gain access to a video chat-enabled personal computer or mobile device. If you do not have access to video chat facilities, please do not hesitate to contact the Clive Davis Department of Recorded Music, and we will work with you to make arrangements in your city or community.

There is an additional option for interviewees. If you happen to be in New York City or the Tri-State area and have already been selected for an interview, you are eligible to make an appointment for a five- to 10-minute in-person interview held at the department's facilities. Please note that an in-person interview does not offer you a competitive advantage over applicants interviewing via video chat.

Complete instructions will be e-mailed to you if you have been selected for an interview. Please refer to the FAQ (frequently asked questions) section on the recorded music department Web site for more information. You will not be required to bring anything additional to the interview, but you should be prepared to answer detailed questions about your creative portfolio submission. You may be asked questions about your creative sample, your statement of intent, your résumé, or your writing, as applicable. If you are a performer, you may be asked to perform live as part of the interview. Please be prepared to video chat in a stationary location where you feel comfortable performing, without outside interruptions. You should refer to FAQs on the department Web site for additional questions regarding performing for the interview.

Note: Please be aware that New York University does not return creative materials and will not assume any liability or responsibility for original materials submitted by an applicant that are lost or damaged while in its possession. Candidates are urged to complete and file their applications as soon as possible, especially those who are seeking financial aid and/or housing (see below for application filing deadlines). Applicants will be notified promptly if additional information is required. No admission decision will be made without complete information. The Undergraduate Admissions Processing Center reserves the right to substitute or waive particular admissions requirements at the discretion of the Admissions Committee.

Freshman candidates for September admission and transfer candidates for summer and September admission are notified beginning April 1. Early decision candidates are notified beginning in mid-December. Applications submitted after the filing deadlines will be considered in the order received as long as space is available.

**CAMPUS VISITS**

All prospective students and their parents are invited to visit the New York University campus. Opportunities to tour the University, to meet students and faculty, and to attend classes, where feasible, are available to interested students. Arrangements may be made to attend selected classes in the College of Arts and Science while visiting the University. No practical classes in the Tisch School of the Arts can be visited, with the exception of the Department of Dance. Please contact them directly at 212-998-1980.

Both high school and college students wishing to discuss the choice of a college, the transfer process, or academic programs are invited to attend an information session conducted by the Office of Undergraduate Admissions at the Jeffrey S. Gould Center, located at 50 West Fourth Street.

Tours of the campus and information sessions are conducted daily, Monday through Friday, except during University holidays and on selected Saturdays each fall. To make an appointment for an information session and tour, visit the undergraduate admissions Web site at admissions.nyu.edu or call 212-998-4524. It is suggested that arrangements be made well in advance of your visit to the campus.

Special tours of the Undergraduate Division, Kanbar Institute of Film and Television, and Drama Information Sessions are available during the academic year. Please call the Office of Student Affairs, Tisch School of the Arts, at 212-998-1900, for more information and to make a reservation or to learn about visiting another department.

**NYU GUEST ACCOMMODATIONS**

Prospective students and their families visiting New York are invited to stay in Club Quarters, a private hotel convenient to the University. Club Quarters Downtown, a 280-room, private, first-class business hotel, is located in the Wall Street area of Manhattan. By special arrangement with NYU, it offers moderately priced, quality accommodations for University-affiliated guests. For more information on NYU hotel accommodations, visit www.nyu.edu/about/hotels.html or call 212-575-0006.
REQUIRED TESTING
Freshman applicants are required to submit official test results. Please visit the admissions Web site at admissions.nyu.edu to learn about the admissions requirements.

ADMISSION APPLICATION FILING DEADLINES
For entrance in the fall semester, applications for admission, including all required supporting credentials, must be received by January 1 for freshman applicants, by April 1 for transfer students, and by November 1 for early decision applicants (freshmen only).

All dates are subject to the availability of space within the individual department. Applications for admission received after the deadlines will be considered only if space remains in the school or college and program desired.

FINANCIAL AID APPLICATION
After the admissions decision is made and the appropriate financial aid applications are submitted, a request for financial aid is considered.

All students applying for financial aid must file the Free Application for Federal Student Aid (FAFSA). The FAFSA is the only application students must complete to be considered for most student aid programs. We recommend that students apply electronically; see our NYU Web site at www.nyu.edu/financial.aid. There is no fee charged to file the FAFSA. Students must include the NYU federal school code number 002785 in the school section of the FAFSA to ensure that their submitted information is transmitted by the processor to New York University. New York State residents should also complete the separate application for the Tuition Assistance Program (TAP); for information visit www.nyu.edu/financial.aid/tap.html. Students from other states may be required to complete separate applications for their state programs if their state grants can be used at New York University.

As a matter of policy, undergraduate foreign students (non-U.S. citizens/permanent residents) are not eligible for financial aid in the Tisch School of the Arts.

TYPES OF ADMISSION

Regular Admission
The Tisch School of the Arts admits students to full-time degree programs of study. Most undergraduate students enter the University after completion of the traditional four years of high school study. There are, however, a number of special undergraduate programs of admission, as described below.

Early Decision Plan for High School Seniors
Under the Early Decision Plan, students should submit their application, supporting credentials, and standardized test scores no later than November 1. Applicants will also be required to submit creative materials or to audition for the performance areas.

In addition, each applicant must complete on the application a signed statement agreeing that he or she will withdraw any applications submitted to other colleges if accepted by New York University. Another form must be signed by the student, parent, and counselor agreeing to the early decision commitment to enroll if admitted to NYU.

Action on these applications will be taken by the Office of Undergraduate Admissions beginning in mid-December.

Early decision candidates who are also applicants for financial aid must submit the NYU Early Decision Financial Aid Application by November 1, so that the University will be able to provide a financial aid estimate by the early decision notification date. This application is included with the Application for Undergraduate Admission, which can be found online at admissions.nyu.edu/applyingforadmissions. Early decision applicants must also file the Free Application for Federal Student Aid (FAFSA) by February 15.

TRANSFER APPLICANTS WITHIN THE UNIVERSITY
Students who wish to transfer from one school to another within the University must file an Internal Transfer Application online at admissions.nyu.edu prior to the application deadline (March 1 for the summer and fall terms and November 1 for the spring term).

Students must be enrolled in the school or college to which they were originally admitted for one full year before they may transfer.

TRANSFER OF MAJOR WITHIN TISCH SCHOOL OF THE ARTS
Tisch students who wish to transfer to another department at the Tisch School of the Arts must file an Internal Transfer Application with the Tisch Office of Student Affairs, 721 Broadway, 8th Floor. Students applying for a transfer of major must meet the admission requirements of the new department. This will involve an audition or submission of creative materials. Students must be enrolled in the department to which they were originally admitted for one full year before they may transfer to another department. The application to transfer from one department in Tisch to another department within Tisch can be found at www.nyu.edu/tisch/forms.
APPICANTS WITH INTERNA-
TIONAL 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) must submit an application and all required credentials on or before January 1. The Early Decision deadline is November 1. Transfer applicants (those currently or previously attending a university or tertiary school) must submit an application and all required credentials on or before April 1 for the fall term. Applications will not be processed until the Undergraduate Admissions Processing Center receives all supporting credentials.

All freshman applicants are required to submit official test results. Please visit the admissions Web site at admissions.nyu.edu to learn about the admission requirements.

If the applicant’s secondary education culminates in a maturity certificate examination, he or she is required to submit an official copy of the grades received in each subject of his or her examinations. All documents submitted for review must be official; that is, they must be either originals or copies certified by authorized persons. A “certified” photocopy or other copy is one that bears either an original signature of the registrar or other designated school official or an original impression of the institution’s seal. Uncertified photocopies are not acceptable. If these official documents are in a foreign language, they must be accompanied by an official English translation.

In addition, every applicant whose native language is not English must take the TOEFL (Test of English as a Foreign Language). Information concerning this examination may be obtained by writing directly to TOEFL/ETS, P.O. Box 6151, Princeton, NJ 08541, U.S.A., or by visiting the Web site at www.toefl.org. Each student must request that his or her official score on this examination be sent to the Undergraduate Admissions Processing Center code 2562.

Applicants residing in the New York area may take, in lieu of the TOEFL, the English proficiency test of the University’s American Language Institute, located at 48 Cooper Square, Room 200, New York, NY 10003-7154, U.S.A. An appointment to take the test may be made by telephoning 212-998-7040.

In lieu of the TOEFL, acceptable results on the IELTS (International English Language Testing System) examination administered by the British Council will also be considered. For information on this test, visit the Web site at www.ielts.org.

Financial documentation is not required when filing an application. If the applicant is accepted, instructions for completing the Application for Certificate of Eligibility (AFCOE) online will be included in the acceptance packet. Appropriate evidence of financial ability must be submitted with the AFCOE to the Office for International Students and Scholars in order for the appropriate visa document to be issued. If the applicant’s studies are being financed by means of his or her own savings, parental support, outside private or government scholarships, or any combination of these, he or she must arrange to send official letters or similar certifications as proof of such support. New students may wish to view the multimedia tutorial for new international students at www.nyu.edu/oiss/documents/tutorialHome/index.htm.

See also Office for International Students and Scholars, page 225.

The American Language Institute

The American Language Institute of the School of Continuing and Professional Studies of New York University offers extensive courses in English for students with little or no proficiency in the language. It also offers the Advanced Workshop Program in English for students with substantial English proficiency, but insufficient proficiency for undertaking a full-time academic program. Qualified students in this program can often combine English language study with a part-time academic program. This combination may constitute a full-time program of study. The institute also offers specialized professional courses in accent reduction, grammar, and American business English. Individuals who wish to obtain additional information about the American Language Institute are invited to telephone or visit the office weekdays throughout the year between the hours of 9 a.m. and 6:30 p.m. (Fridays until 5 p.m.), or to write to The American Language Institute, School of Continuing and Professional Studies, New York University, 48 Cooper Square, Room 200, New York, NY 10003-7154; telephone: 212-998-7040; fax: 212-995-4135; e-mail: ali@nyu.edu; Web: www.scp.nyu.edu/ali.

READMISSION OF FORMER UNDERGRADUATE STUDENTS

Any former Tisch student wishing to return to the school who has been out of attendance for one term or more without an approved leave of absence, and who has not attended another university in the interim must apply for readmission by obtaining a readmission application from the Tisch Office of Student Affairs or download one from http://undergraduate.tisch.nyu.edu/page/download. There is a nonrefundable readmission application fee.

Requests for readmission should be received by the following dates: July 1 for the fall term, November 1 for the spring term, and April 1 for the summer term.

A student who has attended another institution since enrolling at New York University must apply as a transfer student and submit transcripts from all other 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. (See transfer admission deadlines, page 195.)

THE SPRING SEMESTER AT TISCH PROGRAM

Undergraduate students at other institutions may study at Tisch for the spring semester through specialized tracks of study. Students enroll full time and take 12-18 credits from one of five core areas, including cinema studies, drama, dramatic writing, film production, as well as photography and imaging. Dormitory housing is available.

For complete information and an application for the Spring at Tisch Program, please visit our Web site at http://specialprograms.tisch.nyu.edu or contact the Office of Special Programs, Tisch School of the Arts, New York University, 721 Broadway, 12th Floor, New York, NY 10003-6807; 212-998-1500; e-mail: tisch.special.info@nyu.edu.
Students who obtain a score of 5 and who major or minor in Art History are exempt from the introductory course, but AP credit does not reduce the total number of courses required for the major or the minor.

Students wishing to enroll in Calculus II (V63.0122) or Calculus III (V63.0123) must meet one or more of the prerequisites detailed in the Mathematics (63) section of the bulletin.

In order to receive credit for a score of 4 or 5 on Chinese Language and Culture and/or Japanese Language and Culture, students must successfully place above Intermediate II on language placement exams administered by the East Asian Studies department. This satisfies the MAP外国语 proficiency requirement. Credits awarded in this manner count as elective credit and cannot be applied to the East Asian Studies major or minor.

Credit received for the Environmental Science exam does not count toward the major or minor in environmental studies.

Credit received for the German Language exam does not reduce the number of courses required for the German major.

Students wishing to go on in Latin must consult the Classics department for proper placement. AP credit will not reduce the number of courses required for the major or minor.

Students who major or minor in economics in the policy concentration are exempt from the introductory principles courses as listed above, but AP credit does not reduce the total number of courses required for the major or minor. AP credit does not apply to V31.0005.

Students who obtain a score of 4 on the Spanish Literature exam receive 4 credits for V95.0100. If they wish to continue taking Spanish classes, they must take a language placement exam and consult with the Director of the Spanish Language Program.

Students who obtain a score of 5 on the Spanish Literature exam receive 4 credits for V95.0100. They must consult with the Director of the Spanish Language Program if they wish to continue taking Spanish classes, or if they wish to receive credit for V95.0200, instead of for V95.0100.

Students who obtain a score of 5 and who major in Psychology receive credit for Statistics for the Behavioral Sciences and may count it toward the major. Those with a score of 4 are exempt from this course, but the AP credit does not count toward the nine courses required for the major.

Credit can count as an elective toward the history major but not toward the history minor.

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### ADVANCED PLACEMENT EQUIVALENCIES

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<td>4</td>
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<td>Calculus BC</td>
<td>5</td>
<td>8</td>
<td>V63.0121,0122</td>
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<tr>
<td>Chemistry</td>
<td>4, 5</td>
<td>8</td>
<td>V25.0101,0102/V25.0109,0110</td>
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<tr>
<td>Chinese Language</td>
<td>4, 5</td>
<td>4</td>
<td>V33.0204</td>
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<td>Computer Science A</td>
<td>4, 5</td>
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<td>V22.0101</td>
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<td>Computer Science B</td>
<td>4, 5</td>
<td>8</td>
<td>V22.0101,0102</td>
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<tr>
<td>English Language</td>
<td>-</td>
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<tr>
<td>Environmental Science</td>
<td>4, 5</td>
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<td>No course equivalent</td>
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<tr>
<td>European History</td>
<td>4, 5</td>
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<td>V57.0001 or V57.0002</td>
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<td>French Language</td>
<td>4, 5</td>
<td>4</td>
<td>V45.0101</td>
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<tr>
<td>French Literature</td>
<td>4, 5</td>
<td>4</td>
<td>V45.0115</td>
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<tr>
<td>German Language</td>
<td>4, 5</td>
<td>4</td>
<td>Any 100-level language course</td>
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<tr>
<td>Human Geography</td>
<td>-</td>
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<td>No course equivalent</td>
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<tr>
<td>Italian Language and Culture</td>
<td>4, 5</td>
<td>4</td>
<td>V59.0012</td>
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<tr>
<td>Japanese Language</td>
<td>4, 5</td>
<td>4</td>
<td>V33.0250</td>
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<td>Latin Literature</td>
<td>4, 5</td>
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<td>No course equivalent</td>
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<td>Latin: Vergil</td>
<td>4, 5</td>
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<td>Macroeconomics</td>
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<td>V31.0001</td>
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<td>V31.0002</td>
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<td>Music Theory</td>
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<td>Physics B</td>
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<td>V85.0011,0012</td>
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<td>Physics B</td>
<td>4</td>
<td>5</td>
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<td>Physics C—Mech.</td>
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<td>5 or 3</td>
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<td>Politics (U.S. Gov’t)</td>
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<tr>
<td>Politics (Comp. Gov’t)</td>
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<td>No course equivalent (and Politics)</td>
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<td>Psychology</td>
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<td>4</td>
<td>V95.0200 or V95.0200</td>
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<tr>
<td>Statistics</td>
<td>4, 5</td>
<td>4</td>
<td>V89.0009</td>
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<tr>
<td>Studio Art</td>
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<td>-</td>
<td>No course equivalent</td>
</tr>
<tr>
<td>U.S. History</td>
<td>4, 5</td>
<td>4</td>
<td>V57.0009 or V57.0010</td>
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<tr>
<td>World History</td>
<td>4, 5</td>
<td>4</td>
<td>No course equivalents</td>
</tr>
</tbody>
</table>
ADVANCED STANDING

Credit may be awarded for satisfactory work completed at another regionally accredited university to the extent that the curriculum and requirements of each department of the school allow. Students should refer to the departmental sections of this bulletin for details.

When a transfer applicant is admitted to the school, the applicant’s records are examined carefully to determine how much, if any, advanced standing will be granted. Each individual course completed elsewhere is evaluated. In granting advanced standing, the suitability of courses taken elsewhere for the program of study chosen here and the student’s grades are considered. Transfer students must fulfill course and residency requirements for their departments. A tentative statement of advanced standing is provided to each transfer student on notification of admission to the school. A final statement of advanced standing is provided during the student’s first semester of matriculation. Requests for reevaluation of transfer credit must be made within the semester during which the final statement of advanced standing is received.

For undergraduate students admitted as freshmen, credit for courses taken at other Universities prior to matriculation at Tisch is awarded using a different set of standards. No credit is granted for college writing or expository writing courses taken 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/casi/placementexam.

THE ENROLLMENT PROCESS

To be enrolled, an admitted undergraduate candidate must do the following:

1. Accept the University’s offer of admission and pay the required nonrefundable tuition and housing (if applicable) deposit.
2. Submit all final high school and college transcripts to the New York University Undergraduate Admissions Processing Center.
3. File a medical report.
4. Make an appointment with the individual school or division for academic advisement.
5. Pay balance of tuition and/or housing fees by the stipulated deadline.
6. Register for classes when notified.

CREDIT FOR STANDARDIZED TESTING

The maximum number of credits that can be counted toward the degree from college courses taken while in high school, Advanced Placement subject tests, and International Baccalaureate higher level examinations is 32. A maximum of 8 test credits may be applied toward the general education requirement; the remainder may only be applied to the elective requirement. The exception is the dance program, where credit is not granted for standardized tests. Once a student has enrolled, all credits toward the degree must be taken as course work. Applicants should consult the Undergraduate Admissions Processing Center for specific regulations regarding acceptable scores and types of tests.

ADVANCED PLACEMENT PROGRAM

In accordance with New York University policy, students may receive college credit toward their degree for test results of 3 or 4. See the chart concerning those Advanced Placement test scores for which credit is given. Students receiving credit toward the degree may not take the corresponding college-level course for credit. If they do, they will lose the Advanced Placement credit.

For more information, students should consult the Office of Undergraduate Admissions, New York University, 665 Broadway, 11th Floor, New York, NY 10012-2339; admissions.nyu.edu.

INTERNATIONAL BACCALAUREATE EQUIVALENCIES

Up to 8 credits of credit is awarded for scores of 5, 6, or 7 on relevant higher level exams with NYU course equivalencies.

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Graduate: M.F.A., M.P.S., M.A. (Moving Image Archiving and Preservation)

Dan Sandford, Director
Office of Graduate Admissions
Tisch School of the Arts
New York University
721 Broadway, Room 801
New York, NY 10003-6807
212-998-1918
E-mail: tisch.gradadmissions@nyu.edu
Web site: www.graduate.tisch.nyu.edu/page/admissions.html

Applicants seeking entry to the Departments of Performance Studies and Cinema Studies (M.A. and Ph.D. degrees) should see pages 57-66.

The graduate departments of the Tisch School of the Arts offer advanced course work to qualified men and women who have received an accredited baccalaureate degree. Specific entrance requirements vary according to the program of graduate study. Please read the departmental sections of the bulletin carefully.

Prospective students wanting more information about graduate admission may contact the Office of Graduate Admissions at the above address.

THE ADMISSION PROCESS

The graduate application should be completed online. Visit the above Web site for further information.

The following materials are required:
1. Current Graduate Application for Admission.
2. Nonreturnable application fee.
4. 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 such as the personal statement, the résumé, and academic writing samples (where required) should be uploaded to the online application.

Letters of recommendation should be uploaded directly online by the recommender on or before the application deadline. When this is not possible, the applicant should gather the letters and enclose them with the transcripts.

Official transcripts should be requested and gathered by the applicant and sent in one single envelope along with the Transcript Contents Cover Form to the Office of Graduate Admissions.

Audition arrangements for the Graduate Acting Program and the
Department of Dance, as well as interviews for the Department of Design for Stage and Film and the Musical Theatre Writing Program, are initiated directly by the department or program after the application has been received by the Office of Graduate Admissions.

Applicants filing for admission to the Kanbar Institute of Film and Television, the Goldberg Department of Dramatic Writing, the Interactive Telecommunications Program, and the Musical Theatre Writing Program should ship or deliver required creative materials such as portfolios, writing samples, design pieces, musical compositions, and other creative materials directly to the appropriate department under separate cover by the stated deadline. Original creative materials are submitted at the applicant’s risk. New York University will not assume any liability or responsibility for original materials that are lost or damaged in transit or in its possession.

Some departments will consider applications past the deadline, but this is the exception rather than the rule.

TYPES OF ADMISSION
The Tisch School of the Arts admits students to full-time M.A., M.F.A., and M.P.S. programs of study. Students are admitted in the fall semester only. Graduate students enter the University having received an undergraduate degree from an accredited college.

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 section the Admission Process. In addition, graduate international applicants are strongly urged to submit applications with credentials at least one month prior to the deadline specified by their program. This will reduce unnecessary delay due to the evaluation of credentials that precedes formal processing of the rest of the application.

Certified English translations must accompany documents in languages other than English. Application processing begins when the Office of Graduate Admissions receives all supporting documentation.

The University expects all students to demonstrate the ability to understand and communicate in English, both orally and in written form. To evaluate proficiency, the school requires applicants whose native language is other than English to take any of the following:

1. The Test of English as a Foreign Language (TOEFL). Information may be obtained directly from the Educational Testing Services at www.toefl.org. When requesting official score reports, each student should list the Tisch School of the Arts, 9635. To expedite processing, international students may send their own copy of the TOEFL results to the Office of Graduate Admissions with the application materials provided the official copy is sent soon after.

2. The Test of the International English Language Testing System (IELTS). Information regarding test dates and testing centers around the world may be obtained directly by visiting the Web site at www.ielts.org.

3. Applicants in the New York City area may take, in lieu of the TOEFL or IELTS, the English proficiency test at New York University’s American Language Institute (ALI), located at 48 Cooper Square in Greenwich Village. To find out the list of dates the test is offered, please call 212-998-7040. The Web site is www.scp.nyu.edu/ali.

Because English proficiency is essential to a student’s success, candidates accepted for admission may need to undergo further on-site English proficiency testing prior to meeting with their academic adviser. The school reserves the right to require noncredit English courses to be taken prior to, or in conjunction with, academic course work until language proficiency is reached. International applicants should bear in mind that this will entail additional expense and extend the time normally required to complete the degree.

Financial documentation is not required when filing an application. 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 AFOCE to the Office for International Students and Scholars in order for the appropriate visa document to be issued. If the applicant’s studies are being financed by means of his or her own savings, parental support, outside private or government scholarships, or any combination of these, he or she must arrange to send official letters or similar certifications as proof of such support. New students may wish to view the multimedia tutorial for new international students at www.nyu.edu/oiss/documents/tutorialHome/index.htm.

See also Office for International Students and Scholars (OISS), page 225.

The American Language Institute
The American Language Institute of the School of Continuing and Professional Studies of New York University offers intensive courses in English for students with little or no proficiency in the language. It also offers the Advanced Workshop Program in English for students with substantial English proficiency, but insufficient proficiency for undertaking a full-time academic program. Qualified students in this program can often combine English language study with a part-time academic program. This combination may constitute a full-time program of study. The institute also offers specialized professional courses in accent reduction, grammar, and American business English. Individuals who wish to obtain additional information about the American Language Institute may telephone or visit the office weekdays throughout the year between the hours of 9 a.m. and 6:30 p.m. (Fridays until 5 p.m.), or they may write to The American Language Institute, School of Continuing and Professional Studies, New York University, 48 Cooper Square, Room 200, New York, NY 10003-7154; telephone: 212-998-7040; fax: 212-995-4135; e-mail: ali@nyu.edu; Web: www.scp.nyu.edu/ali.

READMISSION OF FORMER GRADUATE STUDENTS
Any former student who has been out of attendance for one term or more without an approved leave of absence and who wishes to return to the school must apply for readmission by obtaining an application from the Office of Graduate Admissions via e-mail at tisch.gradadmission@nyu.edu or by telephone at 212-998-1918. The form may also be downloaded at www.graduate.tisch.nyu.edu/objects/readmit. Applicants for readmission must attach to the application a one-page statement explaining their absence and defining their goals for completion of the degree. In some cases a copy of the transcript from the applicant’s undergraduate work is required. There is also a nonreturnable readmission application fee.
Applicants seeking readmission should be aware that there are time limits governing the completion of all degree requirements. Please consult page 215 for specific information on time limits for completion of a degree.

NYU GUEST ACCOMMODATIONS
Prospective graduate students who plan to visit the campus for an interview, audition, or submission of a portfolio or other material should see NYU Guest Accommodations on page 194.

ADMISSION APPLICATION FILING DEADLINES
Applications with supporting credentials for fall entrance are due as follows:
- Graduate Division, Kanbar Institute of Film and Television (Production) New York Campus: December 1
- Graduate Division, Kanbar Institute of Film and Television (Production) Singapore Campus: January 1
- Joint M.B.A./M.F.A. degree in Film Producing: December 1
- Animation and Digital Arts: January 1
- Arts Politics: December 1
- Graduate Cinema Studies: December 1
- Moving Image Archiving and Preservation: December 1
- Performance Studies: December 1
- Graduate Acting: January 1
- Graduate Dance: January 1
- Graduate Dramatic Writing: December 1
- New York Graduate Dramatic Writing: January 1
- Singapore Interactive: January 1
- Telecommunications: December 1
- Design for Stage and Film: January 1
- Graduate Musical Theatre Writing: February 1
- Candidates are strongly encouraged to file the FAFSA online. The link to the FAFSA application, which also provides information on financing alternatives and types of available aid, is www.fafsa.gov.

THE ENROLLMENT PROCESS
The enrollment process for graduate students is the same as for undergraduates. See page 215.

Graduate: M.A., Ph.D.

Dan Sandford, Director
Office of Graduate Admissions
Tisch School of the Arts
New York University
721 Broadway, Room 801
New York, NY 10003-6807
212-998-1918
E-mail: tisch.gradadmissions@nyu.edu
Web site: http://graduate.tisch.nyu.edu/page/admissions.html

The graduate departments of the Tisch School of the Arts offer advanced coursework to qualified men and women who have received an accredited baccalaureate degree. Specific entrance requirements vary according to the program of graduate study. Please read the departmental sections of the bulletin carefully.

Prospective students wanting more information about graduate admission may contact the Office of Graduate Admissions at the above address.

The Departments of Performance Studies and Cinema Studies are administered through the Tisch School of the Arts. However, with the exception of the M.A. in moving image archiving and preservation, which is conferred by New York University through the Tisch School of the Arts, New York University confers the degrees through the Graduate School of Arts and Science. The information in this section includes guidelines from the Graduate School of Arts and Science and should be read in conjunction with the departmental sections of this bulletin as well as the admissions information above.

Admission to the Graduate School of Arts and Science is offered to applicants of sound character and emotional stability who hold bachelor’s degree (or equivalent foreign credentials) and who show promise of superior scholarly achievement. An applicant is judged by the following criteria: academic record; recommendations of instructors and others qualified to evaluate academic ability, character, interest, and potential; and academic or professional honors. Where relevant, an applicant may also be judged by test scores and practical experience. Applicants are considered regardless of sex, race, color, religion, national origin, or sexual orientation.

Students who withdraw, or who do not register within the time for which the offer of admission is valid, must file a new application. Students who have not registered for one academic year and who have not obtained a leave of absence must reapply.

No student is permitted to register unless he or she has been notified of acceptance by the Office of Graduate Admissions. Admission to study does not imply admission to degree candidacy. Further requirements, as outlined in other sections of this bulletin, must be met for degree candidacy.

Applicants with international credentials and/or nonimmigrant visas should see the special section that applies to them, below, for further information.

THE ADMISSION PROCESS
The graduate application should be completed online. Visit www.graduate.tisch.nyu.edu for further information.

The following are required:
1. Current Graduate Application for Admission.
2. Nonreturnable application fee.

Applicants are advised to plan the application well in advance of the filing deadline by contacting potential recommenders and gathering all required postsecondary academic transcripts. Supporting credentials such as 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 or on before the application deadline. When this is not possible, the
applicant should gather the letters and enclose them with the transcripts.

One copy of each official transcript should be requested and gathered by the applicant and sent in one single envelope along with the Transcript Contents Cover Form to the Office of Graduate Admissions.

Candidates must complete and file the online application as well as mail or deliver in person all required academic transcripts by the filing deadlines given below.

In general, notification of the admission decision for the Department of Cinema Studies and the Ph.D. degree in Performance Studies is made some time after March 1 and usually no later than April 15. Candidates seeking admission to the M.A. degree program in Performance Studies are usually notified in February as they are required to commence studies in the summer.

Applications submitted after the filing deadlines will only be considered in rare cases and in the order received as long as space in the department of the applicant’s choice is available.

**ADMISSION APPLICATION FILING DEADLINES**

Applications for the two departments that offer the M.A. and Ph.D. degrees are as follows:
- Performance Studies—December 1
- Cinema Studies—December 1

**ADMISSION CREDENTIALS**

Due to the volume of applications received, the Office of Graduate Admissions is unable to contact undergraduate schools or persons listed as references to request missing transcripts or letters of recommendation.

An applicant must provide final, official transcripts from the institution that awarded the bachelor’s degree and from all graduate schools attended. In the case where an applicant is currently completing a program of study leading to a degree, a provisional official transcript is acceptable as long as the final copy showing the degree awarded is sent upon completion of studies. Official transcripts must also be submitted for undergraduate course work done at institutions other than the one that granted the bachelor’s degree. An official transcript is characterized by an embossed or colorized seal and/or original signature of the appropriately authorized college official. 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 official 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 conferment of the degree have been submitted to the Office of Graduate Admissions.

Three letters of recommendation are required, preferably from faculty members who have instructed the applicant in the same field in which graduate study will be pursued or in the major field of study up to the time of application.

Test results from the Graduate Record Examination (GRE) are required by the Department of Cinema Studies only. Applicants should arrange to take the GRE through the Educational Testing Service, Princeton, NJ 08540, 609-771-7670 or 1-800-GRE-CALL (see also www.gre.org). Scores must be reported through the Educational Testing Service to the Office of Graduate Admissions at the address given above. Students taking the GRE should include the department at New York University on their GRE application. The GRE code number for the Tisch School of the Arts is 2337.

All documents submitted in support of applications become part of the permanent records of the school and are not returned or duplicated for any purpose. All admissions are provisional until final official transcripts, showing the B.A. (and, if necessary, the M.A.) awarded, are received.

**TYPES OF ADMISSION**

The Tisch School of the Arts admits students to full-time degree programs of study. On the graduate level, the Department of Cinema Studies can accept part-time students, but 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 nondegree classification, with or without conditions of admission. Normally, nondegree 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. Nondegree students are considered nonmatriculants, and courses taken under this designation are normally, but not necessarily, applicable toward a degree should the nondegree student subsequently decide to pursue a degree. No more than 12 credits may be taken under nondegree status. Because of this point limitation, international students are not eligible for nondegree status except in special circumstances. Students with nondegree status are not eligible for University 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, 721 Broadway, 8th Floor, New York, NY 10003-6807. 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 nonmatriculated 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 credits within one semester. All satisfactorily completed courses are awarded full credit by the school. No supplementary credentials are required for visiting student status. If a registered visiting student subsequently decides to apply for admission as a regular student in the school, the usual application for admission with supporting credentials must be submitted.

**READMISSION OF FORMER GRADUATE STUDENTS**

Any former student who has been out of attendance for one term or more without an approved leave of absence and who wishes to return to the school must
apply for readmission by obtaining an application from the Office of Graduate Admissions, Tisch School of the Arts, New York University, 721 Broadway, 8th Floor, New York, NY 10003-6807. Applicants for readmission must submit the application prior to the semester in which they wish to return and attach to the application a one-page statement explaining their absence and defining their goals for completion of the degree. In some cases, a copy of the transcript of the applicant’s undergraduate work is required. There is also a nonreturnable readmission application fee.

Applicants seeking readmission should be aware that there are time limits governing the completion of all degree requirements. Please consult page 215 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 on pages 208-214.

Students wishing to be considered for financial aid must do the following: (1) file the Free Application for Federal Student Aid (FAFSA) no later than February 15 and (2) place a check in the “yes” box on the financial aid question in the application for admission.

Candidates are strongly encouraged to file the FAFSA online. The link to the FAFSA application, which also provides information on financing alternatives and types of available aid, is www.nyu.edu/financial.aid.

APPLICANTS WITH INTERNATIONAL CREDENTIALS (M.A., PH.D.)
Applicants to New York University who are neither regular U.S. citizens nor permanent residents of the United States must complete the application for admission as described above.

Graduate applicants who have studied and obtained postsecondary degrees outside the United States are strongly urged to submit applications with credentials at least one month prior to the deadline specified by their program. This will reduce unnecessary delay due to the evaluation of credentials that precedes formal processing of the rest of the application. Certified English translations must accompany documents in languages other than English.

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 of the following:

1. The Test of English as a Foreign Language (TOEFL). Information may be obtained directly from the Educational Testing Service at www.toefl.org. When requesting official score reports, each student should list the Tisch School of the Arts, 9635. To expedite processing, international students may send their own copy of TOEFL results to the Office of Graduate Admissions with the application materials provided the official copy is sent soon after.

2. The Test of the International English Language Testing System (IELTS). Information regarding test dates and testing centers around the world may be obtained directly by visiting the Web site at www.ielts.org.

3. Applicants in the New York City area may take, in lieu of the TOEFL or IELTS, the English proficiency test at the University’s American Language Institute located at 48 Cooper Square in Greenwich Village. To find out the list of dates the test is offered, please call 212-998-7040. The Web site is www.scp.nyu.edu/ali.

Because English proficiency is essential to a student’s success, candidates accepted for admission may need to undergo further on-site English proficiency testing prior to meeting with their academic adviser. The school reserves the right to require noncredit English courses to be taken prior to, or in conjunction with, academic coursework until language proficiency is reached. International applicants should bear in mind that this will entail additional expense and extend the time normally required to complete the degree.

The American Language Institute
The American Language Institute of the School of Continuing and Professional Studies of New York University offers intensive courses in English for students with little or no proficiency in the language. It also offers the Advanced Workshop Program in English for students with substantial English proficiency, but insufficient proficiency for undertaking a full-time academic program. Qualified students in this program can often combine English language study with a part-time academic program. This combination may constitute a full-time program of study. The institute also offers specialized professional courses in accent reduction, grammar, and American business English. Individuals who wish to obtain additional information about the American Language Institute may telephone or visit the offices weekdays throughout the year between the hours of 9 a.m. and 6 p.m. (Fridays until 5 p.m.), or they may write to the American Language Institute, School of Continuing and Professional Studies, New York University, 48 Cooper Square, Room 200, New York, NY 10003-7154; telephone: 212-998-7040; fax: 212-995-4135; e-mail: ali@nyu.edu; Web: www.scp.nyu.edu/ali.

NYU GUEST ACCOMMODATIONS
Prospective graduate students who plan to visit the campus for an interview, audition, or submission of a portfolio or other material should see NYU Guest Accommodations on page 194.

THE ENROLLMENT PROCESS
The enrollment process for graduate students is the same as for undergraduates. See page 198.

Following is the schedule of fees established by the Board of Trustees of New York University for the year 2009-2010. The Board of Trustees reserves the right to alter this schedule without notice.

Note that the registration and services fee covers membership, dues, etc., to the student’s class organization and entitles the student to memberships in such University activities as are supported by this allocation and 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 2009-2010.

### B.A., B.F.A.

#### Tuition for Full-Time Study 2009-2010

<table>
<thead>
<tr>
<th>Term</th>
<th>Tuition, 12 to 18 credits, per term</th>
<th>Nonreturnable registration and services fee, per term</th>
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</thead>
<tbody>
<tr>
<td>Fall term 2009</td>
<td>$403.00</td>
<td>$1,089.50</td>
</tr>
<tr>
<td>Spring term 2010</td>
<td>$416.00</td>
<td>$1,089.50</td>
</tr>
</tbody>
</table>

### Additional Tuition per Credit, per Term

- 19 or more credits (includes a nonrefundable registration and services fee of $59.00)
- $1,089.50

### Part-Time Study, 2009-2010

<table>
<thead>
<tr>
<th>Term</th>
<th>Tuition, per credit, per term</th>
<th>Nonreturnable registration and services fee, first credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall term 2009</td>
<td>$403.00</td>
<td>$416.00</td>
</tr>
<tr>
<td>Spring term 2010</td>
<td>$416.00</td>
<td>$416.00</td>
</tr>
</tbody>
</table>

### Tuition, 12 to 18 Credits, per Term

Follow the Office of the Bursar located at 25 West Fourth Street, online (www.nyu.edu/bursar/ebill), 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. In the case of overpayment, the balance is refunded upon request by filing a refund application in the Office of the Bursar.

A fee will be charged if payment is not made by the due date on the student’s statement.

The unpaid balance of a student’s account is subject to an interest charge of 12 percent per annum from the first day of class until payment is received.

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 2009-2010. The Board of Trustees reserves the right to alter this schedule of fees without notice.

All fees are payable by the payment deadline date found at www.nyu.edu/bursar/paymentdeadlines. Students can pay at the Office of the Bursar located at 25 West Fourth Street, online (www.nyu.edu/bursar/ebill), 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. In the case of overpayment, the balance is refunded upon request by filing a refund application in the Office of the Bursar.

A fee will be charged if payment is not made by the due date on the student’s statement.

The unpaid balance of a student’s account is subject to an interest charge of 12 percent per annum from the first day of class until payment is received.

Holders of New York State Tuition Assistance Program Awards will be allowed credit toward their tuition fees in the amount of their entitlement, provided they are New York State residents, enrolled on a full-time basis, and present with their schedule/bill the Award Certificate for the applicable term.

Students who receive awards after registration will receive a check from the University after the New York State payment has been received by the Office of the Bursar and the Office of the University Registrar has confirmed eligibility.

The following is an explanatory schedule of fees for 2009-2010.

### M.A., M.P.S., AND M.A. (MOVING IMAGE ARCHIVING AND PRESERVATION PROGRAMS)

#### Tuition for Full-Time Study, 2009-2010

<table>
<thead>
<tr>
<th>Term</th>
<th>Tuition, per credit, per term</th>
<th>Nonreturnable registration and services fee, per term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall term 2009</td>
<td>$20,389.00</td>
<td>$20,389.00</td>
</tr>
<tr>
<td>Spring term 2010</td>
<td>$20,389.00</td>
<td>$20,389.00</td>
</tr>
</tbody>
</table>

### Additional Tuition per Credit, per Term

- 19 or more credits (includes a nonrefundable registration and services fee of $59.00)
- $20,389.00

### Part-Time Study, 2009-2010

<table>
<thead>
<tr>
<th>Term</th>
<th>Tuition, per credit, per term</th>
<th>Nonreturnable registration and services fee, first credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall term 2009</td>
<td>$403.00</td>
<td>$416.00</td>
</tr>
<tr>
<td>Spring term 2010</td>
<td>$416.00</td>
<td>$416.00</td>
</tr>
</tbody>
</table>
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 .................. $1,272.00

Fall term 2009:
Nonreturnable registration and services fee, first credit ...... $433.00
Nonreturnable registration and services fee, per credit, for registration after first credit ...................... $59.00

Spring term 2010:
Nonreturnable registration and services fee, first credit ...... $446.00
Nonreturnable registration and services fee, per credit, for registration after first credit ...................... $59.00

Maintenance of matriculation, per term (Cinema Studies and Performance Studies only) .................. $425
Nonreturnable registration and services fee:
Fall term ................................... $374
Spring term (coverage for spring and summer terms) .......... $387

International Student fee (if in F1 or J1 status), per term .... $78.00
Late payment of tuition .................. $25.00

Foreign Language Proficiency Examination (per exam) ....... $25.00

Microfilming and binding of the dissertation .................. $100.00
Copyright of dissertation (optional) .......................... $45.00

SPECIAL FEES APPLICABLE TO ALL NEW YORK UNIVERSITY STUDENTS

Basic Health Insurance Benefit Plan1,2,3 (full-time undergraduate students registering for 9 credits or more per term or graduate students enrolling for 6 credits or more per term are automatically enrolled; all others can select):

Annual ....................................... $1,261.00
Fall term ...................................... $487.00

Spring term (coverage for the spring and summer terms) .... $774.00

Summer term (only for students who did not register in the preceding spring term) .................. $341.00

Comprehensive Health Insurance Benefit Plan1,2,3 (international students are automatically enrolled; all others can select):

Annual ....................................... $1,963.00
Fall term ...................................... $758.00

Spring term (coverage for the spring and summer terms) ........ $1,205.00

Summer term (only for students who did not register in the preceding spring term) .................. $530.00

Stu-Dent Plan (dental service through NYU’s College of Dentistry)
Primary member ............................................. $225.00
Partner ..................................................... $225.00
Dependent (under age 16) .................................... $80.00
Renewal membership .......................................... $185.00

Penalty fee .............................................. $20.00

Late registration fee commencing with the second week of classes (if permitted to register)
Undergraduate ........................................... $50.00
Graduate .................................................... $25.00

Late registration fee commencing with the fifth week of classes
Undergraduate ........................................... $100.00
Graduate .................................................... $50.00

Makeup examination, per examination (see page 216) ........... $20.00

SPECIAL FEES AND EXPENSES APPLICABLE TO TISCH STUDENTS

Additional fees and expenses that may be applicable to undergraduate students in Tisch School of the Arts:

Department of Drama, Undergraduate
Possible travel expenses to studios per week .................. $20.00
(depending on studio assignment)

Undergraduate Division, Kanbar Institute of Film and Television
1. Each full-time undergraduate student must pay a nonreturnable laboratory fee per semester .................. $357.00
2. Each student must pay nonreturnable equipment insurance fees for designated courses per semester ............. $85.00
3. Each student must pay nonreturnable liability insurance fees per semester .................. $50.00
4. Projection fee ........................................ $14 per credit

The above fees are estimated for the 2009-2010 academic year. Students should expect a 3-5 percent increase in fees each year. In general, each full-time student should expect miscellaneous expenses (personalized equipment accessory items, especially printed texts, supplementary film/video purchases, supplementary lab costs, etc.) per year of $1,000; however, students may concentrate in less costly areas.

Additionally, those select students who choose to specialize in film production only at the advanced level and who elect to mount personal film projects may incur significant additional production expenses.

Gaming Center
Lab fee ........................................ $110.00

1 Waiver option available:
2 Students automatically enrolled in the Basic Plan or the Comprehensive Plan can change between plans, waive the plan entirely (and show proof of other acceptable health insurance).
3 Visit www.nyu.edu/shc for more information.
Department of Photography and Imaging

1. Freshmen will need a 35 mm camera with a built-in or hand-held light meter.
2. All photography and imaging majors are assessed a lab fee each semester of enrollment. For the 2009-2010 academic year, the anticipated lab fee is $339 (subject to change). Each year there is a small increase to the fee. All nonmajors enrolled in photography and imaging courses are assessed one lab fee per production course.

Department of Cinema Studies

A nonreturnable laboratory and projection fee is charged for all H72 courses, per credit $14.00.

Department of Design for Stage and Film, Personal Expenses

First-year estimates include the purchase of a drafting table and basic art supplies. Second- and third-year estimates assume ongoing art supply needs.

Drawing, painting, and drafting materials (estimated cost) for graduate students:

1st year ................................ $2,000
2nd year ................................ $2,000
3rd year ................................ $3,000

Graduate Division, Kanbar Institute of Film and Television

1. The institute provides cameras and other equipment for student productions, a sound stage (in the second and third years), postproduction facilities for editing and sound mixing, and some support for film stock and processing. The director of any student project is responsible for all other production expenses. In the last two years, the range of these costs has been as follows: for the three first-year films together, $2,500; for the second-year film, $5,000-$10,000; for the thesis short film, $10,000 and up, and for the thesis feature film, a wide range depending on the style, cast, location, etc. It is possible to hold these costs down, but the great majority of student directors spend the indicated amounts.
2. Each graduate student must pay a nonreturnable laboratory fee, per semester: $625.00 (AY 09/10, subject to annual increase)
3. Mandatory nonreturnable equipment insurance fee, per semester: $85.00 (AY 09/10, subject to annual increase)
4. Mandatory nonreturnable liability insurance fee, per semester: $50.00 (AY 09/10, subject to annual increase)

Note: Laboratory fees (except for cinema studies) will increase commensurately with tuition.

<table>
<thead>
<tr>
<th>Estimate of Expenses for Full-Time Entering Undergraduate Tisch Students for 2009-2010</th>
<th>Those Living in a Residence Hall¹</th>
<th>Those Living at Home</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition and mandatory fees</td>
<td>$42,549.00</td>
<td>$42,549.00</td>
</tr>
<tr>
<td>School based fees</td>
<td>$500.00</td>
<td>500.00</td>
</tr>
<tr>
<td>Housing and dining²</td>
<td>13,226.00</td>
<td>1,670.00</td>
</tr>
<tr>
<td>Basic Health Insurance Benefit Plan³</td>
<td>1,261.00</td>
<td>1,261.00</td>
</tr>
<tr>
<td>Books, supplies, etc. (average)</td>
<td>950.00</td>
<td>950.00</td>
</tr>
<tr>
<td>Personal</td>
<td>1,000.00</td>
<td>500.00</td>
</tr>
<tr>
<td>Transportation</td>
<td>varies</td>
<td>$575.00</td>
</tr>
<tr>
<td>Total</td>
<td>$59,486.00</td>
<td>$48,005.00</td>
</tr>
</tbody>
</table>

¹Does not include transportation.
²Includes up to 14 meals per week.
³For information regarding health insurance, visit www.nyu.edu/health/insurance.

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition (includes a nonreturnable registration and services fee of $1,089.50)</td>
<td>$42,957.00</td>
</tr>
<tr>
<td>Basic Health Insurance Benefit Plan</td>
<td>$1,261.00</td>
</tr>
<tr>
<td>Living expenses (room, board, books and supplies, clothing, laundry, transportation, and other incidentals³)</td>
<td>$25,534.00</td>
</tr>
<tr>
<td>Total</td>
<td>$69,752.00</td>
</tr>
</tbody>
</table>

³This is an estimate of expenses incurred by students living in University graduate housing accommodations, University subleased units, or average apartment rentals in the New York City area.
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 held 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 credits
- Without a previously unsatisfactory university credit record
- Not in arrears (past due) for any University charge or loan

The plan includes a non-refundable application fee of $50.00, which is to be included with the initial payment on the payment due date.

Interest at a rate of one percent per month on the unpaid balance will be assessed if payment is not made in full by the final installment due date.

A late payment fee will be assessed on any late payments.

A separate deferred payment plan application and agreement is required for each semester this plan is used. The Deferred Payment plan will be available in July at www.nyu.edu/bursar/forms for the fall semester and in December for the spring semester.

For additional information, please visit the Office of the Bursar Web site: www.nyu.edu/bursar/paymentplans or contact (212) 998-2806.


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 payments; (4) eligibility for certain health insurance plans.

Full-time equivalency: A student may be judged by her or his department as full-time equivalent if she or he is engaged in at least 40 hours of work on the thesis project each week of the semester.

Half-time equivalency: A student may be judged by her or his department as half-time equivalent if she or he is engaged in at least 20 hours of work on the thesis project each week of the semester.

Equivalency while registered for course work: A student may be judged as full-time or half-time equivalent through a combination of registered course work (6 credits being the equivalent of 20 hours per week) and work on the thesis project.

Time limits on equivalency: A student maintaining matriculation may be certified as full-time equivalent for a maximum of two consecutive semesters. A student may be certified as half-time equivalent for a maximum of four consecutive semesters.

Change of Program (Dropping/Adding Classes)

Note: The Change of Program Form is commonly referred to as a Drop/Add Form.

There may be a number of reasons why you might need to change your course of study before or during the semester. Be sure to read and follow these procedures carefully.

The following information applies only to the fall and spring semesters. Although the same procedure for withdrawing from summer classes is applicable, the refund schedule is accelerated at www.nyu.edu/bursar/refund. You should consult the summer withdrawal schedule on the University Registrar’s Web site at www.nyu.edu/ registrar.

There are a number of regulations and a strict calendar of deadlines governing changes in your program. Please consult the drop/add and refund schedule at www.nyu.edu/bursar/refund. You will see that your refund and the notation appearing on your transcript are affected.

The process of changing your program begins in your department. Although you can drop/add using the online Albert registration system during the first two weeks of classes, you are responsible for adhering to the academic program approved by your departmental adviser. Please note: Rules for the school in which a student is registered apply when dropping or adding a class, not the school in which the course is offered. For example, TSQA drop/add policy applies to TSQA 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.

Refund of Tuition

A student who for any reason finds it impossible to complete a course for which he or she has registered should consult with an academic adviser. An official withdrawal must be filed on Albert (through the first three weeks of the term only) or in writing on a completed Change of Program (drop/add) form with the Office of the University Registrar. A refund of tuition will be made provided such withdrawal is filed within the academic term’s scheduled refund period, stated below. Note: An official withdrawal must be filed if a course has been canceled, and, in this case, the student is entitled to a refund of tuition and fees paid. Withdrawal does not necessarily entitle the student to a refund of tuition paid or a cancellation of tuition still due.

Merely ceasing to attend a class does not constitute official withdrawal, nor does notification to the instructor. A stop payment of a check presented for tuition does not constitute withdrawal or reduce the indebtedness to the University. The nonreturnable registration fee and a penalty fee of $20.00 for a stopped payment must be charged in addition to any tuition not canceled.

The date on which the Change of Program form is filed, not the last date of attendance in class, is considered the official date of the student’s withdrawal. It is this date that serves as the basis for computing any refund granted the student. The refund period is defined as the first four calendar weeks of the term (fall and spring terms only) for which application for withdrawal is filed. No application will be considered that is filed after the fourth week. The processing of refund requests takes approximately two weeks.

Refund Period Schedule (Fall and Spring Terms Only)

This schedule is based on the total applicable charge for tuition excluding nonreturnable fees and deposits.

Fall and Spring Refund Schedule:
www.nyu.edu/bursar/refunds/schedule/fallspring.html

Withdrawal through the official first day of the semester ........................................ 100% tuition and fees
Second calendar day of classes through the end of the first calendar week of classes ........................................ 100% tuition only
Second calendar week of classes ........................................ 70% tuition only
Third calendar week of classes ........................................ 55% tuition only
Fourth calendar week of classes ........................................ 25% tuition only
After the fourth calendar week ........................................ no refund

Note: After the official first day of the semester, the registration and services fee is not returnable.

The above refund schedule is not applicable to undergraduate students whose registration remains within the flat-fee range.

Note: The last day to withdraw from a course is the end of the ninth week of the semester. Further, a student may not withdraw from a course the last three weeks of the fall or spring semester or the last three days of each summer session.

Exceptions to the published refund schedule may be appealed in writing to the refund committee of the school of registration and should be supported by appropriate documentation regarding the circumstances that warrant consideration of an exception. Exceptions are rarely granted. Students who withdraw should review the “Refunds” page on the Office of the Bursar’s Web site: www.nyu.edu/bursar/refunds.

Federal regulations require adjustments reducing financial aid if a student withdraws even after the NYU refund period. Financial aid amounts will be adjusted for students who withdraw through the ninth week of the semester and have received any federal grants or loans. This adjustment may result in the student’s bill not being fully paid. NYU will bill the student for this difference. The student will be responsible for payment of this bill before returning to NYU and will remain responsible for payment even if he or she does not return to NYU.

For any semester in which a student is charged tuition and/or receives any financial aid, that semester will be counted in the satisfactory academic progress standard. This may require the student to make up credits before receiving any further aid. Please review the “satisfactory academic progress” standard (available online at www.nyu.edu/financial.aid/progress.html) to avoid jeopardizing future semesters of 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. Detailed information on financial aid is forwarded with the admission application (see also the Office of Financial Aid Web site at www.nyu.edu/financial.aid). A concise summary is also included in the NYU Student’s Guide, available from the Student Resource Center, Kimmel Center for University Life, 60 Washington Square South, Suite 210.

In general, the allocation of financial assistance is based on a combination of financial need and academic/artistic merit. Tisch School of the Arts scholarships or fellowships may be granted by themselves or in conjunction with student loans or Federal Work-Study employment.

How to Apply

Students must submit the Free Application for Federal Student Aid (FAFSA), and later, New York State residents must also complete the preprinted New York State Tuition Assistance Program (TAP) application, which is mailed automatically to the student by the New York State Higher Education Services Corporation (HESC) after the FAFSA is processed. (The TAP application is also available on the Internet when using FAFSA on the Web. See www.nysed.gov/tap.) The FAFSA (available online at www.fafsa.ed.gov or from the student’s current high school or the NYU Office of Financial Aid) is the basic form for all student aid programs. Be sure to complete all sections. Students should give permission on the FAFSA for application data to be sent directly to New York University (the NYU federal code number is 002785).

Students are encouraged to apply for financial aid electronically—the fastest and most accurate method. See www.nyu.edu/financial.aid or www.fafsa.ed.gov.

To be assured of full consideration for all available support, students must apply for financial aid by the appropriate deadline. The most common deadlines are February 15: Fall term—new freshmen. November 1: Spring term. March 1: All other students (including summer sessions).

For detailed information on all current financial aid application deadlines, please see the Office of Financial Aid Web site at www.nyu.edu/financial.aid/deadlines.html.

Students requiring summer financial aid must submit a summer aid application in addition to the FAFSA and TAP application. The application, available in February, can be obtained from the Financial Aid Web site or the Office of Financial Aid. Complete all applications at least 12 weeks before the beginning of the term in which funds are needed.

ELIGIBILITY

To be considered for financial aid, students must be officially admitted to NYU or matriculated in a degree program and making satisfactory academic progress toward degree requirements. Generally, University-administered aid is awarded to full-time students. Half-time students (enrolled for fewer than 12 points but at least 6 credit points per semester) may be eligible for a Federal Stafford Loan or a Federal Plus Loan, but they must also maintain satisfactory academic progress.

Part-time undergraduate students may also be eligible for a Pell Grant or Aid for Part-Time Study (APTS) (New York State residents only—separate application is necessary).

Renewal Eligibility
Financial aid awards are not automatically renewed each year. Continuing students must submit a Renewal FAFSA each year by the NYU deadline, continue to demonstrate financial need, make satisfactory progress toward degree requirements, and be in good academic standing.

Citizenship
In order to be eligible for aid from NYU and from federal and state government sources, students must be classified either as U.S. citizens or as eligible noncitizens. Students are considered to be eligible noncitizens for financial aid if one of the following conditions applies:

1. U.S. permanent resident with an Alien Registration Receipt Card I-551 ("green card").
2. Other eligible noncitizen with an Arrival-Departure Record (I-94) showing any one of the following designations: (a) “Refugee,” (b) “Indefinite Parole,” (c) “Humanitarian Parole,” (d) “Asylum Granted,” or (e) “Cuban-Haitian Entrant.”

Withdrawal
Students should follow the official academic withdrawal policy described in this bulletin. Those receiving federal 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 on the federally prescribed formula. Generally, federal assistance is earned on a pro-rata basis.

Financial Aid for International Students
As a matter of policy, undergraduate students who do not meet the above eligibility criteria are not eligible for financial aid at the Tisch School of the Arts. Accepted graduate students who indicate a need for financial assistance are considered on a case-by-case basis for University-based awards only.

Tisch School of the Arts Named Scholarships
In addition to Tisch School of the Arts scholarship awards made through the Office of Financial Aid, there are a number of named scholarships given each year to students who are deemed exceptionally talented by the faculty and who have demonstrated need. The scholarships normally are awarded to returning students upon faculty recommendation. These scholarships are made possible by the generosity of private donors. Awards include the following:

UNDERGRADUATE
Robert Colesberry Scholarship
William Grant Crosby Memorial Scholarship
Dalio Family Scholarship
Robert A. Daly Scholarship
Jay Eisenstein Memorial Scholarship
Emerson Scholarship
Fox Television-Benjamin L. Hooks Fellowship
Matthew Fleece Scholarship
The Friars Foundation Scholarship
Paulette Goddard Scholarships
Michael and Anna Havas Film Institute Scholarship
Ron and Cheryl Howard Family Fund 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
Daryl Roth Scholarship
Manus Salzman Scholarship
Martin Scorsese Young Film Makers Scholarship
J. S. Seidman Scholarship
Irvin Shapiro Scholarship
Peter Stark Memorial Scholarship
Jean Stein Scholarship
Lee Stevens Scholarship
Lee Strasberg Centennial Scholarship
Tisch Achievement Scholarship
Lew and Edie Wasserman Scholarship
Alexis Ficks Welsh Scholarship

GRADUATE
ASCAP Foundation/Max Dreyfus Scholarship
Bernie Brillstein Scholarship
Iris and B. Cantor Scholarship
Batima Tene Cochran Memorial Scholarship
Dalio Family Scholarship
Olympia Dukakis Scholarship
Ettinger Scholarship
Betty Green Fischoff Troupers Scholarship
Fox Television-Benjamin L. Hooks Fellowship
Paulette Goddard Scholarships
Burton A. Goldberg Fellowship in Dramatic Writing
David Golden Scholarship

Peter D. Gould Scholarship
E. Y. Harburg/ASCAP Scholarship
Marcia Gay Harden 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
Frederick Loewe ASCAP Scholarship
Walter Manley Scholarship
Felicia Montealegre Scholarships
Eric and Mark Myers Scholarship
Tim Nye Scholarship
Leigh Rand Scholarship
Steven J. Ross Scholarship
Daryl Roth 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

F I N A N C I A L A I D
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
Warner Bros. Film Award

University-Sponsored and -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 academic achievement, test scores, and, in most cases, financial need.

SCHOLARSHIPS AND GRANTS
Scholarships and grants awarded by the University generally range from $500 to $25,000. In addition, the University has established separate scholarship funds for students in special situations of merit or need. There is no separate application for NYU scholarships. All students are automatically considered for academic (merit-based) and financial need-based scholarships after applying for admission and financial aid. The FAFSA and the admissions application contain all the information needed for scholarship determination.

New York University National Merit Scholarships. The University sponsors a national program in the annual National Merit Scholarship Program. New York University must be listed as the first choice of schools in order to qualify for New York University National Merit Scholarships.

University Scholars (undergraduates only). A select number of freshmen are designated as University Scholars based on their high school records of achievement and service. In addition to the special academic privileges accorded to scholars, they receive a merit scholarship and additional financial aid, based on need, up to the amount of tuition.

The Reynolds Program in Social Entrepreneurship offers 20 graduate fellowships and 10 undergraduate scholarships each year. The program is a comprehensive initiative designed to equip the next generation of social entrepreuneial leaders and infrastructure developers and managers with the skills, resources, and networking opportunities needed to help solve society’s most intractable problems in sustainable and scalable ways. The graduate fellowship provides up to $50,000 over two years and dedicated curricular and cocurricular activities. The undergraduate scholarship provides up to $40,000 over two years and dedicated curricular and cocurricular activities. Please visit the Reynolds Program Web Site at www.nyu.edu/reynolds for more information.

Phi Theta Kappa Scholarship Program (undergraduates only). This program, established in 1984, honors members of the national honor society for two-year colleges. It provides minimum scholarships of $2,500 for students entering New York University as juniors after completing degree programs at two-year colleges. Transfer students with grade point averages of at least 3.8 are eligible.

LOAN PROGRAMS
Federal Perkins Loan Program (undergraduates only). New York University administers the Federal Perkins Loan Program, supported by the federal government. The University determines eligibility for a Perkins Loan based on a student’s financial need and availability of funds; undergraduate students are considered for this loan when they apply for financial aid. The University generally awards Perkins Loans to the neediest full-time students only.

Perkins loans are made possible through a combination of resources: an annual allocation from the U.S. Department of Education, a contribution from New York University, and repayments by previous borrowers.

The annual interest rate is currently 5 percent, and interest does not accrue while the student remains enrolled at least half time.

PART-TIME EMPLOYMENT
Wasserman Center for Career Development. 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.

It is not necessary to be awarded work-study earnings in order to use the services of the Wasserman Center. All students may use the center as soon as they have paid their tuition deposit and may also wish to use the center as a resource for summer employment.

Extensive listings of on-campus and off-campus jobs are available. The Wasserman Center for Career Development is located at 133 East 13th Street, 2nd Floor; 212-998-9730.

Graduate assistantships are available in some schools. For more information about graduate assistantships, including job posting information, see the Graduate Student Resource Guide Web site at www.nyu.edu/academics/ga.html.

Note: A graduate assistantship may affect eligibility for some forms of financial aid. Please contact the Office of Financial Aid if your award letter does not indicate your assistantship.

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 the Department of Residential Education, New York University, 75 Third Avenue, Level C2, New York, NY 10003-5582; telephone: 212-998-4311.
**STATE GRANTS**

New York State offers a wide variety of grants and scholarships to residents. Although application is made directly to the state and grants are awarded by the state, the amount each student is expected to receive is estimated and taken into account by the University when assembling the student’s financial aid package.

**New York State Tuition Assistance Program (TAP).** Legal residents of the state of New York who are enrolled in a full-time degree program of at least 12 credits per term or the equivalent, may be eligible for awards under this program. The award varies, depending on income and tuition cost.

In addition to the Free Application for Federal Student Aid (FAFSA), New York State residents must also submit an application for the New York State Tuition Assistance Program (TAP). Start the TAP application process by completing the FAFSA at [www.fafsa.ed.gov](http://www.fafsa.ed.gov). New York State will use your FAFSA information as part of your application for TAP; you can link to the online TAP application directly from the FAFSA on the Web confirmation page. For more information about TAP, visit [www.nyu.edu/hsrars/loan-awards/tap.html](http://www.nyu.edu/hsrars/loan-awards/tap.html).

**Aid for Part-Time Study (APTS)** (undergraduates only). A financial aid program to help New York State residents pursuing part-time undergraduate degree study offers awards in amounts of up to $2,000 per academic year. The amount of an award is determined by the institution. To be eligible, the student must have filed a FAFSA and demonstrate financial need, must not have exhausted his or her TAP eligibility, must be otherwise eligible for financial aid, and must be enrolled for 3 to 11 credit points per term. Applications are available from the Office of Financial Aid or its Web site. The application deadline varies; please consult the Office of Financial Aid.

Additional programs are listed below. For complete information, contact the New York Higher Education Services Corporation (HESC) toll-free at 888-697-4372, or visit the Web site at [www.hesc.com](http://www.hesc.com).

- **World Trade Center Memorial Scholarship**
- **New York State Scholarship for Academic Excellence** (undergraduate students only)
- **Regents Health Care Scholarships for Medicine or Dentistry** (graduate students only)
- **Regents Professional Opportunity Scholarships**
- **Awards for Children of Veterans (CV)**
- **Robert C. Byrd Honors Scholarship** (undergraduate students only)
- **Memorial Scholarships for Families of Deceased Firefighters, Volunteer Firefighters, Police Officers, Peace Officers, and Emergency Medical Service Workers** (undergraduate students only)
- **Persian Gulf Veterans Tuition Awards (PGVTA)**
- **Vietnam Veterans Tuition Awards (VVTVA)**
- **State Aid to Native Americans** (undergraduate students only)
- **AmeriCorps Educational Award**
- **Volunteer Recruitment Service Scholarship for Volunteer Fire and Ambulance Recruits** (undergraduate students only)
- **Military Service Recognition Scholarship (MSRS)** (undergraduate students only)

**States Other Than New York.** 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 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 to the New York University Office of Financial Aid in advance of registration.

**FEDERAL GRANTS AND BENEFITS**

**Pell Grant Program** (undergraduates only). The Federal Pell Grant Program provides assistance to undergraduate students who demonstrate financial need according to economic criteria and program requirements established by the federal government. To be eligible, you must enroll in a degree or approved certificate/diploma program and be matriculated for your first bachelor’s degree. (You are not eligible if you have already completed a bachelor’s degree.) By submitting the Free Application for Federal Student Aid (FAFSA), you also apply for a Federal Pell Grant.

**Federal Academic Competitiveness Grant (ACG)** (undergraduates only). The Academic Competitiveness Grant (ACG) provides federal assistance to students who are also eligible for a Federal Pell Grant and have financial need. Students must also be U.S. citizens, be enrolled full-time, and be in a two- or four-year undergraduate degree program. They must not have previously enrolled in an undergraduate program and must have been in a rigorous high school program or met the standard of rigor via other means as defined by the Department of Education. The amount of the award varies, depending on whether the student is in his or her first or second year. For students receiving the ACG in their first year, they must have graduated from high school after January 1, 2006. For students receiving ACG in their second year, they must have graduated from high school after January 1, 2005. Returning students must have a cumulative GPA of 3.0 or above. Students will automatically be reviewed for ACG eligibility each semester.

**Federal Supplemental Educational Opportunity Grants (SEOG)** (undergraduates only). These federally funded grants are awarded to undergraduates whose financial need is substantial. All FAFSA filers who qualify are automatically considered for this grant. However, funds for this program are very limited.

**Veterans’ Benefits.** Various programs provide educational benefits for spouses, sons, and daughters of deceased or permanently disabled veterans as well as for veterans and in-service personnel who served on active duty in the United States Armed Forces after January 1, 1955. In these programs the amount of benefits varies.

Applications and further information may be obtained from the student’s local office of the Department of Veterans Affairs. Additional guidance may be obtained from the Office of the University Registrar, 25 West Fourth Street, 1st Floor.

**OUTSIDE SCHOLARSHIPS AND GRANTS**

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 on the Internet, and several are featured on the NYU Office of Financial Aid Web site. Students must notify the Office of Financial Aid if they receive funds from any of these sources.
FEDERAL LOANS

Subsidized Stafford Student Loan Program (SSL). The subsidized federal Stafford Student Loan Program provides low-interest student loans using the capital of lending institutions and the administrative facilities of state agencies. These loans are made by independent banks or lending institutions and are generally insured by both the state and federal governments.

During the first year of undergraduate study, the student may borrow up to a maximum of $5,500. In subsequent years, the amount is increased to $4,500 (sophomores), $3,500 (juniors and seniors), and $8,500 (graduate students). Within these limits, students may borrow up to the difference between the cost of education, the family contribution, and the total of all financial aid awards. For dependent students, “family contribution” is derived from the incomes of the parents and the student. For graduate students and independent undergraduates, family contribution is based on the incomes of the student and spouse (if married).

The subsidized Stafford Student Loan interest rate for all students is fixed at 6.8 percent. Interest does not accrue, however, nor does repayment begin, until six months after the borrower ceases to enroll at least half time.

An insurance premium of up to 1 percent as well as an origination fee of up to 3 percent may be deducted from the loan funds.

Stafford loan disbursements are copayable to NYU and the student, and funds are applied first to any outstanding balance on the student’s account.

Unsubsidized Stafford Student Loan Program. For independent undergraduate students, graduate/professional degree students, and some dependent undergraduate students for whom it is documented that their parents cannot obtain a PLUS loan, the Unsubsidized Federal Stafford Loan provides additional loan eligibility beyond any subsidized Stafford amounts. Students must first apply for the regular (subsidized) Stafford program, and if they meet eligibility criteria, they will be automatically considered for the unsubsidized program. Terms and conditions are essentially the same as for the regular Stafford loan, except the federal government does not pay the interest on the unsubsidized loan while the student is in school. Students must begin to repay interest and principal 60 days after the first loan funds are issued. Payment of the principal may be deferred if the student is enrolled at least half time for the period of the loan. Also, the interest can be “capitalized” (added to the principal) if desired.

Freshmen and sophomores may borrow up to $4,000 each year; juniors and seniors, up to $5,000 each year; and graduate students, up to $12,000 each year. The total amount borrowed in any year may not exceed the cost of education minus the total family contribution and minus all other financial aid received that year.

Stafford loan disbursements are copayable to NYU and the student, and funds are applied first to any outstanding balance on the student’s account.

PLUS Loan Program. The federal PLUS Loan Program enables creditworthy parents of dependent and qualifying independent graduate students to borrow up to an amount equal to the cost of education minus all other financial aid. It also allows qualifying independent graduate students to do this as well. No aggregate borrowing limits apply.

The annual interest rate is at 8.5 percent. For this reason, eligible parents, and qualifying independent graduate students are strongly encouraged to choose a federal PLUS loan before applying for a private educational loan. Repayment of the PLUS loan typically begins within 60 days after funds are disbursed and standard repayment is 10 years. An origination fee of up to 3 percent will generally be deducted at the time of disbursement.

Stafford Loan Limits. Generally, the total debt a student can have outstanding from all Stafford loans combined is $23,000 as a dependent undergraduate student; $46,000 as an independent student (only $23,000 of this amount may be in subsidized loans); and $138,500 as a graduate or professional student (only $65,500 of this amount may be in subsidized loans). The graduate debt limit includes any Stafford loans received for undergraduate study.

PRIVATE LOANS

A variety of private student loan programs are available to both U.S. and international students attending NYU. Created to supplement federal and institutional aid, they feature attractive terms and interest rates, and all creditworthy families facing college expenses are eligible. There are no maximum income limits. Loans are made through banks, savings and loan organizations, and other lenders. For more information, see the NYU Office of Financial Aid Web site or contact the Office of Financial Aid.

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.

GRADUATE ASSISTANTSHIPS AND TEACHING FELLOWSHIPS

Graduate assistantships and teaching fellowships provide tuition remission and a stipend. Duties include teaching, research, and other activities related to departmental needs.

All applicants for assistantships, whether or not other types of aid are requested, should contact the department directly for information, instructions, and departmental applications, if any.

Assistants and teaching fellows are ineligible to receive scholarships, fellowships, the Federal Perkins Loan, or Federal Work-Study Program. They must, if eligible, apply for the Tuition Assistance Program described above. TAP awards for assistants and teaching fellows revert to the University except for tuition charges in excess of tuition remission benefits.

TUITION REMISSION

Members of the NYU staff, teaching staff, and officers or administrators and their dependents who are eligible for NYU tuition remission are not eligible for other forms of financial aid administered by the University (including merit awards), with the exception of Federal Stafford Student Loans, Federal Unsubsidized Stafford Student Loans, Federal Parent Loans for Undergraduate Students (PLUS), TAP Grants, Federal Pell Grants, and some private loan programs (non-NYU). Contact the NYU Benefits Office at 212-998-1270 for details about tuition remission.
FINANCIAL AID RENEWAL
AND ACADEMIC REVIEW

Undergraduate Students

In order to be considered for financial aid each year, you must make satisfactory academic progress toward completion of degree requirements and be in good academic standing. This means that you must complete an average of 32 points per academic year (fall, spring, and summer semesters) with grades of A, B, C, D, or P; maintain a cumulative grade point average of at least 2.0; and not be on probation. In addition, you must complete all degree requirements in four years unless you are enrolled in an officially recognized five-year program. Transfer students will be expected to complete degree requirements in less than four years depending on the number of transfer credits received upon entering the University. Part-time students are expected to complete successfully all courses attempted each semester and be in good academic standing, but may take longer than four years to complete degree requirements. Progress requirements for full-time students are as follows:

- Academic year completed: 1
- Points successfully completed: 32
- Academic year completed: 2
- Points successfully completed: 64
- Academic year completed: 3
- Points successfully completed: 96
- Academic year completed: 4
- Points successfully completed: 128

It is very important to be attentive to progress standards each semester when you register to prevent your financial aid from being jeopardized. In certain cases, students may be considered for a one-time, one-semester exemption of progress requirements. Progress requirements will not be waived more than once under most circumstances.

Graduate Students

Your current New York University academic transcript is reviewed to verify that you are in good academic standing and making normal progress toward the completion of your degree requirements. “Good standing” means that you are maintaining the minimum grade point average (GPA) required by your department, that you are making progress toward the degree, and that you are not on department probation. Graduate departments, with the exception of those on a pass/fail system, require a GPA of 3.0. Normal progress requires completing all courses registered for and progressing toward your degree at a level that compares favorably with other registrants working toward the same degree in the same academic program. The maximum time for completion of degree requirements is available in the Office of the University Registrar. NYU may require that incomplete courses (IPs) be completed and verification of grades provided before finalizing an aid decision. If aid has not been renewed because of unsatisfactory progress, you must consult your academic adviser.

OPTIONAL PAYMENT PLANS

These plans are summarized here. Details may be obtained by calling the Office of the Bursar at 212-998-2800 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 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. Interest will accrue beginning from the first day of class on the unpaid balance. Fall semester payments are due in October and November; spring semester payments are due in March and April. All NYU undergraduate and graduate students are eligible for this program. Frequently, families who are able to anticipate the need to stretch out payments prefer instead to take advantage of the no-interest Tuition Pay Plan.

Tuition Pay Plan

If you foresee the need to spread your tuition payments (prior to the start of school), you may want to take advantage of the Tuition Pay Plan. The Tuition Pay Plan is not a loan program. Instead, it is a budget plan administered by Sallie Mae that allows you to stretch out payments for all or, if you prefer, a portion of your educational costs (including tuition, fees, and room and board) less financial aid over the course of the academic year. This program is particularly attractive because no interest is charged. Participants are assessed a small annual fee. This program is available to all undergraduate and graduate students. For further information and deadlines, please call Tuition Pay at 800-635-0120.

New York University Fixed Payment Plan

The Fixed Payment Plan eliminates the uncertainty of future increases by allowing families to prepay two, three, or four years of tuition, fees, room, and board at the 2009-2010 rate for full-time undergraduate degree students. The payment required is determined by the length of the agreement selected and the applicable tuition and fees for the NYU school you will enter. This program is available only to degree-seeking undergraduate students who are not receiving any form of financial aid, loans, or scholarships.

New York University Tuition Stabilization Plan

This plan, like the Fixed Payment Plan, allows you, in effect, to eliminate future tuition increases by adding a stabilization charge of $1,000 to current tuition and fees. This higher rate would then be your guaranteed rate of tuition through all four undergraduate years. Tuition payments under this plan are due on the normal billing dates, and you may deduct approved financial aid amounts from your payments.

STUDENT RESPONSIBILITIES

Make sure to review the Student Aid Report (SAR) you receive from the U.S. Department of Education. Follow the instructions to make corrections if necessary, and then keep the final SAR for your records. Do this even if you are not eligible for the Federal Pell Grant.

Keep the Financial Aid Award Letter (and any revised award letters) for your own records. You should also keep a copy of all documents that you submit to the Office of Financial Aid.

Be certain that you understand the conditions of the awards you accept.

Adhere to deadlines and satisfactory academic progress standards.

Advise 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 financial 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 enroll 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 enroll-
ment 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 Albert through www.home.nyu.edu. We use the records of the Office of the University Registrar to administer financial aid.

Remember that you must reapply for financial aid each year. The NYU entering freshman deadline for filing the FAFSA for the following academic year is February 15. (Important: Your application must be received by February 15.) Continuing and graduate students should consult the Financial Aid Web site for financial aid deadlines.

Special Note Concerning Cinema Studies and Performance Studies Students

As the M.A. and Ph.D. degrees are officially awarded through the Graduate School of Arts and Science, students in cinema studies and performance studies are urged to consult the financial aid section of the GSAS bulletin for additional information.
Each year the *Tisch Handbook of Policies and Procedures* is published by the Office of Student Affairs. The school’s academic and administrative policies are described in considerable detail, and all students are expected to familiarize themselves with the information. The policies given here are of a general nature and should be supplemented with materials provided by the student’s department and the school’s policy handbook, which can be downloaded from http://students.tisch.nyu.edu/page/acadServices.html. Questions regarding academic policies or procedures should be directed to the Office of Student Affairs, 212-998-1900.

**Note:** Because the graduate programs in the Departments of Performance Studies and Cinema Studies are also governed by regulations of the Graduate School of Arts and Science, students of those departments are urged to consult the GSAS bulletin. Specifically, M.A. and Ph.D. candidates in Cinema Studies and Performance Studies should consult with the section of the GSAS bulletin for regulations governing registration and degree requirements.

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**ADVICEMENT AND REGISTRATION**

Students are advised individually in their departments. Newly admitted students will receive detailed instructions about registration, orientation, and advisement after the school has been informed that the tuition deposit has been received. Continuing students are advised and register in November and April for the following spring and fall terms, respectively.

To receive credit for a course, a student must register before attending class. No student may attend any course for which he or she has not paid fees.

**TIME LIMITS FOR DEGREES**

All requirements for the B.A. and B.F.A. degrees must be met within eight years from the date of initial matriculation.

For graduate students, the maximum time limit for completing all requirements for the M.F.A. and M.P.S. is five years from the date of initial matriculation with the exception of the Graduate Division of the Kanbar Institute of Film and Television. Extensions to these time limits are granted on a year-by-year basis only with the recommendation of the department and the approval of the dean. Such extensions can only be granted in highly exceptional circumstances. Because of production schedule constraints, the Graduate Division of the Kanbar Institute of Film and Television requires completion of the degree in nine semesters. Graduate film and television students are advised to contact the institute directly for information on time limit regulations.

**MAINTENANCE OF MATRICULATION AND EQUIVALENCY FOR M.F.A., M.A. (MOVING IMAGE ARCHIVING AND PRESERVATION), AND M.P.S. STUDENTS**

Graduate students who have completed all course work but have not completed final thesis requirements pay a matriculation fee each semester until they complete all degree requirements. This involves all graduate departments in Tisch where there is a requirement beyond course work for a master’s degree: Interactive Telecommunications Program, Department of Design for Stage and Film, Rita and Burton Goldberg Department of Dramatic Writing, Graduate Musical Theatre Writing Program, the Graduate Division of the Kanbar Institute of Film and Television, and the Department of Cinema Studies (M.A.—Moving Image Archiving and Preservation). Students in the Departments of Cinema Studies and Performance Studies should consult Policies Regarding the M.A. and Ph.D. degrees (page 220). This maintenance of matriculation fee, due at registration, entitles students to use the libraries and other University facilities, consult members of the faculty, and participate in University activities. Graduate film and interactive telecommunications students pay additional lab and insurance fees.

Maintenance of matriculation by fee does not constitute full-time or part-time status. However, students maintaining matriculation by fee who are spending half or full time in the completion of degree requirements may be certified as half- or full-time equivalent by submitting an equivalency form, approved by the departmental chair, to the Office of Student Affairs. Students should consult the *Tisch Handbook of Policies and Procedures* for additional details on maintaining matriculation and certification of equivalency, including time limits.
PERMISSION TO REGISTER OFF CAMPUS

Students enrolled for degree programs at New York University are expected to take their courses, including summer courses, at New York University. Exceptions will be considered by the dean’s office on a case-by-case basis and must be approved in advance by the department chair. Generally, exceptions are limited to study abroad courses with unique academic merit or courses and programs unavailable at New York University. Permission to study abroad through off-campus programs will not be granted if NYU offers similar programs. Exceptions are granted only for compelling educational reasons.

Permission to register off campus is obtained by filing a Permit to Register Off Campus application with your department chair. This form is available in your department office or online at http://undergraduate.tisch.nyu.edu/page/download.

Special conditions apply to any permitted off-campus registration:
1. You must have a grade point average of 3.0 at the time of application.
2. Permission for the specific course work to be taken is granted in advance by both the department chair and the Office of Student Affairs.
3. You cannot exceed the maximum number of transfer credits allowed by your department.
4. You must attend a four-year, regionally accredited college or university.
5. A grade of C or better must be attained in each course.
6. Your last 32 points for the B.F.A. must be taken in residence at Tisch.

After completion of your study, you must have an official transcript of completed work sent to the attention of Anita Gupta, director of academic services, in Tisch Office of Student Affairs. Credit will be granted only after receipt of an official transcript.

EXAMINATIONS AND REPORTS OF GRADES

All students must comply with the course requirements at the end of each term. In professional courses, performance, portfolio assignments, and special projects will constitute final examinations. Examinations must be taken at the scheduled time. Exceptions must be approved in writing in advance. When final examinations are missed because of illness, satisfactory evidence of the disability must be presented to the department chair before a makeup examination will be approved. Rules regarding final examinations in other divisions of the University are governed by the school in which the course is offered.

GRADABLE CREDITS

To receive credit for a course, a student must be in regular attendance and satisfactorily complete all examinations and other assignments prescribed by the instructor. Students at Tisch School of the Arts earn the following grades:

A: Excellent
B: Good
C: Satisfactory
D: Lowest passing undergraduate grade
F: Failure
P: Pass (used only for classes with pass/fail grading and when approved for elective credit)
R: Audit (no credit)
I: Incomplete
W: Official withdrawal

Plus and minus grades from A- to D+ may also be awarded. Grades ranging from A to F earned at New York University are used to calculate the grade point average. All grades except I are terminal grades; i.e., they may not be changed once they have been recorded.

The grade of P or Pass is used for assigned courses in the Graduate Musical Theatre Writing Program, the Graduate Acting Program, the Undergraduate Division of the Kanbar Institute of Film and Television, and the Department of Dance. Undergraduate students may elect to take one course on a pass/fail basis per semester only if the course is being taken for elective credit. Students must submit a form to their department for approval.

A designation of R indicates that the student officially registered for the course as auditor. Audited courses do not count toward degree requirements or affect the grade point average.

Official withdrawal from a course is indicated by a W.

PROBATION

Graduate students are required to maintain a grade point average of 3.0 to remain in good standing. Graduate students admitted on a probationary basis are expected to maintain the additional academic standards established by their departments.

Undergraduate students are required to maintain a GPA of 2.0 to remain in good standing. Undergraduate students are reminded that they must earn a grade of C or better in required classes. Please refer to “Departmental Academic Standards” in the Tisch Policies and Procedures Handbook. Undergraduate students who have been admitted on a probationary basis are expected to maintain a 2.5 or better grade point average during the first two semesters of registration.

Any student whose GPA falls below that required may be placed on Academic Probation. Furthermore, students whose records indicate that they are not making normal progress toward their degrees (i.e., are completing less than 32 points during the academic year) may be placed on probation.

Student records are reviewed following the fall and spring semesters. Students placed on probation will be informed of their probationary status by letter. Students placed on probation will have their records reviewed the following semester. Students whose records fail to meet the school minimum standards or departmental requirements for good standing are subject to dismissal.

A cumulative GPA of 2.0 is required for graduation with a bachelor’s degree. No undergraduate student will graduate with a grade point average below 2.0. A cumulative GPA of 3.0 is required for graduation with a master’s degree. No graduate student will graduate with a grade point average below 3.0.

POLICY REGARDING GRADES OF INCOMPLETE

If you are unable, for compelling reasons, to complete your course work in the designated period, you must request from your instructor that you be given a grade of Incomplete. Assignment of the grade of Incomplete is at the discretion of the instructor. If you are given an Incomplete in a course, your instructor will give you a deadline by which outstanding work must be completed, not to exceed the second semester following the course. At the time grades are reported for the course, the instructor will determine the deadline for completion of outstanding work. The incomplete grade and deadline will be registered with the department sponsoring the course. If you fail to complete the work in the designated period, your grade will lapse to an F. If you have good reason for not being able to complete the work in the specified period, you may be granted an extension by the instructor. All extensions are subject to approval of the associate dean for student affairs.
TISCH SCHOOL OF THE ARTS
DEAN’S LIST
Each semester academically excellent undergraduate students are honored by appointment to the Dean’s List. To be eligible for the Dean’s List, students must be among the top 5 percent of the full-time students in their department ranked by grade point average for the semester, have no grade of incomplete for the semester, and have been registered full time for the semester. Appointment to the Dean’s List is noted on the student’s transcript.

HONORS
Undergraduate Tisch School of the Arts students of exceptional achievement are recognized by a TSOA honors designation upon graduation. Criteria for honors vary from department to department as explained below. (To be eligible, all students must complete a minimum of 60 “averageable” points at NYU.)

Undergraduate Division; Kanbar Institute of Film and Television: 3.65
department: top 10 percent of graduating class

All other departments: 3.5

department: top 10 percent of graduating class

Students who meet the standard have the designation “with honors” added to their final transcript. The Tisch School does not grant Latin honors designations.

RESIDENCE REQUIREMENT
Degree candidates must be in attendance at the school while completing the last 32 points 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 Procedure Handbook. University rules are published in the NYU Student’s Guide. It is considered the student’s responsibility to familiarize himself or herself with both Tisch and University rules of conduct. If, pursuant to such rules, regulations, or practices, the withdrawal of a student is required before the end of the term for which tuition has been paid, a refund will be made only in accordance with the standard schedule for refunds.

UNIVERSITY POLICY ON PATENTS
Students offered research opportunities are reminded that inventions arising from participation in such research are governed by the University’s Statement of Policy on Patents, a copy of which may be found in the Faculty Handbook or obtained from the dean’s office.

IMMUNIZATION REQUIREMENTS
All newly admitted students must provide evidence of vaccination with two doses of the combined Measles, Mumps, Rubella (MMR) vaccine or show immune status by history of disease or laboratory titer. All newly admitted students must also complete a medical history form, and undergraduate students are required to provide proof of completion of the alcohol and other drug health module.

All newly admitted undergraduate students must provide evidence of vaccination for meningococcal meningitis. Graduate students must complete and provide the meningococcal meningitis response form.

Failure to comply with requirements will prevent NYU students from registering for classes. In addition to these requirements, the NYU Student Health Center recommends that students also consider hepatitis B and varicella immunizations. Students should discuss immunization options with their primary care provider. More information on immunization and health history requirements is available at www.nyu.edu/health/about/health_requirements.html.

TISCH SCHOOL OF THE ARTS
OWNERSHIP POLICY
The creative works produced by students at the Tisch School of the Arts in fulfillment of class assignments, or as individual study projects, whether made on Tisch School of the Arts premises or elsewhere, with or without Tisch School of the Arts equipment, and with or without extra funds (hereafter called “Student Works”), have a dual nature. First and foremost, the production of Student Works is intended as an educational experience. However, the product of that educational experience is an item of property that may have a market value for its creator(s).

The interest of the Tisch School of the Arts in any Student Work extends only through the completion of the educational experience associated with such Work—until its utility as an educational device or matrix has been exhausted. This is not necessarily the completion of the Work; many Student Works that are technically incomplete have nonetheless satisfied the educational purposes for which the creation of such Works was intended.

But, if certain students were to market, distribute, or work for private profit on a Student Work prior to the termination of that Work’s usefulness as an educational device, it could deprive other students of the opportunity to work in or with such Work and hinder the exercise of proper faculty supervision of such Work, thereby obstructing the educational purpose that the production of such Work is intended to serve.

Student Works are prepared for educational purposes, not as products for market, and the financial value of Student Works, if any, is at most a secondary benefit of their creation. Therefore, it is in the interest of the students at the Tisch School of the Arts and of the Tisch School of the Arts as a whole that each Student Work remains subject to certain restrictions until the educational experience associated with such Work has been completed. Following the completion of such experience, the Tisch School of the Arts has no interest in the marketing of any Student Work or any income derived therefrom. Therefore, all Student Works are subject to the following ownership policy:

1. All Student Works are owned by the student(s) who create them.

2. Any income from distribution of any Student Work shall be the property of the student(s) who create such work.
3. All students who create or participate in the creation of a Student Work are jointly and severally responsible for such Student Work, including without being limited to, for determining and ensuring that such Student Work does not violate or infringe on any copyright, any right of privacy, or any other right of any person, and that such Student Work is not libelous, obscene, or otherwise contrary to law. Such students shall also be jointly and severally responsible for obtaining any necessary permissions for the use of any copyrighted materials included in such Student Work.

Any advice or assistance given by any faculty member or other representative of the Tisch School of the Arts or of New York University to any student in relation to the foregoing responsibilities, or otherwise in relation to the preparation or production of a Student Work, shall not be construed (a) as the assumption of such responsibility or of any liability by such person, by the Tisch School of the Arts, or by New York University; (b) to deem the University, the School, or such person a joint venturer with such student; or (c) to grant such student the power, right, or authority to create any obligation or responsibility on behalf of, or otherwise, to bind the University, the School, or such person.

Each student who creates or participates in the creation of a Student Work agrees to indemnify and hold harmless the Tisch School of the Arts and New York University against any loss, damage, liability, or expense that they incur as a result of the preparation or production of such Student Work, including, without being limited to, any material in such work that infringes or violates any copyright, right of privacy, or any other right of any person, or is libelous, obscene, or contrary to law.

4. To ensure that each student and faculty member have a meaningful opportunity to participate in the educational process occasioned by the production of each Student Work, the student(s) who owns each Student Work agrees not to distribute such Work in any manner, whether by sale or other transfer of the ownership or other rights, license, lease, loan, gift, or otherwise, except for entering such Work in festivals or competitions, and further agrees to make such Student Work available to other students and to faculty members of the Tisch School of the Arts for any use relating to his or her education or to the education of such other students, until such student, or if more than one student owns such Student Work, until all such students have either graduated from New York University or are no longer matriculating at New York University. The dean of the Tisch School of the Arts may, in her sole discretion, waive these restrictions for any reason satisfactory to the dean.

5. The student(s) who owns each Student Work grants New York University: (1) the right to purchase prints or other copies of such Student Work at cost, whenever, in the University’s sole discretion, such prints or other copies are needed for any University use; and (2) the right to reproduce, display, or perform such prints or other copies anywhere and for any reason, including, without being limited to, publicizing the Tisch School of the Arts or New York University, without any royalty or other payment of any kind to the student(s), provided that such prints or copies may not be rented or sold by the University. Such student(s) also agrees that he or she will not make any contract or commitment regarding the Student Work contrary to this policy or in derogation of the rights granted to the University by this policy, and that he or she will sign any document reasonably requested by the University to confirm or enforce any of the rights granted to the University by this policy.

6. The Tisch School of the Arts will decide whether or not to put its name on a given Student Work. If so requested by the dean of the Tisch School of the Arts, the student(s) who owns each Student Works 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 the Office of the University Registrar, Transcripts and Certification Department, New York University, PO Box 910, New York, NY 10276-0910. Or you can fax your signed request to 212-995-4280. Please allow seven business days from the time the Office of the University Registrar is in receipt of your request. If you wish to confirm receipt of your request, please contact our office at 212-998-4280, and a representative will assist you. Currently, we are not accepting requests for certification by e-mail.

**VETERANS’ BENEFITS**

Various Department of Veterans Affairs programs provide educational benefits for spouses, sons, and daughters of deceased or permanently disabled veterans as well as for veterans and in-service personnel, subject to certain restrictions. Under most programs, the student pays tuition and fees at the time of registration but will receive a monthly allowance from Veterans Affairs.

Veterans with service-connected disabilities may be qualified for educational benefits under Chapter 31. An applicant for this program is required to submit to the Department of Veterans Affairs a letter of acceptance from the college he or she wishes to attend. On meeting the requirements for the Department of Veterans Affairs, the applicant will be given an Authorization for Education (VA Form 22-1905), which must be presented to the Office of the University Registrar, 25 West Fourth Street, 1st Floor, before registering for course work. All Veterans. Allowance checks are usually sent directly to veterans by the Department of Veterans Affairs.

Veterans and eligible dependents should contact the Office of the University Registrar each term for which they desire Veterans Affairs certification of enrollment.

All veterans are expected to reach the objective (bachelor’s or master’s degree, doctorate, or certificate) authorized by Veterans Affairs with the minimum number of points required. The Department of Veterans Affairs may not authorize allowance payments for credits that are in excess of scholastic requirements, that are taken for audit purposes only, or for which nonpunitive grades are received.

Applications and further information may be obtained from the student’s regional office of the Department of Veterans Affairs. Additional guidance may be obtained from the Office of the University Registrar, 25 West Fourth Street, 1st Floor.

Since interpretation of regulations governing veterans’ benefits is subject to change, veterans should keep in touch with the Department of Veterans Affairs or with NYU’s Office of the University Registrar.

**Yellow Ribbon GI Education Enhancement Program.** NYU is pleased to be participating in the Yellow Ribbon GI Education Enhancement Program (Yellow Ribbon Program), a provision of the Post-9/11 Veterans Educational Assistance Act of 2008. The program is designed to help students finance, through scholarship assistance, up to 100 percent of their out-of-pocket tuition and fees associated with education programs that may exceed the Post 9/11 GI Bill tuition benefit, which will only pay up to the highest public in-state undergraduate tuition.

Beginning in the 2009-2010 academic year, NYU will provide funds toward the tuition of each qualifying veteran who has been admitted as a full-time undergraduate, with the VA matching NYU’s tuition contribution for each student.

To be eligible for the Yellow Ribbon benefits, an individual must be entitled to the maximum Post-9/11 benefit. An individual may be eligible for the Yellow Ribbon Enhancement if 1) he or she served an aggregate period of active duty after September 10, 2001, of at least 36 months; 2) he or she was honorably discharged from active duty for a service-connected disability and had served 30 continuous days after September 10, 2001; or 3) he or she is a dependent eligible for Transfer of Entitlement under the Post-9/11 GI Bill based on a veteran’s service under the eligibility criteria, as described on the U.S. Department of Veterans Affairs Web site.

The Department of Veterans Affairs is currently accepting applications for the Post-9/11 GI Bill. To qualify for the Yellow Ribbon Enhancement, students must apply to the VA. The VA will then determine a student’s eligibility for the Post-9/11 GI Bill and issue the student a Certificate of Eligibility. Note: students can apply using the VA Form 22-1900 (PDF), and the form includes the instructions needed to begin the process.

After a student is issued a Certificate of Eligibility from the Department of Veterans Affairs, indicating that he or she qualifies for the Yellow Ribbon Program, please contact Clara Fonteboa at clfi@nyu.edu or 212-998-4823.

The Office of the University Registrar must certify to the Department of Veterans Affairs that the eligible person is enrolled as a full-time undergraduate student in order for the funds to be paid under the Yellow Ribbon Program.

**ARREARS POLICY**

The University reserves the right to deny registration and withhold all information regarding the record of any student who is in arrears in the payment of tuition, fees, loans, or other charges (including charges for housing, dining, or other activities or services) for as long as any arrears remain.

Diplomas of students in arrears will be held until their financial obligations to the University are fulfilled, and they have been cleared by the Bursar. Graduates with a diploma held 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.bone.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.
The Departments of Cinema Studies and Performance Studies are administered through the Tisch School of the Arts. However, New York University confers the degrees awarded by these two departments through the Graduate School of Arts and Science. The information in this section includes registration and degree guidelines from the Graduate School of Arts and Science as they apply to cinema studies and performance studies students. The section should be read in conjunction with the departmental sections of this bulletin and the policies and procedures publications of both the Tisch School of the Arts and the Graduate School of Arts and Science.

CONTINUOUS REGISTRATION
GSAS requires continuous enrollment of its students each fall and spring semester until the degree sought is granted. This can be accomplished by (1) registering for at least 1 credit each fall and spring until the degree is conferred; (2) taking an approved leave of absence, except in the semester of graduation; or (3) registering for Maintenance of Matriculation (G47.4747) during semesters when no course work is being taken until the degree is conferred.

MAINTAINING MATRICULATION BY FEE
Students who have completed their coursework may maintain matriculation (register for G47.4747) up to the specified time limit of their degrees. Students beyond the specified time to degree must secure the Vice Dean’s permission to register as a maintainer. Students who have not completed course work may maintain matriculation for up to four semesters. These semesters count as time-to-degree. If a department elects to place a student on academic probation or to suspend a student for disciplinary reasons, the student must enroll in the Maintenance of Matriculation course. This counts as time to degree. An appropriate descriptor of the probation or suspension will be entered on the student’s transcript. Payment of the fees entitles students to use the libraries and other research facilities, consult faculty members, and participate in University activities.

Waivers of the maintenance of matriculation and registration and services fees may be available for up to six semesters for students who have received full financial aid for three or more years. A waiver of maintenance of matriculation fees may also be available for students whose graduate program requires a period of absence from the campus or who have a well-documented financial hardship.

HEALTH INSURANCE
For students who do not have their own health insurance, participation in a University health insurance plan is mandatory. Students must provide proof of coverage to be exempt from participation in a University health insurance plan. For complete information regarding the deadlines for participation and exemption as well as detailed information about the health plans available, call 212-443-1020 or visit the Web site at www.nyu.edu/ish/about/insurance.html.

LEAVE OF ABSENCE
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 for up to one calendar year. If granted, the leave maintains the student’s place in the Graduate School and assures readmission at the end of the leave. Time on leave counts as time to degree and students on leave do not have access to GSAS or department facilities. For complete rules governing leaves of absence, refer to the GSAS Policies and Procedures Manual and the Tisch Handbook of Policies and Procedures.

ACADEMIC STANDING
Students must maintain an average grade of B (3.0) or better and must have successfully completed 66 percent of credits attempted while at NYU, not including the current semester. Courses with grades of I, N, W, and F are not considered successfully completed.

Departments may impose additional and stricter standards for good standing; however, departmental standards cannot be lower than those of GSAS and the Tisch School of the Arts.

FULL-TIME STATUS
For students receiving certain kinds of loans or fellowships, as well as international students on F-1 or J-1 visas, certification of full-time status is usually necessary. During the fall and spring semesters, a minimum full-time program consists of 12 points of course work or the equivalent as defined by departmental criteria. During the summer session, full-time status requires 12 points of course work or the equivalent as defined by department criteria within 12 weeks. For complete rules governing full-time status, refer to the GSAS Policies and Procedures Manual.

INTER-UNIVERSITY DOCTORAL CONSORTIUM
New York University is a member of the Inter-University Doctoral Consortium, an association of universities in the metropolitan area whose members include the City University of New York Graduate Center; Columbia University; Fordham University; the New School; Princeton University; Rutgers University; and SUNY (Stony Brook).

As a member of the doctoral consortium, the Graduate School can provide fully matriculated doctoral-level students the opportunity to take courses that are not otherwise available to them at NYU. Participation is not open to students at the master’s level. With the approval of the student’s program advisor, the course instructor, the vice dean of the Graduate School of Arts and Science, and the dean’s office of the host institution, students may register for courses at any of the above member institutions. Access to such courses is provided on a “space-available” basis and is not available during the summer.

For registration procedures, please contact or visit the Office of the Vice Dean, 6 Washington Square North, 2nd Floor, New York, NY 10003-6668; 212-998-8030.
Degree Requirements for the M.A., M.Phil., and Ph.D.

MASTER OF ARTS
Graduate School Requirements:
1. Completion of at least 32 points of graduate credit (at least 24 in residence at the Graduate School, 16 points in one department or program) and a cumulative GPA of B (3.0) or better.
2. Successful completion of (a) a comprehensive examination, (b) a thesis, and/or (c) an appropriate special project.

Programs may have more stringent standards, including a higher grade point average, a foreign language proficiency examination, and additional course work.

Time Limit for the Master’s Degree: All requirements must be completed no later than five years from the date of initial matriculation.

MASTER OF PHILOSOPHY
The Master of Philosophy degree is granted only to students who have been accepted as candidates in a doctoral program and who have fulfilled all requirements for the doctorate except the dissertation and its defense.

DOCTOR OF PHILOSOPHY
Graduate School Requirements:
1. Completion of 72 points of graduate credit (at least 32 in residence at the Graduate School) and a cumulative GPA of B (3.0) or better.
2. Successful completion of comprehensive or qualifying examinations or their equivalent.
3. Proficiency in at least one language besides English. Individual departments may have more stringent requirements.
4. Presentation and defense of a dissertation. The dissertation topic must receive formal departmental approval before being undertaken. The dissertation must demonstrate a sound methodology and evidence of exhaustive study of a special field and make an original contribution to that field. When the dissertation is completed and approved by the adviser and two other readers, an oral defense is scheduled before a committee of at least five members. Of the five committee members, a minimum of three, including two of the dissertation readers, must be full-time members of the faculty of GSAS. Dissertation readers who are not full-time GSAS faculty members must be approved by the vice dean at least four months prior to the defense. A successful defense requires that four of the five members of the committee vote to approve it.

Time Limit for the Ph.D. Degree: All requirements for the doctoral degree must be completed no later than 10 years from the initial date of matriculation or seven years from the time of matriculation if the student enters the Ph.D. program having been given transfer credit for more than 23 points. For rules concerning time to degree, refer to the GSAS Policies and Procedures Manual.

GRADING SYSTEM
Departments in the Graduate School assign the following grades:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Meaning</th>
<th>GPA</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Excellent</td>
<td>4.0</td>
</tr>
<tr>
<td>B</td>
<td>Good</td>
<td>3.0</td>
</tr>
<tr>
<td>C</td>
<td>Passing</td>
<td>2.0</td>
</tr>
<tr>
<td>F</td>
<td>Failure</td>
<td>0.0</td>
</tr>
<tr>
<td>P</td>
<td>Pass (reading and research courses)</td>
<td></td>
</tr>
<tr>
<td>IP</td>
<td>Incomplete Pass</td>
<td></td>
</tr>
<tr>
<td>IF</td>
<td>Incomplete Fail</td>
<td></td>
</tr>
<tr>
<td>N</td>
<td>No Credit</td>
<td></td>
</tr>
<tr>
<td>R</td>
<td>Auditor (no credit)</td>
<td></td>
</tr>
<tr>
<td>W</td>
<td>Withdrawal</td>
<td></td>
</tr>
</tbody>
</table>

The grade of A may be suffixed with a minus. The grades of B and C may be suffixed with a plus or a minus.

INCOMPLETE GRADES (IP, IF, AND W)
The assignment of the grade Incomplete Pass (IP) or Incomplete Fail (IF) is at the discretion of the instructor. If an incomplete grade is not changed to a permanent grade by the instructor within one year of the beginning of the course, Incomplete Pass (IP) lapses to No Credit (N), and Incomplete Fail (IF) lapses to Failure (F). Permanent grades may not be changed unless the original grade resulted from clerical error.

A grade of W represents official withdrawal from the course. A student may withdraw from a course up to 24 hours prior to the scheduled final examination. Any tuition refund will be in accordance with the refund schedule for that semester. For complete rules regarding incomplete grades, refer to the GSAS Policies and Procedures Manual.

ADVANCED STANDING (TRANSFER CREDIT)
A student must apply for transfer credit, for courses taken prior to admission, within the first academic year of attendance as a matriculant. Courses for which a master’s degree has already been awarded may be considered for transfer credit toward the Ph.D. but not toward a second master’s degree. Only courses with a grade of B (3.0) or better will be considered. A grade of P or S is considered for transfer credit only if received for a research or reading course culminating in the conferral of a master’s degree or with the submission of a written statement from the school issuing the grade that the grade is equivalent to the grade of B or better. Courses considered for transfer credit must have been taken at a graduate institution and must be substantially equivalent to those offered by the Graduate School of Arts and Science. Transfer credit will be awarded point for point unless the institution from which credit is being sought requires that students take the same number of courses for a given degree as GSAS but uses a different credit system, thereby requiring substantially fewer credits for the degree. A maximum of 4 transfer credits are allowed toward the M.A. degree. Transfer credit may not exceed the difference between the number of points needed for a degree in GSAS and the minimum number of points that must be earned within GSAS. For the Master of Arts and the Master of Science degrees, a minimum of 24 points must be earned in GSAS. For the Master of Philosophy and the Doctor of Philosophy degrees, a minimum of 32 points must be earned in GSAS. For detailed rules regarding the transfer of credit, refer to the GSAS Policies and Procedures Manual.

CONFERRAL OF DEGREES
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.albert.nyu.edu, approximately four months prior to the date of conferral. Please consult the Academic Calendar at www.nyu.edu/ registrar/graduation/deadlines.html for the appropriate deadlines.

Diplomas are sent by certified mail to the recipient’s address on file in the Office of the University Registrar. On request, the registrar will issue a statement certifying that a student who has satisfactorily completed all the requirements for an advanced degree has been recommended by the faculty for award of the degree at the next conferral. No degree is conferred honoris causa or for studies undertaken entirely in absentia. One year must lapse between conferral of the B.A., M.A. (M.S.), M.Phil., and Ph.D. degrees.
Summer Programs

Each summer the Tisch School of the Arts offers a full range of courses in the areas of dance, drama, 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. Noncredit certificates in film and dramatic writing are also available.

The summer programs are open to visiting, nondegree, 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.

Study Abroad

The Office of Special Programs also offers a range of study abroad programs specially designed to draw on the strengths of major peer institutions and incorporate the rich artistic and cultural offerings of each country. The courses provide TSOA undergraduate, graduate, visiting, and nondegree students the opportunity to train with master teachers who are industry professionals able to offer unique education and training that may not be available anywhere in the United States. All courses are taught in English and are designed to teach practical skills and theoretical approaches, while placing the artistic techniques and traditions of each country in a cultural and historical context. Our programs encourage students to immerse themselves in the culture of their country of study, both in and outside the classroom, with activities that may include field trips, attending performances, and interaction with professional artists.

We are continually working toward establishing study abroad programs in a variety of disciplines and locations throughout the academic year and summer semester. Please visit our Web site at www.specialprograms.tisch.nyu.edu for the most up-to-date study abroad information. Please watch for future programs. Below are some highlights.

ACADEMIC YEAR

During the academic year, we offer full-time programs of study at the following sites. Some programs are only offered in either the fall or spring semester.

Dublin. We collaborate with renowned institutions such as the National College of Art and Design, the Irish Film Institute (IFI), and Hot Press to offer programs that provide students the opportunity to study the arts in contemporary Ireland. Courses range from filmmaking (music video production), acting and theatre studies, dramatic writing (screenwriting and playwriting), and recorded music to an interdisciplinary course called How Arts Create the World: Dublin. Drawing on the resources of this vibrant European capital, many courses incorporate field trips, cultural activities, and artistic professionals as guest speakers. Our offices and students are housed in the Temple Bar neighborhood, Dublin’s artistic and intellectual meeting ground, in the heart of Dublin.

Havana. In collaboration with the Ludwig Foundation of Cuba and the Cuban National Institute of Film and Television (ICAIC), this program allows students to learn the art of video documentary production, photography, and Directed Research Topics: Seminar on Cuban Arts, while exploring and learning about Cuba’s vibrant culture. This program is only open to New York University students.

Johannesburg. Designed in collaboration with the University of Witwatersrand, our program offers students the opportunity to witness and experience the transition in South Africa. Three exciting programs are offered, including Arts and Culture in Post-Apartheid South Africa, Performance Theatre-Making and Collaborative Theatre, and Video Documentary Production.

London. The Tisch School of the Arts London program currently offers five tracks of study: acting at the Royal Academy of Dramatic Art, screenwriting with the Writers Guild of Great Britain, playwriting with the Writer’s Guild of Great Britain, television production at the BBC, and How Arts Create the World: London. Our London office and academic courses are housed in the Institute of Contemporary Arts (ICA), a forum for new and alternative arts that encourages more contact between the avant-garde and popular culture by hosting film festivals and cinematic retrospectives, exhibitions, gallery talks, and a new media center.

Prague. The directing and cinematography program in Prague is designed in collaboration with the Prague Film and Television Academy of the Performing Arts (FAMU), the oldest film school in Europe. The program includes course work on screenwriting, directing, cinematography, and editing as well as master classes and workshops on 35 mm motion picture camera and lighting techniques.

Shanghai. Continuing its tradition of excellence, Tisch School of the Arts is proud to partner with the Shanghai Theatre Academy, one of the most pres-
tigious art institutes in China, to offer a unique semester of Chinese Opera Training in Shanghai. Areas of study include singing, speaking, gesturing and fighting, and stylized and expressive movement. Two new programs are East Acts West: An Eastern Approach to Western Performance and Design and Technical Theatre.

**SUMMER**

**Accra**
The Arts in Ghana • Performance Workshop in Ghana • Arts and Culture of Ghana

**Amsterdam**
The International Theatre Workshop by the Experimental Theatre Wing of the Department of Drama, Undergraduate.

**Dublin**
The Arts in Dublin • Acting Contemporary Irish Playwrights • Cinema in Contemporary Ireland • Contemporary Irish Drama • Irish Landscape Photography

**Florence**
Writing Florence • Great Stories of Florence • Television Writing

Commedia dell’Arte: The Actor as Creator, Clown, and Poet

**Nice**
Experimental Video and 3-D Animation.

**Paris**
The Arts in Paris • Creative Nonfiction in Paris: A Video Production Workshop • French Cinema: Paris and the New Wave

**Prague**
Filmmaking in Prague • Master Class in 35 mm Filmmaking • Seminar on Czech Cinema and Culture with FAMU

All courses are taught in English. Please note that master classes are designed for both advanced undergraduate and graduate students, and graduate credit is available.

For information, please contact Office of Special Programs, Tisch School of the Arts, 721 Broadway, 12th Floor, New York, NY 10003-6807; 212-998-1500; fax: 212-995-4578; e-mail: tisch.special.info@nyu.edu. To learn more about our study abroad programs, please visit our Web site at www.specialprograms.tisch.nyu.edu.

**TISCH OPEN ARTS CURRICULUM**
The Tisch Open Arts curriculum consists of a series of Tisch School of the Arts courses open to all students throughout New York University and the Tisch School of the Arts. The courses provide students of different disciplines with an opportunity to participate in classes in a range of areas at Tisch and develop their artistic interests and creativity. These courses are specially designed to give introductory exposure, foundational knowledge, and hands-on experience in various artistic fields to students who are not majoring in the field of the course that is being offered. Prior to registering for a course, students should consult their adviser about which academic program requirements the following courses fulfill.

**TOPICS COURSES**
Topics courses are part of a series of border-expanding international programs developed by the Office of the Vice Dean. These courses provide students with the opportunity to study the literary, visual, and performing arts of a country while studying in New York; a one- to two-week study trip to the country will complement students’ course work and give students the privilege of witnessing the country’s artistic legacy, immersing themselves in the culture, and interacting with artists. Topics courses are open to students of all majors throughout New York University. Locations vary each semester. In previous semesters, students have studied Topics in South African Culture, Topics in Chinese Culture, and Topics in Brazilian Culture. Topics in Turkish Culture has recently been added to the series.

These courses fulfill the general education and humanities requirements for TSOA students.
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 227, Tisch students have the opportunity to get involved in a tremendous variety of activities reflecting the diversity of talents and interests in the school and University community. For further information about all-University activities, call the Office of Student Activities, Kimmel Center for University Life, 60 Washington Square South, 7th Floor, 212-998-4700.

**Tisch School of the Arts Office of Student Affairs**

Please refer to pages 226-29 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**

Student Resource Center
Kimmel Center for University Life
60 Washington Square South, Suite 210
Telephone: 212-998-4411
E-mail: student.resource.center@nyu.edu
Web site: www.nyu.edu/src

Office of Student Activities (OSA)
Kimmel Center for University Life
60 Washington Square South, Suite 704
Telephone: 212-998-4700
E-mail: osa@nyu.edu
Web site: www.osa.nyu.edu

Program Board
Kimmel Center for University Life
60 Washington Square South, Suite 707
Telephone: 212-998-4987
E-mail: program.board@nyu.edu
Fraternity and Sorority Life

**Kimmel Center for University Life**

60 Washington Square South, Suite 704
Telephone: 212-998-4993
E-mail: osa.fsl@nyu.edu

**Ticket Central Box Office**
Kimmel Center for University Life
60 Washington Square South, Suite 206
Telephone: 212-998-4949
Web site: www.nyu.edu/ticketcentral

**Alumni Activities**

Office for University Development and Alumni Relations
25 West Fourth Street, 4th Floor
Telephone: 212-998-6912
E-mail: alumni.info@nyu.edu
Web site: alumni.nyu.edu

**Athletics**

Department of Athletics, Intramurals, and Recreation
Jerome S. Coles Sports and Recreation Center
181 Mercer Street
Telephone: 212-998-2020
E-mail: coles.sportscenter@nyu.edu
Web site: www.nyu.edu/athletics

**Palladium Athletic Facility**

140 East 14th Street
Telephone: 212-992-8500
Web site: www.nyu.edu/palladiumathleticfacility

**Bookstores**

Main Bookstore
18 Washington Place
Telephone: 212-998-4667
Web site: www.booksstores.nyu.edu

Computer Store
242 Greene Street
Telephone: 212-998-4672
E-mail: computer.store@nyu.edu
Web site: www.booksstores.nyu.edu

**Professional Bookstore**

530 La Guardia Place
Telephone: 212-998-4680
E-mail: prof.books@nyu.edu
Web site: www.booksstores.nyu.edu
(Serves the Leonard N. Stern School of Business [Graduate Division], the School of Law, and the Robert F. Wagner Graduate School of Public Service.)

**Career Services**

Wasserman Center for Career Development
133 East 13th Street, 2nd Floor
Telephone: 212-998-4730
Fax: 212-995-3827
Web site: www.nyu.edu/careerdevelopment

**Computer Services and Internet Resources**

Information Technology Services (ITS)
10 Astor Place, 4th Floor (Client Services Center)
Telephone Help Line: 212-998-3333
Web site: www.nyu.edu/its

**Counseling Services**

Counseling and Behavioral Health Services (CBH)
726 Broadway, Suite 471
Telephone: 212-998-4780
E-mail: wellness.exchange@nyu.edu
Web site: www.nyu.edu/counseling

**Dining**

NYU Campus Dining Services
Telephone: 212-995-3030
Web site: www.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)
Web site: www.nyu.edu/csd
Health
Wellness Exchange
726 Broadway, Suite 402
Telephone: 212-443-9999
E-mail: wellness.exchange@nyu.edu
Web: www.nyu.edu/999

Student Health Center (SHC)
726 Broadway, 3rd and 4th Floors
Telephone: 212-443-1000
Web site: www.nyu.edu/shc
Counseling (see Counseling and Behavioral Health Services, above)

Emergencies and After-Hours Crisis Response
For a life- or limb-threatening emergency, dial 911 to reach New York City Emergency Medical Services. For a non-life-threatening emergency, call Urgent Care Services at SHC, 212-443-1111. When SHC is closed, call the NYU Department of Public Safety at 212-998-2222.

For mental health emergencies, call the Wellness Exchange hotline at 212-443-9999 or the NYU Department of Public Safety at 212-998-2222 to be connected to a crisis response coordinator.

Immunizations
Telephone: 212-443-1199

Insurance
Telephone: 212-443-1020
E-mail: health.insurance@nyu.edu
Web site: www.nyu.edu/shc/about/insurance.html

Pharmacy Services
Telephone: 212-443-1050
Web site: www.nyu.edu/shc/medservices/pharmacy.html

Housing
Department of Housing
383 Lafayette Street, 1st Floor
Telephone: 212-998-4600
E-mail: housing@nyu.edu
Web site: www.nyu.edu/housing

Office of Off-Campus Housing
4 Washington Square Village (corner of Mercer and Bleecker)
Telephone: 212-998-4620
Web site: www.nyu.edu/housing/offcampus

Department of Residential Education
75 Third Avenue, Level C2
Telephone: 212-998-4311
Web site: www.nyu.edu/residential.education

Office of Summer Housing
14A Washington Place
Telephone: 212-998-4621
Web site: www.nyu.edu/summer

International Students and Scholars
Office for International Students and Scholars (OISS)
561 La Guardia Place
Telephone: 212-998-4720
E-mail: intl.students.scholars@nyu.edu
Web site: www.nyu.edu/oiss

Lesbian, Gay, Bisexual, and Transgender Students
Office of Lesbian, Gay, Bisexual, and Transgender Student Services
Kimmel Center for University Life
60 Washington Square South, Suite 602
Telephone: 212-998-4424
E-mail: lgbt.office@nyu.edu
Web site: www.nyu.edu/lgbt

Multicultural Education and Programs
Center for Multicultural Education and Programs (CMEP)
Kimmel Center for University Life
60 Washington Square South, Suite 806
Telephone: 212-998-4343
Email: cmep@nyu.edu
Web site: www.cmep.nyu.edu

Religious and Spiritual Resources
Catholic Center
238 Thompson Street, 1st Floor
Telephone: 212-674-7236 or 212-998-1065
Web site: washingtonsquarecatholic.org

Edgar M. Bronfman Center for Jewish Student Life–Hillel at NYU
7 East 10th Street
Telephone: 212-998-4114
Web site: www.nyu.edu/bronfman

Protestant Campus Ministries
194 Mercer Street, Room 409
Telephone: 212-998-4711
Web site: www.protestantministrynyu.com

Hindu Students Council
Web site: www.nyu.edu/clubs/hsc

The Islamic Center
Kimmel Center for University Life
60 Washington Square South, Room 207
New York, NY 10014
Web site: www.isnyu.org

Spiritual Diversity Network
Telephone: 212-998-4956
E-mail: spiritual.diversity@nyu.edu

For a complete list of student religious and spiritual clubs and organizations at NYU, visit www.osa.nyu.edu/clubdocs/website.php

Safety on Campus
Department of Public Safety
14 Washington Place
Telephone: 212-998-2222; 212-998-2220 (TTY)
E-mail: public.safety@nyu.edu
Web site: www.nyu.edu/public.safety
The Tisch Office of Student Affairs provides a range of important services to Tisch undergraduate and graduate students. The office advises on a number of academic matters, including double majors, minors, permission to study off campus, leaves of absence, degree requirements, academic probation, AP credit, and transfer credit and helps students resolve issues involving central offices of the University, including the Office of the Bursar, Office of the University Registrar, University Health Center, Counseling Services, Office of Financial Aid, Department of Housing, Department of Residential Education, and others. Two full-time M.S.W. social workers provide free and confidential personal counseling to Tisch students. Student affairs staff members advise the Tisch Undergraduate Student Council, the Graduate Student Organization, and various student clubs that are active at the school. The Office of Student Affairs is also the home of the Tisch Office of Career Development, which sponsors workshops and career events, and maintains a career resource room. The staff of the Office of Career Development is available to meet with students individually to discuss career options, the job search process, and other career issues.

The Office of Student Affairs organizes an extensive orientation program for new students, sponsors special events of interest to all Tisch students, and offers information and counseling on scholarships and financial aid. The office maintains a monthly online calendar of events, including performances, screenings, readings, and other artistic and scholarly events. 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 8th floor of 721 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 All-University Orientation, Tisch hosts a comprehensive orientation program. Orientation includes a series of workshops and events that are designed to acquaint students with the workings of their academic department, Tisch faculty and administration, school and University offices, and student organizations, as well as the cultural, social, and day-to-day aspects of New York City.

Throughout the remainder of the academic year, special workshops are presented on such matters as financial aid, housing, career development, and academic services. The Tisch School of the Arts participates in an annual Parent and Family 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 pre-Commencement event: the Tisch Salute to the Graduating Class. This celebratory event is traditionally held three days prior to the NYU Commencement in May. Orientation and the Tisch Salute are merely bookends to the multitude of film screenings, performances, and programs offered throughout the year by students, faculty, and staff.

PUBLICATIONS

During the academic year, the Office of Student Affairs publishes an online calendar of events within the Tisch School of the Arts, ranging from special lectures, exhibits, and screenings to plays and festivals given by the various departments. The monthly calendar is available online at www.tisch.nyu.edu/
FINANCIAL AID

As a special service to students in the Tisch School of the Arts, the Office of Student Affairs acts as a liaison to the central Office of Financial Aid (www.nyu.edu/financial.aid) at New York University. Students who are experiencing financial difficulty or who have questions about financing their education should consult with student affairs personnel. The office offers special workshops on financial aid at select times during the year and is a clearinghouse for information about various forms of assistance, including scholarship assistance from Tisch. While the primary responsibility for financing one’s education falls on the individual and family resources, this responsibility is also shared by New York University and, to a lesser extent, by local, state, and federal governments. Scholarships are awarded on a competitive basis and may reflect academic merit as well as demonstrated financial need. No student or prospective student who feels he or she may need financial aid should be reluctant to apply for assistance. Financial aid applicants are automatically considered for all University assistance for which they qualify if they are U.S. citizens or permanent residents. For more information on applying for financial aid, please visit our Web site, www.nyu.edu/financial.aid. Other forms of aid, including Federal Pell Grants, Federal Supplemental Educational Opportunity Grants (SEOG), and the Stafford Student Loan Program, are available to students who demonstrate financial need based on economic criteria and program requirements established by the federal government. For more information, please contact the United States Department of Education at 800-433-3243 or online at www.studentaid.gov. Students are encouraged to apply for financial aid electronically—the fastest and most accurate method of completing the Free Application for Federal Student Aid (FAFSA). To do so online, please visit the Web site www.fafsa.ed.gov.

It should be noted that the University does not generally offer financial aid to international students (www.nyu.edu/financial.aid/international.php) and that certificate candidates may not be eligible for scholarships but may receive loan awards. In certain graduate departments, international students are eligible for selected assistantships and tuition awards. Prospective graduate students seeking more information about these opportunities should consult directly with the department to which they are applying. For a listing of all departments, please visit www.tisch.nyu.edu.

Students are also encouraged to seek aid from sources outside the University. Please visit our Web sites for tips on how to begin your search: (www.nyu.edu/financial.aid/scholarships.html) or for more information on financing options, including payment deferment options (www.nyu.edu/financial.aid/alternatives.html).

STUDENT EMPLOYMENT

The Tisch School of the Arts employs many of its students as Federal Work-Study employees. If a student’s financial aid package contains “recommended academic year earnings,” he or she may then be eligible for a position as a clerical assistant, film and photography equipment room assistant, projectionist, technical assistant for the theatre, or box office assistant. Students seeking University employment must register with the Wasserman Center for Career Development located on the second floor of 133 East 13th Street, before interviewing. Further job listings, both on- and off-campus, are available to students who may not be eligible for the Federal Work-Study Program. For more information, students should visit the Wasserman Center, or call 212-998-4730.

TISCH STUDENT GOVERNMENT

The student voice at Tisch is represented by the Tisch Undergraduate Student Council (TUSC) and the Tisch Graduate Organization (GSO). These two councils are the representative student government at Tisch School of the Arts and serve as liaisons to the faculty and administration within the school. The councils provide a wide range of services and activities, both academic and extracurricular. The councils also authorize funding to student organizations whose memberships are exclusively from Tisch.

TUSC, in conjunction with individual departments, sponsors a number of schoolwide activities and events for undergraduates and oversees all clubs. The GSO focuses on sponsoring and producing interdisciplinary events for graduate students. The offices for both groups are located in 719 Broadway, 3rd Floor. For more information on GSO or TUSC, please call 212-998-1900.

STUDENT CLUBS AND ORGANIZATIONS

Clubs play an important role at Tisch. They embody the spirit and diversity of the students through the many programs and activities they offer. Tisch clubs bring together students from different departments and unite those from the same department. They provide opportunities for exposure, leadership, collaboration, networking, and new experiences.

Whether planning major campus-wide events, producing a publication or show, attending conferences, or doing community service, a club develops leadership skills and promotes collaboration between students, faculty, and administrators. Students use their energy, skill, and talent to develop programs that contribute significantly to the Tisch community.

To see a listing of current Tisch clubs and organizations, please go to students.tisch.nyu.edu/object/clubs.html. In addition to currently active clubs, students are invited and encouraged to develop their own interests through the creation of new clubs and organizations.

For more information on Tisch student organizations, contact the events coordinator in the Office of Student Affairs, Tisch School of the Arts, New York University, 721 Broadway, 8th Floor, New York, NY 10003-6807; 212-998-1900.

INTERNATIONAL STUDENT ADVISEMENT

To meet the particular needs of international students admitted to the Tisch School of the Arts, the Office of Student Affairs offers a special program to orient international students to both New York University and New York City. This three-week course—the Tisch International Orientation Seminar—will provide a context in which international students can discuss within a forum setting particular issues of acculturation and integration into the sphere of the University community.
Arrangements are also made with the American Language Institute for further testing in language proficiency, as well as campus tours and a general introduction to Greenwich Village, where the University is situated. Further receptions and workshops are scheduled throughout the year. The adviser for both graduate and undergraduate students in the program is Dan Sandford. He can be reached at 212-998-1900.

**OFFICE OF ALUMNI RELATIONS**

**Tisch News**
Published twice a year, *Tisch News* has a circulation of 29,000. This is an excellent way to brush up on what your former colleagues are up to, or even toot your own horn to key industry members who just might be fellow alumni. Class notes can be submitted via the alumni page on our Web site.

**Tisch Alumni Connections Listserv**
The Tisch Alumni Connections Listserv provides weekly electronic updates with national events listings, apartment and job postings, classified listings, and special alumni benefits and offers. This listserv is extended as a complimentary benefit to all of our alumni who subscribe.

**Tisch East Alumni Council**
([www.TischEast.com](http://www.TischEast.com))
The Tisch East Alumni Council exists to support the unique needs of Tisch alumni in the arts and entertainment community; creating interdisciplinary and cross-generational relationships; and increasing alumni visibility by coordinating the talent, expertise, time and financial resources of East Coast alumni. To do this, the Council (1) provides a link between the various artistic disciplines through events and programming; (2) fosters a spirit of loyalty and fellowship among alumni; and (3) recruits and inspires alumni to work in support of each other and the Tisch School of the Arts.

**Tisch West Alumni Council**
([www.TischWest.com](http://www.TischWest.com))
The Tisch West Alumni Council is a working board that serves as (1) the link between L.A. alumni and TSOA; (2) the organizational arm for fundraising efforts in L.A. and (3) a bridge to ease the transition for alumni from East Coast to West—from the classroom to the entertainment business. The Council oversees a network of satellite groups, known as Tisch West. Tisch West is an alliance of L.A.-based alumni from NYU’s Tisch School of the Arts. Tisch West exists to increase the visibility of Tisch alumni working in the entertainment industry and to create professional interdepartmental collaborations and cross-generational relationships between alumni.

**Tisch Alumni Relations Web site:**
[http://alumni.tisch.nyu.edu](http://alumni.tisch.nyu.edu)
**Tisch Alumni Relations E-mail:**
toa.alumni@nyu.edu

**TISCH CAREER DEVELOPMENT**
([http://students.tisch.nyu.edu](http://students.tisch.nyu.edu))
The Tisch Office of Career Development strives to provide Tisch students with lifelong career development skills that will enable them to establish and sustain successful careers as creators, performers, and cultural innovators.

Through effective counseling and designing relevant programming and industry resources, we create opportunities to introduce students and alumni to the industry. We are committed to expanding the career knowledge and resources for our alumni through collaboration with industry professionals, Tisch faculty and administration, and the arts community at large.

The Tisch Office of Career Development offers the following resources to help you best prepare for your transition into the professional world.

**Career Counseling**
Career counseling is available by appointment. You can meet with a staff member to discuss your job search, learn about industry research, review or prepare résumés and cover letters, or to develop interview and networking strategies.

**Workshops and Events**
Our series of career workshops provides something for everyone. Topics are industry-specific and are often led by working professionals and Tisch alumni. We also cover career development topics, from résumé writing to networking how-tos and “the business of the arts.”

**Industry Spotlights**
Tisch Industry Spotlights are designed to help identify career options within your area of interest. Spotlights include job descriptions and titles, useful Web sites, professional organizations, and resources to guide your industry research.

**Career Resource Center**
Research is important to a successful job search. Our Career Resource Center houses major industry trades, periodicals, and tools favored by leading professionals. Stop by and browse our guides and handouts, including résumé and fellowship guides, theatre directories, talent agency overviews, interviewing tips, and more.

You also have onsite access to electronic research tools such as The Studio Systems database, The Shoot Directory, and ArtSearch.

**Connecting to the Industry.** Our office builds relationships with industry leaders on your behalf. We facilitate recruitment and hiring events for employers, and invite them to participate on panels and events. We also help current students make direct connections with the services listed below.

**CareerLeads.** CareerLeads is an electronic listing of current internship and job openings, events, contests, and relevant career announcements. It focuses on opportunities in the arts and entertainment, and it is available to current students enrolled in a Tisch degree-granting program.

**Tisch Mentor Database.** Mentors are alumni and industry volunteers who offer time and expertise to enhance your career exploration. Mentors share industry insight while you gain a look behind the scenes of a specific career.

**Screenplay Bank.** The Screenplay Bank features loglines from Tisch screenwriters who are prepared to present work to creative executives. Submissions for feature-length works are accepted annually from alumni and current students. The Screenplay Bank is distributed each fall to over 200 agents, producers, and development executives. Participating in the screenplay bank is an additional avenue to build industry relationships and can lead to industry pitch meetings, receiving options, and script sales.
About Our Office
Tisch Office of Career Development
721 Broadway, 8th Floor
New York, NY 10003
Tel: 212.998.1916
Fax: 212.995.4060
Web: www.nyu.tisch.edu/career

Office Hours
Monday-Friday, 9 a.m.-5 p.m.
Evening hours are available by request.

TISCH COUNSELING
All students are eligible to use the University’s counseling services either through the Counseling and Behavioral Health, located at 726 Broadway, 4th Floor, or through our Tisch counselors, Melissa Wacks and Rachel Terte. They are located at 721 Broadway, 12th Floor, and are available to all students at Tisch School of the Arts. Students can either call the main number, 212-998-4780, to schedule all appointments or may contact Melissa Wacks, L.C.S.W., at 212-998-1825, or Rachel Terte, L.C.S.W., at 212-998-1954.
As one of the premier arts schools in the United States, the Tisch School of the Arts is uniquely positioned as a model for increased awareness and participation in community engagement. Given the wealth of our intellectual, artistic, and cultural resources, we work hard to identify the opportunities we have to meet the growing human needs around us. Located in the most diverse and the most exciting of cities, our community—faculty, students, staff, and administrators—is actively involved in compassionate and creative community-based programs. Our commitment to such projects flows directly from our intellectual mission and from our determination to be part of the great city around us. As we reach in ever-widening circles, we recognize that our own community of scholars and artists is profoundly enriched by these experiences. Community connection—a term that, rather than service, emphasizes the reciprocity of such endeavors—is an integral part of our concept of a well-balanced education, and engaging with New York City communities is fundamental to our mission of educating the whole person.

Activities

A tradition of community engagement is deeply rooted in the institutional life of the school. Beginning in the classroom, our faculty has developed curricular initiatives that integrate service learning and demonstrate the value of community-based efforts as part of academic life. Through the assistance of NYU’s Links Grant program, Professor Lorie Novak developed a Community Collaborations course in the Department of Photography and Imaging. The course allows photography students the opportunity to work on self-directed, semester-long projects that involve collaboration, community, service, and teaching. Pairs of students teach photography and related mediums at sites throughout New York City. Sites have included the Harvey Milk School/Hetrick-Martin Institute, School of the Future (alternative high school), and Washington Houses Community Center in East Harlem. In the Department of Drama, Professor Jan Cohen-Cruz developed a Community-Based Theatre course that studies the contemporary interdisciplinary movement inserting theatre into educational, therapeutic, and activist contexts. As a part of the course, students participate in internships using theatre with nonactors in sites that include schools, psychiatric facilities, senior centers, and shelters.

Professor Carlos de Jesus has served as the program director and faculty for the school’s William H. Cosby Future Filmmakers Workshop since its inception 15 years ago. The program identifies gifted students, typically in the middle of their junior year of high school, from traditionally underrepresented groups in the industry and provides them with an intensive 12-week training program during which all aspects of filmmaking are taught. The program, which is free to participants, has drawn students from high schools throughout New York City, New Jersey, and Connecticut.

The Tisch School of the Arts Office of Community Connections creates, supports, and expands initiatives that engage our students in community-based arts projects. These include the facilitation of neighborhood workshops, the cocreation of productions, the presentation of speakers, and training opportunities. See our Web site: www.nyu.edu/tisch/community. TSOA also offers a course, Urban Ensemble, for young artists who want to teach in community-based settings.

To strengthen and further support community service initiatives, the University sponsors a number of central services, including a central Community Service Office and ServiceNet, an online community service database.

The NYU Office of Student Activities located at Kimmel, 60 Washington Square South, provides students with information about service opportunities, as well as advice and support. Hundreds of volunteer positions are on file in this office. The office also sponsors a listserv of service events, community service teams, and special events such as Alternative Spring Break, Weekend Service Projects, and the annual Hunger Clean-Up. See the Community Service Initiatives Web site at www.osa.nyu.edu/cs.html for more information. Community-based projects also provide a chance to move beyond the classroom into diverse New York City neighborhoods, linking both worlds through creative participation.

To support both classroom and extracurricular community-based arts collaborations, the Office of Community Connections is open to all students. Contact us at community.connections@nyu.edu.
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*HEGIS: Higher Education General Information Survey  
New York State Education Department  
Office of Higher Education and the Professions  
Cultural Education Center, Room 5B28  
Albany, NY 12230  
Telephone: 518-474-5851

1 Certificate listed by SED under HEGIS Code 5008.  
2 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.  
3 Certificates listed by SED under HEGIS Code 5610.
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