

# UNDERGRAD FILM & TV (FMTV-UT)

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## FMTV-UT 4 The Language of Film (4 Credits)

*Typically offered Fall, Spring, and Summer terms*

Language of Film is an introduction to the craft, history and theory of filmmaking and film-watching. The main challenge facing all filmmakers is to show the story: in other words, to visualize the drama. Over the past century, narrative, experimental and documentary filmmakers have developed a variety of creative strategies and techniques designed to give their audiences compelling, multi-sensorial experiences. The goal of this class is to explore how filmmakers in different historical and cultural settings have contributed to the evolution of film as a powerful, complex and captivating art form.. This course allocates as History & Criticism for Film & TV majors.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

## FMTV-UT 20 Storytelling Strategies (4 Credits)

*Typically offered Fall and Spring*

The ability to understand "what makes a good story well told" is a skill that is crucial to your growth as a filmmaker whether you become a writer, director, producer, actor, editor, cinematographer, etc. Storytelling Strategies looks at how narrative stories work through an examination of the structural and mythic elements first established by the ancient Greek playwrights and recognized by Aristotle in his "Poetics" thousands of years ago. The course continues this examination up to and including such contemporary story models as Joseph Campbell's "The Hero with a Thousand Faces" as well as the current Hollywood paradigm, "the three-act structure." We will seek to find those principles that form the backbone of successful narrative screenplays and contribute to a film's ability to resonate with an audience. The lecture is for analysis. The recitations are for applying what you have learned, through writing exercises and a completed short screenplay. This course allocates as Scriptwriting for Film & TV majors. Course may not be repeated.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

## FMTV-UT 21 TV Programming & Concepts (3 Credits)

*Typically offered Fall, Spring, and Summer terms*

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. This course allocates as History & Criticism for Film & Television majors.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

## FMTV-UT 35 Writing The Feature Film (4 Credits)

*Typically offered Summer term*

Course level: Advanced. 4 points. Course may be repeated. Prerequisites: Storytelling Strategies FMTV-UT 20. This intensive workshop takes the student from premise to plot to structure of a feature-length screenplay. How to deploy the main character is a critical element of this course. Students must complete at least a treatment of the full script together with thirty pages of script in order to get credit for this course. COURSE SUBJECT TO DEPARTMENTAL FEES.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

## FMTV-UT 39 Frame & Sequence (4 Credits)

*Typically offered Fall and Spring*

How do you visualize drama? That question is answered in Frame & Sequence, a core production course taken as a complement to Sound Image in preparation for the Fundamentals of Sight and Sound. Addressing both the technical and the creative, Frame & Sequence teaches you how to express yourself by creating insightful, thought-provoking work through the creation of individual and collaborative films. Students with DSLRs work in crews develop an understanding of the camera, lenses, light-meters, and shot progressions as they transport the viewer through the time, space and action of their stories. This introductory class touches on all areas of filmmaking and after taking Frame & Sequence, you will have a strong foundation in the terminology necessary to communicate with other filmmakers when dealing with visual imagery. Students learn how to create pre-production books to properly plan time and resources for their films by pre-visualizing with storyboards. Ensuring safety and proper set protocol is also discussed during this period. After several still photography projects, students will make several video productions such as a simple narrative, experimental film, a 1 minute "Lumiere Brothers" style film, a group documentary, and final film. In post-production, students will learn how to use Premiere Pro. Exploration of the Unreal Engine will also provide students with cutting edge opportunities in storytelling as well as previsualization and pre-production. A key element of the class is the peer-to-peer discussion and critique of projects at all stages of production. Discussion and collaboration is key to your growth through the semester. All essential equipment, such as DSLR cameras, additional lenses, light meters, and basic lighting and sound recording will be provided for you. Like all students in the visual semester, Frame & Sequence students are required to complete 12 hours of crewing on intermediate or advanced projects. Students may not miss any class in order to fulfill the 1st Year Production Assistant Assignment.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

## FMTV-UT 41 Introduction to Animation Techniques (4 Credits)

*Typically offered Fall, Spring, and Summer terms*

A beginning production course in which students learn the basic principles of animation, develop visual language, storytelling, observation, and communication skills. A freshman core production selection, but open to students at all levels. It is the prerequisite for several of the other animation and visual effects courses. Prior drawing experience is not necessary. The first half of the semester consists of weekly exercises in which students explore various styles and methods of animation including optical toys, stop motion, traditional drawn, and 2D digital animation. Students will be introduced to programs including Dragon Stop Motion, After Effects, Avid, Flash, and Photoshop. Various technical topics covered include aspect ratio, frame rates, storyboarding, editing animatics, scanning, working with image sequences, alpha channels, vector vs. raster art, compositing, rendering, using a Cintiq, and shooting stills with DSLR camera. During the second half of the semester students will complete a 15-30 second animated film with sound.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**FMTV-UT 43 Sight & Sound: Filmmaking (6 Credits)***Typically offered Fall, Spring, and Summer terms*

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 46 Freshmen Colloquium: Performance Strategies (2 Credits)***Typically offered Fall and Spring*

This is a required course for all freshmen enrolled in Sound Image (FMTV-UT 0048). This is a graded course designed as an introduction to the language and culture of acting and to the nature of the relationship between director and performance. It is intended as a complementary class with Storytelling Strategies. By the end of the semester, students should understand something of the history and culture of schools of acting, comprehend a basic vocabulary of the actor and feel confident with the casting and rehearsal process (including "organic blocking"). Students should attain a basic working knowledge of all areas of creative interpretation including script analysis and orchestrating performance. They should be equipped to talk to actors using accepted vocabulary and be able to stimulate the creation of vital, memorable performances for the screen. This course allocates as a Craft for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 47 First Person Narrative (4 Credits)**

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 48 Sound Image (4 Credits)***Typically offered Fall and Spring*

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 49 Freshmen Colloquium: Art & Practice (2 Credits)***Typically offered Fall and Spring*

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

**Grading:** Ugrd Tisch Pass/Fail**Repeatable for additional credit:** No**FMTV-UT 51 Sight & Sound: Studio (6 Credits)***Typically offered Fall, Spring, and Summer terms*

The course provides an in-depth exploration of the creative capabilities (technical, logistical, aesthetic) of producing narrative-based studio production work in a multiple camera television studio environment. Students will be trained in working with actors and learning how to connect script and performance to the production of three short studio based projects (each of increasing complexity). Students will have the opportunity to develop a single idea into a full-scale production that will be produced "live" in the studio at the end of the semester. Some post-production is possible for the final project. Supplementing Sight & Sound: Studio will be the internal companion component, Rehearsal Techniques, where students will learn the theory and practice of directing actors for the screen. In addition, a series of in-depth lectures, demonstrations and studio exercises will further expose students to the ideas, principles and practices of producing compelling studio-based production work. The fundamental skills learned in this class (script, performance, lighting, camera, art direction, coverage) will serve as a foundation for all narrative, experimental, and documentary-based production work and will be applicable in all intermediate and advanced-level production classes. Note: some casting and rehearsals will need to be undertaken outside of class. This course allocates as a Production Core for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 59 Pre-Production Colloquium (1 Credit)***Typically offered Fall and Spring*

This colloquium is designed to address issues related to the preparation of Intermediate level production classes including Intermediate Narrative Production, Documentary Workshop, Experimental Workshop, and Intermediate Television. In the presentation of pre-production issues, it is the design of the class to make the screenwriting process all the more focused on the real production parameters of each class. Topics to be covered include: screenplay format, script breakdowns, casting, crewing, rehearsals, scouting, paperwork and funding. As with all colloquiums, this class is also an opportunity for students to network and learn about departmental events as a group. This course allocates as a Craft for Film & TV majors.

**Grading:** Ugrd Tisch Pass/Fail**Repeatable for additional credit:** No

**FMTV-UT 60 Post-Production Colloquium (1 Credit)***Typically offered Fall and Spring*

This colloquium will introduce the student's concerns of the editor and how pre-production and production influence the post-production process. It will chart the workflow of digital post-production from dailies through rough cut, fine cut, ADR & Foley, sound editing, musical scoring, audio mixing, and final mastering. Editing techniques and the uses of coverage will be deconstructed through film clips and discussion. Guest speakers from the industry will exemplify key roles such as script supervisor, sound editor, and composer. Students from previous semesters will screen their films and reveal lessons learned in the editing room. There will be assigned readings and a series of handouts including production to post-production flow charts, camera and sound reports, sample lined scripts and continuity reports, which students can bind and keep for future reference. This course allocates as a Craft for Film & TV majors.

**Grading:** Ugrd Tisch Pass/Fail**Repeatable for additional credit:** No**FMTV-UT 70 Summer High School Arts and Culture (2 Credits)***Typically offered Summer term*

As a complement to the production course in the Summer Filmmakers Workshop, Arts & Culture is designed to introduce students to filmmaking and narrative storytelling at NYU's Kanbar Institute of Film & TV through lectures, discussions, and a variety of cultural activities in New York City. The course demonstrates multiple ways to tell stories through video, animation, performance, and other forms of artistic expression. Faculty, staff, and alumni of Kanbar Film & TV are frequent guests to class to screen and discuss their work. Students must also enroll in Filmmakers Workshop (FMTV-UT 1111), a 4-unit companion course, for a total of 6 units.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 80 Sight & Sound: Documentary (6 Credits)***Typically offered Fall, Spring, and Summer terms*

Prerequisite: Sophomore status. This course will serve as one of the prerequisites for an intermediate or advanced level documentary production course. NOTE: Students should not schedule any other course on the same days as Sight and Sound. Course is NOT repeatable for credit. 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, filming, sound-recording and editing, students rigorously explore the possibilities and the power of non-fiction storytelling. for video. Special emphasis is put on the way editing shapes a story. The course is a dynamic combination of individual and group production work in which each student will be expected to complete up to four projects.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 101 Production Safety and Set Protocol (1 Credit)***Typically offered all terms*

This course is a requirement for all students and a prerequisite for all intermediate and advanced-level production courses.\*\*\*\* The purpose of this class is to enhance the artistic, collaborative experience of filmmaking by exposing students to the various skill sets and techniques used in film and television productions, and to familiarize them with the industry's standard of best practices. Learning these basic "nuts and bolts" not only enhances safety and productivity, it enhances our artistic purpose. It gives the Director the time he/she needs to get that extra take, or the additional coverage the editor needs to convey the Director's creative vision. Through a series of lectures, assignments, demonstrations, and hands-on exercises, students will become familiar with the many tools used in physical production, with the goal of fostering their creative vision in a safe and healthful workplace that is both professional and productive.

**Grading:** Ugrd Tisch Pass/Fail**Repeatable for additional credit:** No**FMTV-UT 125 The Directors Process (3 Credits)***Typically offered Fall and Spring*

This class is an introduction to the craft of directing. We will take a step-by-step look at the director's process and responsibilities in this most collaborative of arts. Our focus will include script, character and scene analysis; performance, casting and rehearsal; design and visual style; assembling the final form. We'll talk about what an actor wants from a director, how to talk to the cinematographer and production/costume designers and why we look at editing as the final rewrite. Through lectures, screenings, assignments and discussions with working professionals, the class will offer a comprehensive foundation for the director on which to build a rich creative experience at Tisch and a long and satisfying professional career thereafter.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 146 Performance Strategies for Transfers (3 Credits)***Typically offered Fall and Spring*

This course is designed to provide students with an introduction to the language and culture of acting and to the nature of the relationship between director and performance. By the end of the semester, students should understand something of the history and culture of schools of acting, comprehend a basic vocabulary of the actor and feel confident with the casting and rehearsal process (including 'organic blocking' leading to 'coverage'). They should have attained a basic working knowledge of all areas of creative intent – script interpretation, performance, visual and aural environments. They should be equipped to talk to actors using accepted language and be able to stimulate the creation of vital, memorable performances on the screen. This course allocates as Craft for Film & TV Majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No

**FMTV-UT 200 Dual Degree Colloquium (0 Credits)**

The Dual Degree Colloquium is a mandatory class for students already accepted into the Stern/Tisch BS/BFA Dual Degree Program and is designed to provide an opportunity for dual degree students to collectively examine and analyze the evolution and changes taking place within the entertainment industry. The guiding principle of the colloquium will be to provide you with a single class that allows you to explore the intersection and overlap between the art of storytelling and business and financial issues. It will also provide you the opportunity to create unique projects that blend creative and business tenets and skills. We will be examining and addressing innovation and changes within the film and TV industry, allowing you to apply what you are learning to the rapidly changing entertainment world. You will be required to develop your analysis and approaches/strategies to central issues confronting the entertainment industry. This colloquium will provide the opportunity to come together and develop a cohort by enabling the full dual degree group to have one, central class together. The colloquium, in part, will function as a "homeroom" that will allow you to support each other, to develop a collective identity and exchange strategies to get the most out of the program and to prepare for the transition to the professional world. It will also foster collaboration, since you will be required to work in teams on various colloquium projects. There will also be field trips to networks, production companies, technology sites, etc. to meet with experts such as TV network and film chiefs, bankers, financiers, entertainment lawyers, technology leaders, etc. We will also have a steady flow of guest speakers from all areas of the industry. Generally guest speakers will be invited to augment and add to previous discussions in their fields. This will allow the sessions with guest speakers to be focused on questions and issues that have arisen in our discussions and in your research. Each semester there will be an in depth examination of one specific and important topic in the entertainment industry. The topic selected for each semester will be an issue worthy of significant research, analysis and discussion.

**Grading:** Ugrd Tisch Pass/Fail

**Repeatable for additional credit:** Yes

**FMTV-UT 201 Dual Degree Colloquium (0 Credits)**

The Dual Degree Colloquium is a mandatory class for students already accepted into the Stern/Tisch BS/BFA Dual Degree Program and is designed to provide an opportunity for dual degree students to collectively examine and analyze the evolution and changes taking place within the entertainment industry. The guiding principle of the colloquium will be to provide you with a single class that allows you to explore the intersection and overlap between the art of storytelling and business and financial issues. It will also provide you the opportunity to create unique projects that blend creative and business tenets and skills. We will be examining and addressing innovation and changes within the film and TV industry, allowing you to apply what you are learning to the rapidly changing entertainment world. You will be required to develop your analysis and approaches/strategies to central issues confronting the entertainment industry. This colloquium will provide the opportunity to come together and develop a cohort by enabling the full dual degree group to have one, central class together. The colloquium, in part, will function as a "homeroom" that will allow you to support each other, to develop a collective identity and exchange strategies to get the most out of the program and to prepare for the transition to the professional world. It will also foster collaboration, since you will be required to work in teams on various colloquium projects. There will also be field trips to networks, production companies, technology sites, etc. to meet with experts such as TV network and film chiefs, bankers, financiers, entertainment lawyers, technology leaders, etc. We will also have a steady flow of guest speakers from all areas of the industry. Generally guest speakers will be invited to augment and add to previous discussions in their fields. This will allow the sessions with guest speakers to be focused on questions and issues that have arisen in our discussions and in your research. Each semester there will be an in depth examination of one specific and important topic in the entertainment industry. The topic selected for each semester will be an issue worthy of significant research, analysis and discussion.

**Grading:** Ugrd Tisch Pass/Fail

**Repeatable for additional credit:** Yes

**FMTV-UT 214 Stop Motion Animation (3 Credits)**

*Typically offered occasionally*

Includes all techniques in which the animator works directly in front of the camera. Examples include: Claymation, puppet animation, paint under the camera, in-camera special effects, and pixillation. Demonstrations on character building, set construction, and design, armatures, and lighting for miniature. Several short assignments are required to introduce students to intricacies of stop-motion animation and relationship to 3-D computer animation. Each student will produce a short film with sound. This course allocates as a Craft for Film & TV majors. COURSE SUBJECT TO DEPARTMENTAL FEES. THIS COURSE HAS PREREQUISITES. Non-majors must process a "Permission Notice for Non-Majors" form to register for the course (subject to availability).

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** Yes

**FMTV-UT 246 Experimental Screenwriting (4 Credits)**

Alchemy, Words and the Architecture of Dreams. This experimental writing course will challenge the writer to find their own original voice and learn to express it in the most non-formulaic, non-narrative way. The writing assignments will include daily entrees into a director's journal; stream of consciousness writing, and additional exercises to learn to explore fantasies, dreams and symbols to express their ideas. Class also includes daily writers' workshops. Students will be expected to deliver a first and final draft of a 15 page short script by the end of the three week session. Some readings assignments will include Ingmar Bergman's screenplays *Persona* and *Shame*, and *The Writer's Journey: Mythic Structure for Writers* by Christopher Vogler.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**FMTV-UT 321 International Cinema: Origins to 1960 (4 Credits)**

*Typically offered Fall*

This course surveys one period in the history of international cinema, taking as its starting point the transition to sound from 1930 to 1945 and accompanying thematic and stylistic developments in key markets in Eastern and Western Europe and Asia. The intersection of film style, subject matter, and subjectivity will inform this course, especially our study of the history of film after World War II, which will address Italian Neorealism as well as the cinemas of China, India and Japan and the development of a transnational critical framework and distribution network, the international art-cinema. Our discussions will be guided by primary texts, including Cesare Zavattini's manifesto for Italian cinema, "Some Ideas on the Cinema" and Jun'ichiro Tanizaki's essay on Japanese aesthetics, "In Praise of Shadows," and grounded in our screenings of films by, among others, Clair, Renoir, Visconti, Vigo, Dreyer, Lang, Eisenstein, Kapoor, Ray, Naruse, Kurosawa and Antonioni. This course allocates as History & Criticism for Film & TV majors.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**FMTV-UT 322 International Cinema: 1960 to Present (4 Credits)**

*Typically offered Spring*

This course will focus on international filmmaking practice since 1960, with special emphasis on "new waves" and other contemporary film movements within a variety of national cinemas. We will consider films from a stylistic, formal, and theoretical perspective, paying special attention to the emergence of modernist and neo-realist inspired stylistic and narrative modes. We will also examine films in relation to their national, historical, industrial and technological context and relative to the particular thematic and artistic concerns of their makers and the communities in which they lived and worked. This course will introduce students to some of the most exciting and challenging films produced within the past fifty years and encourage them to think critically about film aesthetics and narrative structure, national and historical context, and the process of film production. In-class screenings will include films by: Jean-Luc Godard, Nagisa Oshima, Michelangelo Antonioni, Glauber Rocha, Rainer Werner Fassbinder, Chris Marker, John Woo, and Abbas Kiarostami. This course allocates as History & Criticism for Film & TV majors.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**FMTV-UT 323 American Cinema: Origins to 1960 > (4 Credits)**

*Typically offered Fall*

This course offers a broad survey of American cinema from its beginnings (and even its pre-history) up to 1960. While the emphasis will be on the dominant, narrative fiction film, there will be attention to other modes of American cinema such as experimental film, animation, shorts, and non-fiction film. The course will look closely at films themselves -- how do their styles and narrative structures change over time? -- but also at contexts: how do films reflect their times? how does the film industry develop? what are the key institutions that had impact on American film over its history? We will also attend to the role of key figures in film's history: from creative personnel (for example, the director or the screenwriter) to industrialists and administrators, to censors to critics and to audiences themselves. The goal will be to provide an overall understanding of one of the most consequential of modern popular art forms and of its particular contributions to the art and culture of our modernity.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**FMTV-UT 324 American Cinema: 1960 to Present (4 Credits)**

*Typically offered Spring*

Offered in the spring semester only. Course level: Intermediate. 4 points. No prerequisite. Over the last 50 years the American Cinema has produced a remarkably rich abundance of entertaining, exciting, and challenging films. This course is designed to provide a survey of the wealth of styles, forms, purposes, and approaches to filmmaking that developed and emerged in this era. While Hollywood has obviously served as the dominant mode of filmmaking in this country, a significant of other filmmaking practices have continued to operate and sometimes thrive outside of it. Beyond the attention paid to Hollywood narrative cinema as it has changed and evolved over this half-century, we will also consider documentaries, avant-garde and experimental works, independent narrative cinema, and "cult" films. Consequently, we will be screening a variety of films, including works by such notable American filmmakers as Steven Spielberg, Francis Ford Coppola, Quentin Tarantino, George Romero, John Singleton, and Michael Moore.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**FMTV-UT 1002 Media Mavericks (3 Credits)**

*Typically offered Fall and Spring*

This class is a critical examination of experimental film and video with and emphasis on makers in New York City. There are no criteria for an avant-garde film or video, only the expectation that by watching it a viewer will be introduced to a challenging, refreshingly unfamiliar language that, by the end of the piece, he or she will have begun to speak. This new language may be politically confrontational, aesthetically difficult, lyrical, or rhythmical, but no matter what the form, it will express the particular vision of the artist who produced it. Challenging as this work may be for any audience, a close viewing of these "avant-garde" pieces will expand on your appreciation of their poetry and complexity. Whether you call these films experimental, alternative, independent, personal or poetic, they share very little save for their adventurous desire to reawaken those dormant visual and aural sensibilities that may have been hypnotized into years of sleep by too much commercial, mainstream media. This course allocates as History & Criticism for Film & TV majors.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**FMTV-UT 1003 History of Editing (3 Credits)***Typically offered Fall and Spring*

The theory and practice of editing, from Griffith to Kubrick. The emphasis will be on experiments in narrative clarity and dramatic emphasis in storytelling. For many, editing is the unique source of the art of filmmaking. This course addresses this point of view. This course allocates as History & Criticism for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1004 Production Sound (3 Credits)***Typically offered Fall and Spring*

This course tries to duplicate the realities of the production sound mixer's life both at Tisch and in the professional world. Starting with a concentrated foundation in the tools of the trade, the semester moves through a series of workshops that present the student with a variety of situations like those faced on a working set. Workshops include many different and challenging scenes and situations, both interior and exterior, in which the students do complex multi-mic mixes. Other workshops focus on very specific aspects of the mixer's craft: radio mics, light and boom shadows, time-code and music playback, etc. the goals are to provide both professional skills and attitudes and to create an understanding of how production mixers bring the director's vision to the screen. The final project is the production mix of a film or video for one of the intermediate production courses. This course allocates as a Craft for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1005 Studio Recording (3 Credits)***Typically offered Fall and Spring*

This is a workshop-style class focusing on the techniques of stereo music recording in the studio. The first three classes are lecture/demonstrations, after that we will alternate between recording soloists, small ensembles, and bands, and discussing and analyzing these recordings. The emphasis is on making complete ensemble recordings of performances. As part of the process we will compare digital and analog systems, and study the structural and operational differences among a variety of microphones. Effects processors, reverbs, delays, equalizers and compressors will all be studied and applied to recordings. The goal of the class is to provide a set of principles and tools that will be relevant to any music recording situation that arises. We will be jumping into a relatively complex studio very quickly, students will be expected to put in whatever time they need to become comfortable in the studio. Over the course of the semester each student is expected to make three finished recordings. Often the first recording will be of a soloist, the second a duo or trio, and the last a band or large ensemble. It is the student's responsibility to find musicians to record. Grading is based on attendance and participation in class and on the quality of the recordings produced. Students will not be graded on the quality of the music, just the recording. In this class we will refer to the history of music recording repeatedly as we learn about the fundamental techniques as they have been practiced since the 1930s. This course allocates as a Craft for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1006 Podcasting Workshop (3 Credits)**

The narrative non-fiction podcast is one of the most popular and creative formats in the audio space, due to the critical success of shows like Serial, 99% Invisible, Ear Hustle, and many more. Although they are challenging to produce, these shows bring a unique blend of intimacy and urgency to the media landscape. This workshop is for those who want to learn the basics of long-form, narrative audio storytelling. Students will go through the editorial steps of pitching, recording, writing and producing a completed episode in a documentary-style format. We'll work on interview and writing techniques, developing your voice and creative ways of editing sound. Students will also create a podcast pitch deck to support their episode and explore ways to market, distribute, and monetize a narrative podcast.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1007 The Art of Sound (3 Credits)***Typically offered Fall and Spring*

This is a critical studies course exploring the aesthetics and psycho-acoustics of sound: how sound works in art and life; how it affects emotions and stimulates the imagination; and how it is used in film, radio, television and other creative or artistic contexts, particularly its application as a key element in storytelling. This course examines the meaning and character of the soundscape (the acoustic environment) and the ways it has technically and aesthetically evolved throughout film history from the Kinetophone to the iPhone. The course includes reading in the theory of sound, and listening to examples of sound work by composers and sound designers. In previous semesters we have looked at the soundtrack in such films as: Playtime; Apocalypse Now, The Conversation, Aliens, The Evil Dead II, Saving Private Ryan, and Monty Python and the Holy Grail. Class meetings will be devoted to: 1) lecture and discussion based on assigned readings and listening and viewing assignments; and 2) screening of selected audio and video works. Students are graded on class participation, journals, a paper, and exams. This course allocates as History & Criticism for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1008 Music for Film and TV (3 Credits)***Typically offered Fall and Spring*

This course examines the artistic, aesthetic, and technical aspects in composing and creating music for film and television. It provides an inside look into the relationship between composer, director, and music editor, exploring music as a creative tool. Through lectures, analysis, demonstrations, and presentations by guest speakers, students learn and deal with the specifics of the film composer's job, duties, and responsibilities, including the basics of film scoring. As a result, students develop the listening and production skills necessary for creative use of music in films, television, and media. In addition to creative and technical considerations, the business and personal relationship between composer and director/producer will be discussed. This course allocates as History & Criticism for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No

**FMTV-UT 1009 Film Music Workshop (3 Credits)***Typically offered Fall and Spring*

This course provides an intensive workshop setting where students produce soundtracks for their films by composing music or working closely with composers while learning how to use professional music production tools like Reason and Logic Pro. Note: Knowledge of reading and writing music is not required. This course allocates as a Craft for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1010 Sound Mix Workshop (3 Credits)***Typically offered Fall and Spring*

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1012 Advanced Production Sound (3 Credits)***Typically offered Fall and Spring*

As an intense, highly professional workshop, Advanced Production Sound will challenge the committed student to achieve the best industry standard production mixes possible. Workshops based upon actual production situations and issues will be concentrated, in-depth experiences. The technical aspects of the course will include acoustic, phase and impedance, mic directionality and capsule construction, radio frequency, stereo theory, etc. These topics will be handled in both theoretical and practical terms. The major thrust of the semester will be devoted to workshops around sophisticated production mixing and group exploration of state-of-the-art techniques and technologies. Each student will be required to mix the production tracks for an advanced production or a grad thesis film. This course allocates as a Craft for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1015 Preparing the Teleplay & Screenplay (4 Credits)**

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1016 Editing I (3 Credits)***Typically offered Fall, Spring, and Summer terms*

This is a hands-on course designed to introduce the student to narrative and documentary editing techniques, and to the role of the editor in shaping the final form of film and video productions. Good editing is crucial to the success of every film and video. This class is recommended to students pursuing directing or producing who want a better understanding of how the post-production workflow functions, as well as to any student, from sophomore to senior, who would like to gain a clearer understanding of the role of the editor as an artist, a technician and a collaborator. To achieve this, the class will delve into the methods, objectives, and technical aspects of post-production. It will thoroughly explore two major editing programs (Avid Media Composer and Adobe Premiere Pro) used in today's professional post-production environment, and acquaint the student with every stage of the editing workflow from capture to final output. Students will learn to approach these and other non-linear programs as variations on common themes rather than as completely new and foreign tools. In addition, the class will present examples of edited sequences from both narrative and documentary films for discussion, and have invited guests who will share their experiences in bringing films to completion. There will also be a course pack of assigned readings. This course allocates as a Craft for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1017 Intro to Television Writing (4 Credits)***Typically offered Fall, Spring, and Summer terms*

This course, aimed at second semester sophomores, is the launch pad of Television Writing in the department. Before taking any other TV writing courses, students must take Introduction To Television Writing. The course will introduce sophomores interested in TV writing to all aspects of what goes into the creation of a script for a TV program. It is also recommended for non-writers who wish to learn the fundamentals of TV writing as preparation for creating shows and working with writers. The course will also prepare students for other TV-writing courses in the departmental Television Progression. The course is also open to seniors with an interest in television writing who haven't taken other TV writing courses. This course allocates as Film & TV, Scriptwriting for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1018 Editing II (3 Credits)***Typically offered Fall and Spring*

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No

**FMTV-UT 1019 Preparing The Screenplay (4 Credits)***Typically offered Fall, Spring, and Summer terms*

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1020 Writing the Short Screenplay (4 Credits)***Typically offered Fall, Spring, and Summer terms*

This workshop is devoted solely to screenplays from 10-20 minutes in length that can be directed in Intermediate or Advanced Production classes. Students are assisted in exploring, developing, and writing appropriate material, from idea to finished script.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1022 History of Children's Television (3 Credits)***Typically offered Spring*

Through lectures, discussion, program viewing, projects, guests, and our own lives, this course explores the state of children's media for pre-schoolers to adolescents. The goal is to understand how we all have been affected by the media and how we can determine change for the next generation. We will consider the role television, videos, and the internet play in regard to family and peer relationships, education and social issues. We will also examine the broadcasting and cable industry as well as the success and failure of the government and such media groups as ACT (Action for Children's Television) in regulating content of children's programs. Assignments will include interviews of pre-schoolers and adolescents, website presentations, critique of children's programs, and a proposal for children's media. This course allocates as History & Criticism for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1023 Producing the Short Screenplay (3 Credits)***Typically offered Fall and Spring*

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1024 Actor's Craft I (3 Credits)***Typically offered Fall and Spring*

In this class aspiring filmmakers will gain an understanding of the process that goes into directing an actor by "becoming" an actor. Students will practice and experience the actor's craft including emotional risk-taking, developing a character, improvisation and an approach to the written scene. In the process the student will gain greater intuition and skill in communication. This practical exposure to acting is of value to all filmmakers especially to directors and writers. This course allocates as a Craft for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1025 Actor-Director Workshop (3 Credits)***Typically offered occasionally*

This course will explore how communication between actor and director allows for the alignment of a mutually expansive and creative process. Through the use of script analysis, improvisation exercises, cold reads, rehearsals, and group discussion, the students will learn to communicate clearly with actors by developing a shared language, as well as empathy for the actor's process. By the end of the semester, students will have had hands-on experience working both as actors and directors. Students will learn how to break down a script through the use of the five acting questions and offer effective feedback and provide "adjustments" to performance. This course allocates as a Craft for Film & TV majors. COURSE SUBJECT TO DEPARTMENTAL FEES. Non-majors must process a "Permission Notice for Non-Majors" form to register for the course (subject to availability).

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1028 Producing for TV (3 Credits)***Typically offered Fall, Spring, and Summer terms*

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No



**FMTV-UT 1031 Traditions in Narrative (4 Credits)***Typically offered Fall and Spring*

This course surveys narrative forms and representative works from literature that employ them, contributing to a familiarity with the literary tradition inherited by film, television, and radio. It examines the various strategies of narrative structure and its principal components (e.g., plot, theme, character, imagery, symbolism, point of view) with an attempt to connect these with contemporary forms of media expression. The course includes extensive readings, which are examined in discussions, and selected from English, American, and world literature. This course may be allocated to either History & Criticism or Gen Ed Humanities for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1032 Documentary Traditions (3 Credits)***Typically offered Fall*

14 sessions will be devoted to a history of the genre, screening essential films both inside and outside the canon, with a focus on the changes in style, technique, and subject matter which influenced the form from its earliest beginnings to the present. Undergraduates who take the course for three points 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.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1033 Storyboarding (3 Credits)***Typically offered Fall and Spring*

Students will create a storyboard from an assigned literary property (i.e., fairy tales, folk tales, famous short stories, etc.) and research the chosen material visually in picture libraries, print and photo archives, museum/gallery libraries and online. From this basic research, the student will create and develop all the visual elements that lead to a final production storyboard; these elements include character model drawings; styling sketches for costumes and sets; experimental "inspirational" sketches exploring mood, color, and character relationships and experiments in animation and color test footage. Each week, students will "pitch," (i.e. present material) as it is being developed. Through weekly critiques from the instructor and students, elements and shape of the production storyboard is refined to its final form. The approved storyboard at the end of the semester should be ready to go into production, and must reflect character, attitude, design, entertainment, mood, expressions, feeling and type of action. It must use dialogue, music/sound effects, and tell the story in the best possible way. This course allocates as a Craft for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1034 Documentary Traditions II (3 Credits)***Typically offered Spring*

14 contemporary and influential filmmakers will be present to show their work (often works-in-progress) and discuss the challenges they face as modes of production and distribution continually change. Former guests have included D. A. Pennebaker, David Grubin, Les Blank, Albert Maysles, Sam Pollard, Susanne Rostock and others whose work is regularly seen on television and in theaters. Undergraduates who take the course for three points are required to keep journals in which they respond to each session and compare observations with those made when viewing at least one documentary of their choice seen outside class, as well as in response to critical essays provided at each session and references in the text. Those wishing to earn an extra point (register for one point of FMTV-UT 1097 Independent Study) may write a substantial term paper based on a topic approved by the instructor.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1037 Media Internship I (1-6 Credits)***Typically offered all terms*

Internships in the entertainment industry are eligible to earn academic credit for those interested. Film & TV majors must have completed both Sight & Sound requirements and be in good academic standing to earn academic credit. In these professional internships, the student's employer or supervisor evaluates the work of the student. These evaluations are submitted to the faculty supervisor. Internships may be taken for 1-6 points per semester. No more than 24 points of internship credit may be taken toward the completion of degree requirements. This course allocates as a Craft for Film & TV majors. For more information on doing an internship for credit and what it means, please visit our bit.ly/ugftvinternshipFAQ.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1038 Media Internship II (1-6 Credits)***Typically offered Fall, Spring, and Summer terms*

Use this course number, along with FMTV-UT 1037, if you are taking two internships in the same semester. Internships in the entertainment industry are eligible to earn academic credit for those interested. Film & TV majors must have completed both Sight & Sound requirements and be in good academic standing to earn academic credit. In these professional internships, the student's employer or supervisor evaluates the work of the student. These evaluations are submitted to the faculty supervisor. Internships may be taken for 1-6 points per semester. No more than 24 points of internship credit may be taken toward the completion of degree requirements. This course allocates as a Craft for Film & TV majors. For more information on doing an internship for credit and what it means, please visit our bit.ly/ugftvinternshipFAQ.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1039 Media Internship (1-6 Credits)**

(optional): Media Internship for students enrolled in the Producing Minor or other non majors or visiting students who want to participate in the media internship course.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes

**FMTV-UT 1040 Intermediate Narrative Production (6 Credits)***Typically offered Fall, Spring, and Summer terms*

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1041 Intermediate Documentary Production: Docs Inside & Out (4 Credits)***Typically offered Fall and Spring*

The course trains students in the production of documentary films and/or other information programs. The class covers all stages of producing a documentary film from the idea through development, marketing, planning, shooting, editing, and post-production. Students produce two projects. Final projects will be between 8-15 minutes. This course allocates as an intermediate Production Core for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1042 Motion Design and Titles (3 Credits)***Typically offered Fall, Spring, and Summer terms*

Students will learn the art of titling and compositing using Adobe After Effects software in conjunction with other digital tools. The class will explore the possibilities of utilizing the computer to create compelling motion graphics and compositions. Assignments can include titling or special effects for an existing project or students can create a new project using digital images created in class. This course allocates as a Craft for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1046 Intermediate Experimental Workshop (4 Credits)***Typically offered Fall, Spring, and Summer terms*

A production course in which students experiment with non-narrative approaches to content, structure, technique, and style. Themes and orientations include many possibilities, such as music, choreography, visual or audio art, investigations of rhythm, color, shape, and line; poetry, fragmentation and collage, abstraction, performance; and subversion of linear narrative and documentary conventions. (Prospective students who wish to direct films are encouraged to obtain a list of proposal guidelines for each section from the professor before the semester begins.) Note: Films produced for Intermediate Experimental Workshop will not be eligible for awards in the First Run Film Festival if they are longer than 15 minutes, including titles. All films produced in Intermediate Experimental Workshop will be screened if entered in the First Run Festival, but those longer than 15 minutes will not be judged. This course allocates as a Production Core for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1048 Production Design for Film & Television (3 Credits)***Typically offered Fall and Spring*

Art Direction is one of the more complicated aspects of film and television making. If the director is responsible for the actors, the cinematographer the camera and light, then the art director is responsible for everything else in the frame. The art director is the person ultimately responsible for the overall "look" of the picture. He or she must be able to work in tandem with the director, the director of photography, and the budget. The art director strives to fulfill the director's vision of the piece, but must do so economically. The art director scrutinizes the script carefully and, in conjunction with the director, arrives at a visual plan for the picture. A comprehensive class in the process involved in art direction, students will also produce designs through exercises. This course allocates as a Craft for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No

**FMTV-UT 1053 Advanced Production Workshop I (4 Credits)***Typically offered Fall*

This workshop is a year-long advanced-level production course exploring the short form, in which each class will produce up to twelve short films (maximum length per film is 20 minutes). All aspects of production are viewed as a creative extension and continuation of the film writing, directing and producing processes. Students intending to direct a film in this class must have completed an intermediate-level workshop class, and must present a final cut of their intermediate film with mixed sound before they can be considered for a film production allotment in this course. It is also recommended that students come into the class with a producer attached to the project. Students can also enroll and receive credit serving as producers, DPs, or other key crew positions. Students must be ready to present a completed script, in proper screenplay format, at the beginning of the semester. It does not have to be written by the director. Scripts will be discussed in class in a workshop environment. Selected projects will be chosen towards the end of the semester. Students wishing to direct are advised to speak with the instructor before registering for a particular section to ensure that he or she is prepared for the demands of this advanced course. Students interested in working as principal crew members (i.e. producers, cinematographers, editors, sound-mixers, production designers, etc.) are encouraged to enroll with their respective director(s). This is a year-long course; you must register for the second semester if you receive an allotment. NOTE: Films produced for Advanced Film Production Workshop will not be eligible for awards in the First Run Film Festival if they are longer than 20 minutes, including titles. All films produced in Advanced Production Workshop will be screened if entered in the First Run Film Festival, but films longer than 20 minutes will not be judged. Prerequisites: One course at the intermediate workshop level. This course allocates as a Production Core for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1054 Advanced Production Workshop II (4 Credits)***Typically offered Spring*

Second semester of year long course. This workshop is a year-long advanced-level production course exploring the short form, in which each class will produce up to twelve short films (maximum length per film is 20 minutes). All aspects of production are viewed as a creative extension and continuation of the film writing, directing and producing processes. Students intending to direct a film in this class must have completed an intermediate-level workshop class, and must present a final cut of their intermediate film with mixed sound before they can be considered for a film production allotment in this course. It is also recommended that students come into the class with a producer attached to the project. Students can also enroll and receive credit serving as producers, DPs, or other key crew positions. Students must be ready to present a completed script, in proper screenplay format, at the beginning of the semester. It does not have to be written by the director. Scripts will be discussed in class in a workshop environment. Selected projects will be chosen towards the end of the semester. Students wishing to direct are advised to speak with the instructor before registering for a particular section to ensure that he or she is prepared for the demands of this advanced course. Students interested in working as principal crew members (i.e. producers, cinematographers, editors, sound-mixers, production designers, etc.) are encouraged to enroll with their respective director(s). This is a year-long course; you must register for the second semester if you receive an allotment. NOTE: Films produced for Advanced Film Production Workshop will not be eligible for awards in the First Run Film Festival if they are longer than 20 minutes, including titles. All films produced in Advanced Production Workshop will be screened if entered in the First Run Film Festival, but films longer than 20 minutes will not be judged. Prerequisites: One course at the intermediate workshop level. This course allocates as a Production Core for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1057 Senior Colloquium: Exit Strategies (1 Credit)***Typically offered Fall and Spring*

This course is highly recommended for ALL seniors, especially those enrolled in senior level production courses. The Senior Colloquium is a series of lectures designed to assist the graduating NYU student in the transition from academia to the professional world. Guest speakers (including some recent NYU graduates) will cover a myriad of topics, including working with professional actors, set procedure, copyright, grant-writing, festivals, commercials, digital technology, and pitching stories. January graduates should register for the fall section and May and September graduates should register for the spring section. Note: If a student finds that registering for the senior colloquium will bring his/her total credits for the semester to 19, please consult with the Film & TV Registration Office. This course allocates as a Craft for Film & TV majors.

**Grading:** Ugrd Tisch Pass/Fail**Repeatable for additional credit:** Yes

**FMTV-UT 1059 Sound Design I (3 Credits)***Typically offered Fall and Spring*

A post-production audio primer. Enter the exciting and limitless world of sound editorial. Learn techniques utilized by sound FX editors, dialogue editors, foley artists, and Foley/ADR engineers. Edit and build tracks in Pro Tools for a short film and Intermediate-level projects. Realize the elasticity of the sonic palette, and create! Lots of in-class hands-on workshops, demos and screenings. Workshops cover: the spotting session, field recording, sound FX, Foley/ADR recording and editing, and basic dialogue editing. The perfect class for sound/picture editors-in-training, directors who want to develop their aural sensibilities, or anyone who wants to understand the power of sound in cinema. This course allocates as a Craft for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1060 Sound Design II (3 Credits)***Typically offered Spring*

A more technically oriented course for the serious sound editor. In Sound Design II we concentrate on the major areas of the sound editor's craft and develop the student's skills in each. These include: splitting dialogue tracks, spotting and editing ADR, fully layering backgrounds and ambiance, running Foley session, handles and extensions, using music well, and complex stereo FX. Digital recording and editing on computer workstations will be stressed whenever appropriate. The semester is broken down into blocks of editing time dealing with each of these areas. Much more time will be spent in the cutting room in Sound Design II than in the intro. The ideal final project for the students in Sound Design II would be the design and mix of the tracks for a picture locked senior production or grad thesis. Students will also be expected to participate in a group project to learn the process of working together as part of a sound editing team. In this scenario, the work will be very significant and the students will get to experience the professional relationship between director and sound designer, as well as the relationship between supervising sound editor and the sound editing team. This course allocates as a Craft for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1061 Intermediate Documentary Workshop: Sports Documentary (4 Credits)**

Everyone watches, listens to or follows sports. Whether it's basketball, baseball, soccer, tennis, track, gymnastics or any other sport that intrigues them. If you are passionate about sports and filmmaking- There's a place for you in this fast moving production class. Special access will be given to NYU sports teams and students will be eligible to present their finals at the NYU Sports Film Festival at the end of the spring semester. Live action filming, in depth interviewing and fast paced editing techniques will be taught to tell vibrant, moving stories. This exciting collaboration between UGFTV and the NYU Athletics makes for a unique environment to create stories that are waiting to be unfolded. Diverse sports and players give this class a home team and international flavor. You will complete a sports documentary of up to 15 minutes in length with special camera and sound techs to support you as you raise the bar, telling stories that unfold in real time, with real people in a competitive, dramatic and exciting environment. You will learn to think on your feet, make quick choices and put together a short documentary that gets the story out.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1062 Camera Lighting Exercises (3 Credits)***Typically offered Fall and Spring*

Students shoot light exercises on digital cameras with guidance and direction from the instructor. The students in this class work on the creative application of lighting and all students will get to shoot on a scene.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1063 Science of Cinematography (4 Credits)***Typically offered Fall and Spring*

This course provides the theoretical and practical scientific foundations of cinematography. The semester begins with a theoretical component that surveys light, optics, color science and the psychology and physiology of human vision. These topics inform the practical component of the semester where students design and execute resolution, colorimetry and sensitometry tests. The class discusses science in the context of both analog and digital mediums, and assumes a basic knowledge of physics, as well as algebra. This course allocates as a General Education: Science for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1065 Camera I: Principles and Practices of Cinematography (3 Credits)***Typically offered Fall, Spring, and Summer terms*

This course assumes the successful completion of Fundamentals of Sight & Sound Filmmaking. Camera One is an introductory course that explores the basic technical knowledge and skill sets involved with the craft of cinematography. The goal is to acquire basic technical skills in digital and photochemical color theory, electricity, lighting design, exposure, coverage and cinematography science. Students will collectively shoot class exercises rather than work individually as a Director of Photography. This class is a combination of theory/science and shooting exercises throughout the semester which are interspersed. This course allocates as a Craft for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1066 Camera II: Applied Cinematography (3 Credits)***Typically offered Fall, Spring, and Summer terms*

Designed for the advanced cinematography student. This is a practical application course where students who excel in cinematography have the opportunity to take their theoretical knowledge and apply it to interior lighting and shot design. All students are expected to formulate their own exercises for their shoot day, culminating in a presentation to the class. This class shoots in 35mm motion picture color negative film and the Sony PMW-F5 for 8 weeks. Crew participation and professional attitude are essential to the success of this course. This course allocates as a Craft for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes

**FMTV-UT 1067 Camera III: Cinematography for Advanced Productions (3 Credits)***Typically offered Spring*

This course is intended for Cinematography students who will be the Director of Photography on at least one Advanced level core production course. The class will begin the first 2 weeks on student Demo Reels and websites. We will also photographically workshop the scripts that the students will be shooting. The objective is for the student to design the lighting plan, complete all location plans, distribution of electricity, equipment lists and each student will test any special cinematography issues that are needed for the look of the film or video. Students can also use their time to improve their Demo Reel as well. This class will train and give access to the Vision Research Phantom Gold camera for shooting on the stage. This class is NOT for DIRECTORS of Advanced Production Workshop or Narrative Workshop. This course allocates as Craft for Film & TV Majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1069 Directing The Actor (3 Credits)***Typically offered Fall and Spring*

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1070 Directing The Camera (3 Credits)***Typically offered Fall and Spring*

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1071 Intro to 3D Character Design using Zbrush (3 Credits)**

This course explores the Art of Character Creation using the powerful digital sculpting program ZBRUSH. Students will learn the ins and outs of the program to create their own 3d characters from scratch. Sculpting, detailing, Polypainting, rendering and compositing in Photoshop will all be covered. The class will encourage learning while doing as I find it's the best way to learn a new art. Zbrush is a unique program that allows users to manipulate 3D shapes in a quick fashion without having to model polygons like other 3D programs such as Maya. In effect you are using "digital clay" in Zbrush to push and pull primitive forms into fantastic creatures and characters. Zbrush is the perfect tool for traditional artists to transition to artmaking in the digital realm. Zbrush is an extremely feature-rich piece of software, with a unique interface unlike any other computer graphics program. While the interface may seem quite intimidating at first, rest assured we will explore the interface together and learn all the most important tools to get started and having fun with organic character creation! Some benefits of using Zbrush for Character and Creature Design over other computer design software: - The ability to quickly create concepts as if you were manipulating real clay -Great for rough character concepts or more finished painted renders -Transition is much smoother from practical to digital art using Zbrush because it feels like you are using an artistic tool rather than a technical tool - Zbrush offers such a deep diverse toolset, you can create stylized cartoon-like characters, realistic animals and humans! The possibilities are endless. You can use it for everything from organic characters to hard surface robots and props! -Once you learn the interface and tools, you can simply sculpt without worrying as much about technical aspects like polygons, faces, points and edges like other traditional polygon modelling programs

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1076 Intermediate Television Production: TV Bootcamp (4 Credits)***Typically offered Fall and Spring*

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No

**FMTV-UT 1080 Advanced Documentary Production Workshop (4 Credits)***Typically offered Fall and Spring*

The technical skills of producing, directing, writing, editing, camera, lighting, and sound, as they pertain to documentary production are examined in depth. Career planning and job opportunities are discussed. Professionals working in the field show their work and advise students how to get work. There will be workshops in writing proposals and budgets; selling and pitching ideas; fund-raising; legal issues; rights, clearances, and licensing; insurance; and multiple camera/multi-track recording (e.g., concerts, plays, music videos, reality television). Exemplary works in the field and student work are screened and discussed on a regular basis. Although many students choose to direct/produce their own documentaries, you may also shoot, edit, produce or co-direct a project. You may also do sound design and field recording. The goal of the course is to produce broadcast quality projects that will get distribution/broadcast and help students secure professional opportunities in the documentary field. In the past, a number of the projects produced in the course have gone on to be shown on television, at festivals and have been distributed commercially. In addition, career strategies and the transition between NYU and professional work will be a focus of the class. COURSE SUBJECT TO DEPARTMENTAL FEES. THIS COURSE HAS PREREQUISITES. Non-majors must process a "Permission Notice for Non-Majors" form to register for the course (subject to availability).

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1082 Advanced Producing (3 Credits)**

A course designed for students having a strong professional interest in the producing aspects of film and television. Special attention is given to the creative, organizational and managerial roles of the producer. Among aspects stressed are creating and obtaining properties, financing, budgeting and cost control, legal matters, personnel, contracts, copyright, and distribution syndication. Emphasis is on the practical – problems, approaches and solutions.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1083 Special Effects Make Up I (3 Credits)***Typically offered Summer term*

This is an introductory level hands-on workshop designed for anyone wishing to explore their artistry, experienced makeup artists seeking advanced techniques and non-makeup artists just starting out. This course explores the art of special effects makeup. Projects include "out-of-kit" makeup effects: cuts, bruises, black eyes, scratches and thermal burns; working with scar wax to create three-dimensional wounds; using skin safe silicone to create advanced effects; designing and sculpting a 1:1 scale paper maché mask; and designing/sculpting/painting and mounting a 1:1 scale mummified fairy in shadow boxprop. Other topics include the importance of medical research, studying anatomy and learning to interpret creative reference to conceive original characters. No artistic background required. Students will receive all materials and tools necessary to complete each class assignment. Students will be instructed how to use all materials and tools properly and safely. (NOTE: this class uses latex. Please contact the instructor if you have latex allergies.) University Bursar will assess a lab fee for this course. COURSE SUBJECT TO DEPARTMENTAL FEES.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1084 Script Analysis (4 Credits)***Typically offered Fall, Spring, and Summer terms*

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1086 TV Nation: Inside and Out of The Box (3 Credits)***Typically offered Fall and Spring*

TV Nation: Inside and Out of the Box gives students the opportunity to experience, first hand, how the world of network television works from two points of view: business and creative. Students will gain an understanding of the business aspect through the vantage point of the network executives and programmers. They will also learn the creative process from development to pitching, from the vantage point of writers and producers in the industry. In TV Nation, students will role play the entire process as the key players who put together a season for broadcast and cable networks. This course allocates as a Craft for Film & TV majors. COURSE SUBJECT TO DEPARTMENTAL FEES.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1092 Strategies for Independent Producing (3 Credits)***Typically offered Fall and Spring*

Today's content creators must be entrepreneurs, navigating dynamically changing industry. How does emerging talent gain traction in a 'tsunami wave' of independent films, episodics, webisodes and podcasts? This class explores development, funding, and legal strategies to make, market and distribute DIY low and ultra-low budget projects. Ones you can make now. Students will develop core competencies, culminating in a pitch deck for a viable indie feature film.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1093 Marketing & Distribution for Film (3 Credits)***Typically offered Fall, Spring, and Summer terms*

This is a specialized course in film marketing and distribution. Students will study two models: studio distribution and independent film distribution. Major studio distribution topics will include devising a release plan and strategy, analyzing grosses and financial elements and creating an advertising and marketing campaign. The independent film portion of the course will cover film festivals, acquisitions, how to create press materials for indie films, understanding distribution deals, shorts and documentaries, and how to work with agents, publicists, attorneys and producer's reps. This course allocates as a Craft for Film & TV majors. COURSE SUBJECT TO DEPARTMENTAL FEES.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No

**FMTV-UT 1095 Producing for Film (3 Credits)***Typically offered Fall, Spring, and Summer terms*

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, distribution. The course gives specific attention to the problems in these areas that will be faced by students as future professional directors, production managers, or writers. This course allocates as a Craft for Film & TV majors. COURSE SUBJECT TO DEPARTMENTAL FEES.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1097 Advanced Independent Study (1-4 Credits)***Typically offered Fall, Spring, and Summer terms*

Students may enroll in an Independent Study to do work that would not be covered by an existing course in the Department. Working with a full-time faculty member, students develop a plan of study that outlines the project, the schedule, and the number of contact hours with the faculty (at least one meeting every two weeks is required) an approximate number of hours per week to be spent on the project (approximately 4-5 hours per week per 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) points, 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 points) toward degree requirements. Students enrolled in Independent Study DO NOT have access to Departmental facilities or equipment for production projects, and are not covered by school insurance. This course allocates as a Craft for Film & TV majors. Students must have Junior or Senior standing. COURSE SUBJECT TO DEPARTMENTAL FEES. THIS COURSE HAS PREREQUISITES. Non-majors must process a "Permission Notice for Non-Majors" form to register for the course (subject to availability).

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1098 Advanced Independent Study (1-4 Credits)***Typically offered Fall and Spring*

Students may enroll in an Independent Study to do work that would not be covered by an existing course in the Department. Working with a full-time faculty member, students develop a plan of study that outlines the project, the schedule, and the number of contact hours with the faculty (at least one meeting every two weeks is required) an approximate number of hours per week to be spent on the project (approximately 4-5 hours per week per 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) points, 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 points) toward degree requirements. Students enrolled in Independent Study DO NOT have access to Departmental facilities or equipment for production projects, and are not covered by school insurance. This course allocates as a Craft for Film & TV majors. Students must have Junior or Senior standing. COURSE SUBJECT TO DEPARTMENTAL FEES. THIS COURSE HAS PREREQUISITES. Non-majors must process a "Permission Notice for Non-Majors" form to register for the course (subject to availability).

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1099 Advanced Independent Study (1-4 Credits)***Typically offered occasionally*

Course level: advanced. Prerequisite: open only to juniors and seniors. Student 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 points, variable. Course may be repeated for a maximum total of 12 points 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 4-5 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) points, 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 points) 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.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1100 Developing the Screenplay (4 Credits)***Typically offered Fall and Spring*

This workshop is devoted to the full-length screenplay. Students are assisted in testing the strength of their ideas developed in Preparing the Screenplay, in researching them when necessary, in refining step-sheets, and in getting the most out of story sessions. A requirement of the course is to write a complete first draft. This course allocates as Writing for film majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1102 Writing for Television: The Half Hour (4 Credits)***Typically offered Fall, Spring, and Summer terms*

This course is designed to examine the fundamentals of comedy writing for both late-night TV programming and half-hour situation and sketch comedy. Students will be taught the language and processes associated with creating comedic situations and storylines, as well as how to pitch ideas and develop a script. The course begins with a sequence of short writing exercises that may include work done on Key and Peele, The Daily Show, SNL, Jimmy Fallon and Inside Amy Schumer leading to the primary assignment: to write either a spec script for an existing half-hour comedy show, or an original pilot script. This course allocates as Scriptwriting for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes

**FMTV-UT 1105 Editing III (4 Credits)***Typically offered Fall and Spring*

This is both a lecture and a workshop class for student directors and those wanting to become editors. Students have the opportunity to edit and workshop their own or other student's films, shot in either an intermediate or advanced production class. Students learn advanced technical and aesthetic techniques in digital editing by working on an Avid or Final Cut Pro editing system. They also get a refresher in the basics of importing, logging and digitizing. There are guest lecturers and one or two field trips to post-production houses during the semester. This course allocates as a Craft for Film & TV majors. COURSE SUBJECT TO DEPARTMENTAL FEES. THIS COURSE HAS PREREQUISITES. Non-majors must process a "Permission Notice for Non-Majors" form to register for the course (subject to availability).

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1107 Post Production for Adv. Television Workshop (3 Credits)***Typically offered Fall*

Post Production for Advanced TV Production Workshop is designed to be taken during the second semester of the Advanced Television class (first semester the episodes are written, the second semester footage is shot). Together, both courses serve to give the student an understanding of the workflow that happens in an episodic television show. The Advanced TV production class will provide digital dailies that the edit class will receive and work with. The Post production class will deal with media management, the stages that take your assembly to a locked picture, and how to coordinate efforts with music composers, color correctors, Foley artists, and sound mixers.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1110 Introduction to 3D (3 Credits)***Typically offered Fall and Spring*

This is an introductory course to the fundamentals of 3D computer animation. Through in-depth discussions and hands-on assignments, students will gain a thorough beginner's understanding of the 3D production process. Using industry-leading Autodesk Maya running on high-end Mac Pro workstations, students will learn the basics of modeling and proceed through UV layout, texturing, rigging, animation, lighting and final render. At the end of the class students will have completed a series of exercises that will culminate in a final scene that showcases all they learned. This course allocates as a Craft for Film & TV majors. COURSE SUBJECT TO DEPARTMENTAL FEES.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1111 Filmmakers Workshop (4 Credits)***Typically offered occasionally*

This workshop introduces students to the theory and techniques of developing and producing short story ideas that are shot on digital video and edited digitally on a computer with Final Cut Pro. As most students enter the program with little or no experience in film or video, early assignments familiarize them with equipment and introduce documentary, experimental, and narrative approaches. Working in crews, students develop their directing, shooting, and editing skills as they produce music videos and short videos (three to five minutes in length). Special emphasis is placed on storytelling through visual language. Students learn the basics of screenwriting through free-writing exercises and reading assignments as well as the script development of their short films. Lectures, seminars, and screenings highlight the fundamentals of story structure, character development, communication of thematic statements, and visual storytelling, among other topics. In addition, screenings of significant works and discussions with industry professionals and Tisch faculty are held. Daily sessions are divided into lecture, lab, and screening periods. Students must also enroll in Arts and Culture (FMTV-UT 70), a 2-unit companion course, for a total of 6 units.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1112 Life Drawing: The Figure (3 Credits)***Typically offered Fall and Spring*

Recommended for students studying both animation and live action. This course is designed to train animation students to think visually, and to strengthen their overall drafting and design skills. The focus of the course is drawing humans and animals from live subjects, thereby learning to translate the three-dimensional world into two-dimensional terms. Drafting skills are important to all animators, regardless of their chosen media or focus. In particular, strong drafting skills are essential for character animators. This course allocates as a Craft for Film & TV majors. COURSE SUBJECT TO DEPARTMENTAL FEES.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1113 Special Topics in 3-D Animation (3 Credits)***Typically offered Fall and Spring*

This course is perfect for students looking to further their 3D skillset and deepen their understanding of the many interrelated facets of 3D production, primarily using industry-leading Autodesk Maya software. Each semester new topics will be featured and thoroughly explored, providing students the opportunity to concentrate on areas of particular interest, such as animation, game asset creation, dynamic simulations, and photorealistic lighting/rendering. Students will complete the course with a deeper understanding of the subject matter and the ability to apply this knowledge in the digital realm to create final works with added depth and realism. Homework assignments will be project-based, with most models, rigs and sets supplied by the instructor, and a final project will be due at the end of the semester. Prerequisite – Introduction to 3D Computer Animation or instructor's permission. This course allocates as Craft for Film & TV students.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes



**FMTV-UT 1116 Animation: From Pitching To Pipeline To Production (3 Credits)***Typically offered Fall and Spring*

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1118 Research & Writing for Documentary (4 Credits)***Typically offered Fall and Spring*

This course will examine the moral and ethical problems of documentary making; logistics and planning; research techniques and sources; choice of media and style. Each student will be expected to develop at least one idea into a project. This course allocates as Scriptwriting for Film & TV majors. COURSE SUBJECT TO DEPARTMENTAL FEES. THIS COURSE HAS PREREQUISITES.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1123 Internet Design (3 Credits)***Typically offered Fall, Spring, and Summer terms*

This course focuses on the fundamentals of Web design and production. It will provide students with a basic understanding of HTML and CSS page construction, designing and optimizing graphics for the Web and the basic technical skills necessary for getting the student and his/her site online. This course teaches the students how to create a Website along with utilizing Social Media tools and channels as an effective part of a promotional strategy. YouTube, Vimeo, FaceBook, Twitter, KickStarter and Mobile all offer opportunities. In this age of multiple media sources competing for our attention it is important to maintain a consistent and integrated Communications and Brand Strategy across all media distribution channels. The class examines various creative and technical approaches to image manipulation, design, and montage as well as discussing the production techniques necessary to implement creative concepts. This course deals with many of the unique technical and creative challenges – graphic optimization, video compression, and file format conversion – for putting one's reel, trailer or film online. The students are taught typographical design principles, including the aesthetics of text style and font faces. The class will explore the creative possibilities of designing layouts and integrating animation and video into their sites. Students are introduced to a variety of Internet, DHTML and multimedia tools and experiment with their creative applications. We focus on the Internet as a promotion and distribution medium for the independent artist and filmmaker. Branding, audience awareness and usability are also emphasized.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1126 Writing for Children's Television (4 Credits)***Typically offered Fall and Spring*

Course level: Intermediate. Prerequisites: Introduction to TV Writing (FMTV-UT 1017). 4 points. Each student will have the opportunity to write and create his/her own original show geared for the tween television market. Students can choose a format including animated, half-hour comedy, one-hour drama, or comedy sketch show. Students will come up with a concept for a half hour comedy or one-hour drama geared for the 9-to-14 year old age group. The best concepts and scripts will be submitted to the development department of a major children's network.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1131 Writing for Advanced TV: Production Workshop (4 Credits)***Typically offered Spring*

In this advanced course, intended for students who have already learned the fundamentals of TV Writing, students will conceive and write a Half Hour Pilot for an original TV series, with a focus on creating a shootable script for an Indie Pilot that students can choose to submit for consideration for Advanced TV Production. This course will have three phases that build on each other. Phase 1: conceiving and pitching an original TV SERIES idea including series premise, characters, series overview and series storylines. Phase 2: writing pilot premise lines and pilot story outline, including examining the structure and storytelling techniques necessary to write a 30-minute pilot script – A, B, C stories, act outs, show franchise or engine, series launch, etc. Phase 3: writing the 30 page pilot script, executing a set of revisions, creating a pitch deck and pitch pages. This course is best for students who have already taken other writing courses in the TV progression (such as Half Hour, One Hour, Writing for Children's TV) and may also be of special interest to students who are writer-performers or students who want to shoot an Indie Pilot in the future. This course allocates as Scriptwriting for Film & TV majors. COURSE SUBJECT TO DEPARTMENTAL FEES. THIS COURSE HAS PREREQUISITES. Non-majors must process a "Permission Notice for Non-Majors" form to register for the course (subject to availability).

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1132 Writing For Television: The Hour (4 Credits)***Typically offered Fall and Spring*

Students are given the choice of writing an Original Pilot or a Spec Script for an existing hour-long drama. The course examines the structure and storytelling techniques necessary to write a 60-minute script – A, B, C and D stories. Students choosing to write a Spec for an existing show will begin by pitching their story ideas, writing an outline, then moving on to the first draft of a script. Those who choose to write an Original Pilot will start by presenting their premise, characters and storylines before moving on to an outline and the script. Each week we will read scripts from current shows or watch episodes of specific hour-long dramas to study their structure and plotting. This course allocates as Scriptwriting for Film & TV majors. COURSE SUBJECT TO DEPARTMENTAL FEES. THIS COURSE HAS PREREQUISITES. Non-majors must process a "Permission Notice for Non-Majors" form to register for the course (subject to availability).

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes

**FMTV-UT 1136 Writing for Children's Television Production Workshop (4 Credits)***Typically offered Fall*

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1141 Post Production Finishing for Editors (3 Credits)***Typically offered Fall and Spring*

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1143 Visual Effects and Compositing (3 Credits)***Typically offered Fall, Spring, and Summer terms*

Visual Effects and Compositing is a lecture and workshop course that covers the application and practical creation of 2D (greenscreen, color correction, morphing etc.) and integration of existing 3D (CGI, animation, virtual sets etc.) visual effects. The assignments will require students to explore how to create, manipulate and combine 2D and 3D images seamlessly.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1144 History of Animation (3 Credits)***Typically offered Fall*

Offered in the fall semester only. A chronological survey of the art and commerce of the animated film internationally over the last 100 years. Designed to expand students' awareness of the origins of a significant 20th-century art form and to acquaint them with a wide variety of practical techniques and styles, from pre-film influences to computer-generated images; from "Golden Age" studio cartoon factories to today's independent avant-garde animator-filmmakers. Designed to expand student aesthetic sensibilities and sharpen critical perceptions about this unique genre. This course allocates as History & Criticism for Film & TV majors. COURSE SUBJECT TO DEPARTMENTAL FEES. Non-majors must process a "Permission Notice for Non-Majors" form to register for the course (subject to availability).

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1146 Experimental Animation (4 Credits)***Typically offered Spring*

Course level: Intermediate Prerequisite: Intro to Animation Techniques (H56.0041) and one Sight & Sound level course. 4 points. Course may not be repeated. This production and workshop class explores a wide variety of experimental animation techniques and technologies, from the historic (including pre-cinema) to the present and on, looking to the future. The very nature of cinema/animation will be the jumping off point for an aesthetic and philosophical consideration of the phenomena of persistence of vision in the context of moving pictures. A wide range of work will be presented in screenings, trips to galleries, guests and on line. The spirit of experimentation, trusting your "what ifs" and how to learn and apply the results of experiments in the creation of finished works will be pursued throughout the class. There will be weekly assignments and in class review of the results. How to structure an experimental film, the use of sound as well as display and distribution mechanisms will also be discussed. Students are expected to complete all assignments and create a two to three minute "experimental" animation by the end of the semester. COURSE SUBJECT TO DEPARTMENTAL FEES.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1147 Advanced Experimental Workshop Film (4 Credits)***Typically offered Fall and Spring*

This is an advanced-level course designed for students who have previously created work in experimental film or video. Seniors who wish to explore experimental possibilities will also be considered. In this workshop, students will challenge the cinematic conventions, narrative structure and industry standards of commercial entertainment products. This course is taught from both a formal and technical perspective herein students are given the opportunity to explore beyond previous assumed boundaries, allowing them to experiment with the unlimited possibilities of form, content, structure, style, technique and exhibition format. It is a forum for the exchange of innovative ideas, applications, attitudes and aesthetics involved in the personal filmmaking process. Artists seeking to direct a film in this class must be prepared to submit a script at the first class of the term, and are encouraged to submit a copy of their intermediate-level project for review. It is also recommended that they come into the class with a producer attached to the project. Ten allotments will be approved (maximum running time for each film is 15 minutes). The instructor will determine the recipients of these allotments with considerable input from the entire class. A list of those receiving allotments will be announced in the 2nd week. Students may also enter this workshop as an established crew, in partnership with another artist/writer, and can receive credit serving as a cinematographer, art director, producer or other key crew position. NOTE: Films produced for Advanced Experimental Workshop will not be eligible for awards in the First Run Film Festival if they are longer than 15 minutes, including titles. All films produced in Advanced Experimental Workshop will be screened if entered in the First Run Film Festival, but those longer than 15 minutes will not be judged. Prerequisites: Any intermediate level Core

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No

**FMTV-UT 1152 Adaptation Screenwriting Workshop (4 Credits)***Typically offered Fall and Spring*

A vigorous workshop in the craft of adaptation (developing screenplays and teleplays from works of fiction and non-fiction.) The source material covered will include short stories, novels, news items, biographies, and true stories developed from journalistic sources and original research. We'll explore research methods and learn how to evaluate source material to determine which material invites adaptation. Through selection of your own projects (which you will research and develop from pitch to outline to first scenes) you will learn how to translate the essential elements of the source material's story, theme, main characters, and tone into well structured screenplays. This course allocates as Scriptwriting for Film & TV majors. THIS COURSE HAS PREREQUISITES. Non-majors must process a "Permission Notice for Non-Majors" form to register for the course (subject to availability).

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1153 Introduction to Visual Effects for Animated and Live Action Films (3 Credits)**

Introduction to Visual Effects for Animated and Live Action Films provides an in-depth overview of VFX production from the director-producer perspective. This course will offer a basic understanding of how VFX are utilized and will prepare students for the visual effects industry, and its constantly evolving digital and in-camera solutions. It will also provide an historical overview of the evolution of VFX. Students will also learn how powerful visual effects have been, and will continue to be, in helping to tell stories, especially projects with limited budgets. They will gain a detailed understanding of the type of camera coverage necessary on-set to facilitate the VFX process and what communications, with their primary crew, are necessary during early stages of preproduction to optimize footage for VFX. Areas of study include rig removal, green/blue screen compositing, motion capture, shooting backdrops, matte paintings, background plates, miniatures – models – forced perspectives, match lighting, sky replacement, crowd replication, integration of 2D and 3D CGI elements, motion control and practical effects shot in-camera.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1154 Hollywood Auteurs (3 Credits)***Typically offered Fall and Spring*

This course will analyze the possibility of pursuing the ideals of an "author cinema" - a personal way of expressing ideas that can deal with Hollywood mainstream and also with the independents, but will never be considered an integral part of either one. The "author cinema" would be a cinema of personal expression that refuses the mainstream's prison of "three acts, happy ending, stars, etc."; and at the same time, refuses the trends and the limited scope of most of the independents: a cinema that shows not only how to make a film, but why. Films from all over the world will be analyzed, focusing in particular on the authors that are able to keep alive their personal vision while dealing with the studios (i.e. Stone, Lee, Scorsese, Kubrick), the ones that dared to fight Hollywood (i.e. Welles, Peckinpah, Cimino, von Stroheim) and the loose cannons independent at heart (Altman, P.T. Anderson, Coen brothers). A series of guests to the class will be comprised of critics, curators and cultural organizers, filmmakers and producers. This course allocates as History & Criticism for Film & TV majors. COURSE SUBJECT TO DEPARTMENTAL FEES. Non-majors must process a "Permission Notice for Non-Majors" form to register for the course (subject to availability).

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1155 Italian Cinema (3 Credits)***Typically offered Fall and Spring*

This course focuses on the history of Italian cinema and its particular approach to production and directing. This is cinema that gave the world several masterpieces, and still pursues an independent path that is strikingly different from the Hollywood mainstream. We will focus on the neo-realism period and then of the major films of the great maestros, Fellini, Rossellini, Pasolini and Visconti. The three principal areas of investigation are the narrative structure and directorial style of the films; issues of adaptation from novel to film; and the political, historical, social and cultural relations relevant to the films. Screenings, readings and papers will be required. This course allocates as History & Criticism for Film & TV majors. COURSE SUBJECT TO DEPARTMENTAL FEES. Non-majors must process a "Permission Notice for Non-Majors" form to register for the course (subject to availability).

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1156 Feminist Filmmakers (3 Credits)***Typically offered not typically offered*

Feminist Filmmakers examines gender constructs in narrative film and episodic work. We will explore how gender constructs in film and television influence societal views of gender roles, as well as contextualize gender in the era and cultures specific films were made. The vehicle through which this course will examine gender will be the history and work of female directors around the world. Screenings, critical reading in film and gender studies, articles and interviews on current debates regarding gender and diversity inclusion in the film industry, make this class valuable for everyone.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1158 Writing for Late Night Television (4 Credits)***Typically offered occasionally*

In this course you will have the opportunity to write: comedy feature film, half-hour sitcom specs scripts, series of comedy sketches and stand-up comedy material. This intimate class is a writing workshop that explores every aspect of comedy writing for visual media. Whether it's Larry David that does it for you, or the Brothers Farrelly, Marx or Coen, this course will help students discover what works, what doesn't, and why. The last part of the semester will be devoted to the business of comedy writing -- where the work is, who the players are. Industry guest speakers may visit throughout the semester. This course allocates as Scriptwriting for Film & TV majors. COURSE SUBJECT TO DEPARTMENTAL FEES. THIS COURSE HAS PREREQUISITES. Non-majors must process a "Permission Notice for Non-Majors" form to register for the course (subject to availability).

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes

**FMTV-UT 1160 American Splendor (4 Credits)***Typically offered occasionally*

In the 20th century American films were undoubtedly the most powerful medium for producing a collective understanding about the country's past and present, and hence American mythologies about the nation and its promises. This upper level course will examine the formation of dominant cultural "myths" and expectations in modern American culture and society by exploring how American films have rich myth-making power as narratives capable of reaching millions of people. Most of the films are products of an immensely powerful, capital-intensive culture industry whose primary purposes are profit through entertainment; yet, as an industry historically dominated by immigrants, and in each subsequent generation, populated by new voices attuned to new cultural tensions and sensibilities, American films are complex cultural artifacts which offer audiences familiar and reassuring visions of American life and national mythology. And, yet the filmmakers have always offered critiques and counter narratives, and alternative narratives and counter-myths. To explore this topic, we will watch and analyze many films, and consider the work of historians, sociologists, film critics, media studies scholars, anthropologists, journalists, and others to supplement our inquiry. Although we may occasionally screen the featured films in class and in their entirety, students are expected to see these films before class. DVD copies of the featured films will be available on reserve at Bobst or UGFTV's Digital Media Library, and when possible we will have the films broadcast on NYU TV.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1169 Advanced Directing Performance Lab (3 Credits)**

This course is a lab designed for directors with films entering into pre-production, for students intending to direct a feature after graduation or for students looking to deepen their craft. The Lab requires that students have a completed draft of a short (for an Advanced Production class), or a feature length script (completed or in progress) or a script from a produced or unproduced project by another writer. Students begin with performance-based script analysis and choosing two to three substantial scenes to rehearse and then move on to casting those scenes. The directors will then begin the rehearsal of their scenes in collaboration with their actors and with the consultation and oversight of their instructor and the feedback of observing students. The objective of this lab is multilayered: 1) To fully explore the dramatic content of their story through character and the event of each scene. 2) Through research and imagination, to create a detailed conception of place for the playing area. This creation of place would include props and wardrobe. 3) Evolve organic blocking of each scene so that a shot list can be evolved based on the actual scene as it is performed rather than a conceptual idea of the scene. 4) To insure that, by doing this detailed work on the performances of the film, the production time is more productive and efficient. Detailed rehearsal will discover many more dramatic possibilities of the material, build character and relationships, discover effective dramatic blocking and uncover any weaknesses within the material before the film goes into production.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1171 The Art of Makeup for Film & Television (3 Credits)**

This introductory level, hands-on workshop explores the art of makeup for film and television as a key storytelling element. It is designed for students wishing to develop techniques that they can use on their productions, special effects makeup students seeking an overview of character/beauty makeup, and anyone who has an interest in learning more about the art of makeup. In this course, students will learn how to break down a script and how to research/design/execute makeup looks for film and television to create successful characters and aid in telling the director's vision. Homework will include research, designing mood boards for characters and assigned viewings to analyze makeups and their role in storytelling. In class, projects will include how to properly color match skin tones, corrective makeup, historical/period makeup, Hollywood glamor, drag, aging effects, and more. Students will also learn how to achieve continuity and progression of storytelling through makeup. The University Bursar will assess a lab fee for this course and students will be supplied with their own specially designed makeup kit and additional class materials necessary to complete all class assignments. No artistic background required.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1183 Special Effects Make Up II (3 Credits)**

This course expands upon Special Effects Makeup I in an even more rigorous and challenging hands-on workshop environment. It is designed for students who have already successfully completed Special Effects Makeup I and wish to further develop and build upon the skills and techniques learned in the class for their own film productions, photo shoots, or fine art projects. Special Effects Makeup II projects are character driven and include designing, sculpting, molding, casting and painting.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1184 Alternative Screenwriting (4 Credits)**

This course explores unconventional storytelling and the screenwriters who have reshaped story norms and possibilities. Over the course of the semester, we will deconstruct critically acclaimed Hollywood outliers, indie and international films, and on occasion, unconventional television shows that have cumulatively pushed the boundaries of what a story can be. Directors are often hailed as the auteurs of a film, but in many cases what was most engaging about a film was already on the page. We will explore how these unorthodox stories deviate from traditional narrative structure and deconstruct how and why these deviations were successful in sustaining and engaging mass audiences. We will examine what techniques were used and how character, plot, dialogue, time, theme, pacing, and much more have been reimagined to bring audiences provocative new work.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No

**FMTV-UT 1195 Legal Aspects of The Entertainment Industry (3 Credits)***Typically offered Fall and Spring*

A course that tracks the filmmaking process from its inception, at the idea phase and follows the creative process through development, pre-production, principal photography and post-production. The class will focus on the business and legal issues that arise during every phase of filmmaking. Key topics covered will include: copyright law; option agreements for underlying rights such as books, plays, magazine and newspaper articles; sources of financing; distribution agreements; licensing of music; agreements for actors, directors, producers and writers. This course allocates as a Craft for Film & TV majors. Students must have Junior or Senior standing. COURSE SUBJECT TO DEPARTMENTAL FEES.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1196 Producing for Animation (3 Credits)**

Producing for animation in all its varied forms involves a unique set of possibilities and challenges that differ from producing live action. Both commercial and independent animation utilize in-depth pre-production and various animation techniques demand different budgetary allocations, workflows, talent selection, time-management considerations, and target audiences. The course will outline the responsibilities of an animation producer and workflows for a variety of animation techniques, such as 3D, digital drawn, and stop motion as well as platforms from feature films, television series, commercial short form, and independent films (including documentaries), special effects, and web series. The course will feature guest speakers who are producers, creators, and executives from famed animation studios, including Cartoon Network, Nickelodeon, Blue Sky, Laika, Pixar, Disney Dreamworks, as well as award winning independent producers. It is suggested, but not required, that Producing for Animation students have already taken or are currently enrolled in Intro to Animation.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1203 Storytelling: from Aristotle to Beyonce and Beyond (3 Credits)**

Aristotle to Beyoncé and Beyond introduces students to an eclectic group of storytellers and storytelling. Students study the mechanics of telling a story, gaining a deeper appreciation and understanding of how storytellers and storytelling impact the world.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1204 Film Analysis (3 Credits)***Typically offered Fall and Spring*

A rival reportedly asked Walt Disney why Disney's films were so much better. Disney replied, "I analyze." His rival said, "So do I." Disney answered, "I analyze better." Film Analysis is an advanced course in film criticism taught by practitioners. We build upon the analytical skills developed in Language of Film, Storytelling Strategies and the various production courses in order to strengthen the students' ability to critically assess the weave of narrative content, mise-en-scene, cinematic technique and structures. Through this in-depth examination of a wide range of films, students deepen their understanding of how filmmakers over the years and in various cultures have created meaningful experiences for their audiences. This course counts as History & Criticism for Film Majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1206 History of Cinematography (3 Credits)***Typically offered Fall*

This course deals with the history of the art and science of cinematography. A working Director of Photography will relate a perspective that is unique and factual to a theoretical discussion, which is traditionally academic. Cinematography has a strong tradition of adapting its tools to enhance the storytelling experience. This course allocates as History & Criticism for Film & TV majors. COURSE SUBJECT TO DEPARTMENTAL FEES. "Non-majors must process a "Permission Notice for Non-Majors" form" to register for the course (subject to availability).

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1207 Documentary Fictions (3 Credits)***Typically offered Fall*

This course will explore the blurred boundaries between documentary and fiction filmmaking. Intended to widen the horizons of the creative filmmaker and film student, we will analyze major documentary traditions with a specific focus on the narrative techniques used in the telling of powerful stories. Alongside, we will examine contemporary fiction filmmaking that has broken new grounds by a creative absorption and sometimes exploitation of the documentary method. The course will consist of four components: film analysis, interviews with filmmakers, seminal readings on the subject, and a creative treatment by every student on a film of their choice or a film they would like to make. This course allocates as History & Criticism for Film & TV majors. COURSE SUBJECT TO DEPARTMENTAL FEES. Non-majors must process a "Permission Notice for Non-Majors" form to register for the course (subject to availability).

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1208 Expanding Cinema New Media/The Movies & Bynd (3 Credits)***Typically offered Fall and Spring*

Atari. Computer Generated Imagery. YouTube. What is new media and will it change the world? In this course we will explore diverse examples of ?old? and ?new? media including interactive web work, gaming, installations, and movies. We will use blogs, online forums, and YouTube to discuss new media?s roots in older popular media including film and literature. We will question how new media have impacted traditional narrative forms and the structure of the film industry, as well as the broader contexts of new media in a changing world culture. This course allocates as History & Criticism for Film & TV majors. COURSE SUBJECT TO DEPARTMENTAL FEES. Non-majors must process a "Permission Notice for Non-Majors" form to register for the course (subject to availability).

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No

**FMTV-UT 1209 Chinese Cinema and Society (3 Credits)***Typically offered Spring*

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1211 New Korean Cinema (3 Credits)**

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1216 The Black Image in Cinema (3 Credits)**

This is a critical analysis of the Black image in cinema through film screenings, discussions, and selected readings. Film is an art form whose influence dictates how we see others and ourselves. It shapes our worldview and, yet, it is one of the youngest and most misunderstood art forms. On the surface, film viewing might seem like a passive form of learning, but effective films engage us on emotional, intellectual, spiritual, cultural, and political levels. Film is one of the most powerful mediums ever invented and since its invention, the Black image and experience has been distorted, demonized, romanticized, erased, appropriated as well as exalted and reified. So, it is our duty and responsibility to know its history, understand its present effects, so we can dictate its future and participate in how the Black image evolves and is treated over time. This course will survey and critically explore an historical range of the Black image on screen and Black films in relation to inspiration, narrative, a scene, set, and site of production. Screening will include a sampling of important Black independently made, and/or Black cast and narrative feature films. We will discuss and analyze specific technical elements (direction, editing, framing and composition, mise-en-scene, music, etc.) that reinforce and demonstrate these larger themes. Accordingly, our discussions and readings will cover the full range of current issues and debates in Black cinema studies, from independence vs. mainstream filmmaking; gender and sexuality; class and color caste; the ghettoization and upwardly mobile integration of urban zones; cooptation and the rise of the bourgeois story as genre, and so on.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1217 Queerness in American Cinema (3 Credits)**

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1219 Writing the Micro Budget Feature (4 Credits)**

In the digital age of inexpensive movie cameras, editing, and distribution technologies, there is 'NO EXCUSE' –today- for not making your feature film. This course offers a critical overview of micro-budget filmmaking by screenings, analyses and discussions of the masterpieces and the commercial breakthroughs made on shoe-string budgets throughout the history of cinema from Bresson, Satyajit Ray, Bergman and Polanski to Rodriguez's El Mariachi, The Blair Witch Project, Oren Peli's Paranormal Activity, Dogma, the current American Mumblecore Movement and everything else in between.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1220 Advanced Feature Writing I (4 Credits)***Typically offered Fall*

A year-long advanced screenwriting workshop in which students will have the opportunity to write and re-write a feature length screenplay. As well as completing their own work, students will be required to read and critique (via class discussion and written notes) each other's work throughout both semesters. The overall structure of the class will mirror the real world experience of working writers. Students will be asked to come up with an idea for a feature length script, pitch the idea, do any needed research, then proceed to a step-outline, treatment, and complete first draft. The second semester will be devoted to re-writing the script to achieve a marketable and producible screenplay. To that end, the class will also deal with the "business" of writing. Industry guests will be invited in to discuss agents, managers, options, Writers Guild membership, entertainment attorneys, contracts, etc. This class is only open to those students who have completed their three required writing classes and who have written at least one feature screenplay. Admission is by permission of the instructor, the department chair, or the executive director of writing studies. This course allocates as Scriptwriting for Film & TV majors. COURSE SUBJECT TO DEPARTMENTAL FEES. THIS COURSE HAS PREREQUISITES. Non-majors must process a "Permission Notice for Non-Majors" form to register for the course (subject to availability).

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes

**FMTV-UT 1221 Advanced Feature Writing II (4 Credits)***Typically offered Spring*

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1222 Children's Television Production Workshop (4 Credits)***Typically offered Spring*

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1231 Traditions in Narrative: Comedy in America (4 Credits)**

The history of comedy in 20th century America is the history of America itself. Comedians from all walks of life have provided a funhouse mirror as well as a perceptive lens for American society and culture. This course will examine significant periods and players of the 20th century comedic genre and analyze them against their historic context and legacy. Humor will be used as a platform to discuss how comedy was governed by and ultimately responded to the influence of American society. This course will observe how comedians in turn shaped American life, running the gamut from silent movies to Vaudeville; screwball comedies of the 1930s and '40s to the Golden Age of Television; from the sitcom to the political comedies of present day. Equally important, this course will analyze the genesis and evolution of the comedic persona in performance: what worked, what did not work, and why. Comprehensive analysis of performances will help this course determine how performers did what they did and why they made the choices they made. This course will assess how the work of the comedian has evolved and grown over the course of a career, what methods have withstood the test of time, and why.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1241 Post Production Finishing for Directors and Cinematographers (3 Credits)**

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1245 Narrative Workshop (4 Credits)***Typically offered Fall and Spring*

This workshop is a practical course exploring the short form in which each class will produce up to ten short films (maximum length per film is 15 minutes). All aspects of production are viewed as a creative extension and continuation of the film writing, directing, and producing processes. Students interested in directing a film in this class must be prepared to submit a script at the first class of the term, and are required to submit a copy of their intermediate-level project for review. It is recommended that they come into the class with a producer attached to the project. Students can enroll and receive credit serving as producers, DPs, or other key crew positions. Note: Films produced for Narrative Workshop will not be eligible for awards in the First Run Film Festival if they are longer than 15 minutes, including titles. All films produced in Narrative will be screened if entered in the First Run Festival, but those films longer than 15 minutes will not be judged\*. This course allocates as a Production Core for Film & TV majors.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No

**FMTV-UT 1246 Intermediate Production: Short Commercial Forms (4 Credits)***Typically offered Fall, Spring, and Summer terms*

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1248 Advanced Production Design for Film & Television (3 Credits)**

The Mission of the course is to give film students a conceptual and practical framework for designing an intermediate or advanced undergraduate film production at NYU. The course will use as its text the intermediate level Undergraduate Film script – God is Busy Somewhere Else by Edoardo Vitaletti, or directors can use the course to develop a design for their own scripts, characters and locations. Or this class can also be used as a forum to match current intermediate or advanced directors, who have scripts in pre-production, with students who are interested in designing a current film. Designers could choose a script they may want to work on and present their thoughts to directors during the course of the semester. In effect, directors and designers can audition each other to see if their ideas are workable and compatible, or even start pre-production for the design of the film. The course will use as visual reference the “realistic-present day- fiction” films from the BBC list of Greatest Films of the 21st Century.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1274 Introduction to Sound Techniques for Transfer Students (3 Credits)***Typically offered Fall*

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1296 Production Management: Boards and Budgets (3 Credits)***Typically offered Spring and Summer*

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

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1312 Lifedrawing: Anatomy (3 Credits)***Typically offered Fall and Spring*

Recommended for students studying both animation and live action. This course offers detailed lectures and sketching from the model; including studies of “anatomical landmarks” of human and animal anatomy, proportion, and portraiture. Development of each student's drafting skills through the study of anatomy of the live model. This course can be taken during same semester as H56.1112 Life Drawing: The Figure. The emphasis is on anatomy in Life Drawing: Anatomy, whereas emphasis is on drawing in Life Drawing: The Figure. This course allocates as a Craft for Film & TV majors. COURSE SUBJECT TO DEPARTMENTAL FEES.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1313 Drawing & Design for Animation (3 Credits)***Typically offered Fall*

This course offers students an opportunity to increase their technical proficiency and, more importantly, develop stylistic and creative channels for dealing with common drawing problems. In animation, drawing is not simply seeing. It is thinking and, when successful, doing so on a deep level. The class includes one, two and three point perspective, figure drawing, character rotations, drawing exercises related to fine artists (Picasso, Matisse, Giacometti, etc.), use of tones, continuity sketches, layouts, animatics.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No



**FMTV-UT 1327 Action Analysis II (3 Credits)***Typically offered Spring*

An intensive intermediate craft class exploring "personality" animation: creating characters that think and express emotions. Students analyze scenes in live action and animated films, including performances in drama, classical and modern dance, mime, opera, musical comedy, etc. and principles of communication in fine art painting, popular illustration, photographs, advertising, and modern/experimental artworks, etc. Each week students present for classroom critiques homework assignments, e.g., rough tests of animated characters endowed with a thought-process and emotions.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1328 Action Analysis I (3 Credits)***Typically offered Fall and Spring*

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 providing a detailed analysis of the movements. Students present test animation exercises (i.e., a character walking on a windy day) digitally for class criticism. This course is based on the intensive studies done in the 1930's at the Walt Disney Studio for the purpose of improving their animated films. "I definitely feel," Disney wrote in 1935, "that we cannot do the fantastic things, based on the real, unless we first know the real."

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1329 Intermediate Animation Production (4 Credits)***Typically offered Fall*

An intensive intermediate production class exploring "personality" animation and "thinking" characters who express emotions. Analysis of live-action and animated films frame-by-frame. By semester's end, students produce a 30-second film or video using 3-D and/or 2-D techniques incorporating principles of personality animation. Students gain experience in all phases of animation production, i.e. concepts, storyboards, layouts, exposure sheets, lip sync, test animation, inbetweening, animation, sound, etc. This course allocates as a Production Core for Film & TV majors. COURSE SUBJECT TO DEPARTMENTAL FEES. THIS COURSE HAS PREREQUISITES.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1342 Advanced Animation Production (4 Credits)***Typically offered Fall and Spring*

A one-year (two semester) course in which a finished animated moving picture with sync soundtrack is required. Advanced Animation is designed to meet individual problems in concept and technique. Use of varied equipment, mixed media techniques, and a personal approach to content is encouraged. An opportunity to work closely with the instructor as well as meet and consult with other professional animators for criticism and advice. Individual development is stressed. This course allocates as a Production Core for Film & TV majors. COURSE SUBJECT TO DEPARTMENTAL FEES. THIS COURSE HAS PREREQUISITES.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes**FMTV-UT 1350 Advanced 3D Animation Production I (4 Credits)***Typically offered Fall*

A collaborative, one-year (two-semester) core production course in which students will work as a team to complete at least one 3D animated film with sync soundtrack by the end of the spring semester. Modeled after real-world 3D animation studios, Advanced 3D Animation Production will expose students to tried-and-true 3D production practices by breaking the work down as if by department. Students will have numerous opportunities to expand upon their 3D, compositing, audio, design and story skills and gain valuable production experience while creatively contributing to a polished 3D short that will showcase their talents and look great on their reels. Prerequisites: At least one "Special Topics in 3D" course, or by permission of instructor. Course allocates as Production Core for Film & TV students.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1351 Advanced 3D Animation Production II (4 Credits)***Typically offered Spring*

A collaborative, one-year (two-semester) core production course in which students will work as a team to complete at least one 3D animated film with sync soundtrack by the end of the spring semester. Modeled after real-world 3D animation studios, Advanced 3D Animation Production will expose students to tried-and-true 3D production practices by breaking the work down as if by department. Students will have numerous opportunities to expand upon their 3D, compositing, audio, design and story skills and gain valuable production experience while creatively contributing to a polished 3D short that will showcase their talents and look great on their reels. Prerequisites: Advanced 3D Animation Production I (FMTV-UT 1350), or by permission of instructor. Course allocates as Production Core for Film & TV students.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**FMTV-UT 1777 Advanced Television Production Workshop (4 Credits)***Typically offered Fall*

Course level: Advanced. Prerequisite: any intermediate level Core production course. 4 points. This course will give real world experience in the rigors of producing a single camera episodic television drama. Working under the supervision of a UGFTV faculty member these mini-pilots will be shot on a Sony HD camera package. The productions will take place in studio, on location and involve collaboration with actors from the Drama Department. Students in this class will produce two 21-minute dramatic pilots (developed in H56.1131 Writing for Advanced Television Production Workshop). COURSE SUBJECT TO DEPARTMENTAL FEES.

**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** Yes