

NON-CREDIT TSOA COURSES (NCRD-UT)

NCRD-UT 4 Language of Film (0 Credits)

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

NCRD-UT 18 Introduction to Dramatic Writing (0 Credits)

This course examines the essential elements of dramatic structure through analysis of classic texts for stage and film using the primary elements of plot and character as defined by Aristotle in The Poetics (as well as the secondary elements of dialogue, thought, spectacle and song). The same principles are used to discuss students' original work in weekly workshop sessions. Students are required to write and revise a ten-minute play or screenplay, and complete a 20-30 page play or screenplay. In workshop sessions, students read and criticize their work in order to help each writer realize the full potential inherent in the work.

Grading: Ugrd Tisch Graded

Repeatable for additional credit: No

NCRD-UT 30 Playwriting I (0 Credits)

Typically offered occasionally

A vigorous review of the basic principles taught in Craft I and II with strong emphasis on characterization, dialogue, and structure, including identification of the major dramatic incident and turning points. Classes will focus on both analysis of dramatic texts from contemporary playwrights and student scripts. Professor will give notes on all final projects. Meets twice weekly. Coursework includes reading and writing assignments. Students will not be admitted into Playwriting II without full completion of Playwriting I. A completed full-length play is the required final project.

Grading: Ugrd Tisch Graded

Repeatable for additional credit: No

NCRD-UT 43 Sight and Sound Filmmaking (0 Credits)

Typically offered occasionally

Every student will conceive, produce, direct and edit five short projects (3 silent and 2 with sound) with digital filmmaking technology. Working in crews of four, students will be exposed to 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. Students should not schedule any other course on the same days as Sight & Sound: Filmmaking.

Grading: Ugrd Tisch Graded

Repeatable for additional credit: No

NCRD-UT 51 Sight and Sound Studio (0 Credits)

Typically offered occasionally

The course provides an in-depth exploration of the creative capabilities (technical, logistical, aesthetic) of producing narrative-based studio production work in a multiple camera television studio environment. Students will be trained in working with actors and learning how to connect script and performance to the production of four short studio based projects (each of increasing complexity). Students will have the opportunity to develop a single idea into a full-scale production that will be produced "live" in the studio at the end of the semester. The fundamental skills learned in this class (script, performance, lighting, camera, art direction, coverage) will serve as a foundation for all narrative-, experimental-, and documentary-based production work and will be applicable in classes. Note: some casting and rehearsals will need to be undertaken outside of class.

Grading: Ugrd Tisch Graded

Repeatable for additional credit: No

NCRD-UT 80 Sight and Sound: Documentary (0 Credits)

Typically offered occasionally

The course teaches students to look at their world and to develop the ability to create compelling and dramatic stories in which real people are the characters and real life is the plot. Through close study and analysis of feature length and short documentaries, as well as hands on directing, shooting, sound-recording and editing, students rigorously explore the possibilities and the power of non-fiction storytelling for video. The course is a dynamic combination of individual and group production work in which each student will be expected to complete five projects.

Grading: Ugrd Tisch Graded

Repeatable for additional credit: No

NCRD-UT 230 Scorsese's New York (0 Credits)

Typically offered occasionally

This course will focus on the New York City films of Martin Scorsese. We shall approach several of the films (e.g. Gangs of New York, The Age of Innocence) as filmic examples of historical fiction and most of the other films in terms of their socio-cultural representation of New York City phenomena (e.g. immigration, crime, Wall Street, the art and entertainment industries). As well, we will be concerned with exploring Scorsese's "narrative method" – his usages of film form and style – in relation to the above issues.

Grading: Ugrd Tisch Graded

Repeatable for additional credit: No

NCRD-UT 560 Fundamentals of Filmmaking I: The Art of Visual Storytelling (0 Credits)

Typically offered occasionally

This practical workshop is designed to introduce students to the techniques and theory of developing and producing short film ideas that are shot on digital video and edited digitally on computer using Adobe Premiere Pro software. The course centers on learning elements of visual storytelling through a spectrum of aesthetic approaches. Working in crews of four, students learn directing, shooting, and editing skills as they each direct three short videos (three to five minutes in length).

Grading: Ugrd Tisch Pass/Fail

Repeatable for additional credit: No

NCRD-UT 562 Media Moguls in the 20th Century (0 Credits)*Typically offered occasionally*

This course attempts to track the American entertainment industry from its plebian origins through its rise to becoming the predominant mass entertainment culture in the world. Students discover the origins of the production practices that are employed in the entertainment industry today by following the legendary characters, movie moguls, and media titans of the early 20th century and the companies they built. The emphasis is on the way the visionaries of the time impacted seemingly risk-averse systems to invigorate and sometimes completely revolutionize them. These innovative men and women include, but are not limited, to Louis B. Mayer, George Lucas, Maya Deren, Shirley Clark, Nam Jun Paik, Lucille Ball, Russell Simmons, Clive Davis, Julie Taymor, and Steve Jobs.

Grading: Ugrd Tisch Pass/Fail**Repeatable for additional credit:** No**NCRD-UT 568 Understanding Story (0 Credits)***Typically offered occasionally*

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

Grading: Ugrd Tisch Pass/Fail**Repeatable for additional credit:** No**NCRD-UT 569 Making Webisodes (0 Credits)**

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

Grading: Ugrd Tisch Graded**Repeatable for additional credit:** No**NCRD-UT 571 Professional Lighting & Camera Techniques (0 Credits)**

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

Grading: Ugrd Tisch Graded**Repeatable for additional credit:** No**NCRD-UT 703 Why Dance Matters (0 Credits)**

Traversing Europe, the Americas, and Asia, this course investigates the various social, political, and historical contexts that have contributed to the evolution of dance, and conversely, explores the ways that performers and choreographers have utilized the medium of dance to reflect their personal concerns back to society in powerful ways. Artistic movements, choreographers, and dancers examined will include Vaudevillian tropes; the impact of the Industrial Revolution on ballet; sexual manipulation in the roles of Nijinsky; the political work of early modern dancers; WW I and II and its aftermath in the German Ausdruckstanz of Mary Wigman, Kurt Jooss, and in Japanese Butoh; the propagandist ballets of the Chinese Cultural Revolution; exploration of the commonplace in the psychological dance-theater of Antony Tudor and Pina Bausch; the anthropological research of black choreographers Katherine Dunham and Pearl Primus; exploration of Postmodern rebellion of the Judson Dance Theater; and the response of choreographers and performance artists to the Culture Wars and the AIDS crisis. Students will pursue extended research, view performance videos and documentaries, and be expected to write and talk about dance.

Grading: Ugrd Tisch Pass/Fail**Repeatable for additional credit:** No**NCRD-UT 804 Modern Dance: Mind-Body Knowledge and Expression (0 Credits)***Typically offered occasionally*

This course is an introduction to Modern Dance technique that exposes students to basic concepts of movement in space and time. During the semester students will engage in a weekly physical practice that will prepare their bodies to move safely through space and expand their physical abilities. Students will explore a multitude of exercises aimed at organizing their bodies and deepening their physical awareness to prepare them to perform pedestrian, stylized and codified movement material demonstrated and generated by them upon instructor's prompts. Through this weekly movement practice, dancers will gain confidence and muscular strength to learn and to execute choreography; understand and translate rhythmic patterns; and improve their spatial awareness. Weekly participation is paramount to success in this course. Grading will be based on student's work developed in and out of class with homework assignments due every week. There is no pre-requisite for this course, all levels of dance experience are welcomed.

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

NCRD-UT 805 Choreography (2 Credits)*Typically offered Summer term*

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

Grading: Ugrd Tisch Pass/Fail**Repeatable for additional credit:** No**NCRD-UT 806 Ballet (0 Credits)***Typically offered occasionally*

This course is an introduction to the fundamentals of classical ballet technique. Its goal is to help students develop a clean and precise technical base for ballet dancing. Through the instruction of proper alignment and dynamic imagery, students will learn how to dance safely and effectively, and improve their comprehension of the ballet form in relation to music, space, time and energy. Eventually students will experience how the mind, body and breath come together to produce greater freedom in movement. The technical content will vary according to the skill level of the class and the individual dancer. All levels are welcome. No previous dance experience is required. For the dance-history part of the course, students will examine the evolution of ballet from the time of Louis XIV through the present, and explore different styles of training and performance presentation through the use of images, video, practice and discussions. Reading assignments will explain how social changes have affected the development of ballet technique and choreography.

Grading: Ugrd Tisch Pass/Fail**Repeatable for additional credit:** No**NCRD-UT 810 Site Specific to Immersive Dance Theater: Choreographing for Unconventional Formats (0 Credits)**

This movement and performance course fosters the creation of interactive experiences that blur the lines between performers and audience, utilizing unconventional spaces for site-specific choreographic structures. Throughout the semester we will immerse ourselves in time-based performance art, emphasizing embodied choreography that challenges the confines of the traditional proscenium stage. Students will be expected to engage confidently in physically demanding movement vocabularies, bolstered by frequent performance opportunities. Set against the backdrop of New York City's rich cultural legacy, the course takes place in outdoor settings at various landmarks. With the inclusion of guest artists, students will collaboratively craft public performances, which will be documented on video. Our goal will be to probe the role of public spaces in articulating social commentary, melding choreography, activism, and performance art, and offering a unique opportunity for students to enhance their movement skills in notable urban locations, honing their performance capabilities within an ensemble. The desire and passion to participate and engage in movement and performance as an ensemble is required.

Grading: Ugrd Tisch Graded**Repeatable for additional credit:** No**NCRD-UT 823 Intro to Digital Tools (0 Credits)**

This course will explore the three main Adobe imaging products - Illustrator, Photoshop, and InDesign. Structured as a dynamic exploration of design ideas and the adobe landscape, we'll look at and explore the traditional design tools and methods along with many of the changes and enhancements AI is bringing to the digital design toolkit. Through a series of short exercises we will look at graphic design and layout using Illustrator and InDesign adding the image enhancement techniques in Photoshop. In the short exercises we'll look at basic design concepts using typography, shapes and images to create layouts that are clear, simple and intuitive. More complex exercises will challenge your abilities to use images and typography to best express your goals in a variety of formats. You'll also complete a small project of your own for the end of the class. Class time will be divided between work in class sessions, lectures, and feedback/critique sessions. This course is not intended to completely cover the software but will give you an understanding of which digital tool will best deliver your fresh ideas to the page. The majority of the class focuses on creating images, logos, books and magazines, but we cover the options of converting for screen output. We'll incorporate some Adobe apps to augment the desktop and tablet applications. Depending on schedules, we will visit a gallery or museum during the semester. Students should have access to the Adobe Creative Suite through the NYU license.

Grading: Ugrd Tisch Pass/Fail**Repeatable for additional credit:** No**NCRD-UT 1000 Writing for the Screen (0 Credits)***Typically offered occasionally*

Participants will examine the principles and processes of writing for the screen. Topics include finding and developing story ideas, film language and script structure. By the end of the course, students will have participated in in-depth film analysis and intensive screenwriting exercises and discussions. At the end of the course, students are expected to complete a film treatment (prose description of your film) with a step outline for a feature film or T.V. episode you plan to write. In addition, you must hand in the first scene (3-5 pages) of your script with dialogue.

Grading: Ugrd Tisch Graded**Repeatable for additional credit:** No**NCRD-UT 1006 Producing Essentials (0 Credits)***Typically offered occasionally*

The role of the creative producer in the entertainment industry is integral to bringing a project to fruition. This introductory course covers both the creative and physical production time-line and provides students with an understanding of the producer's role through a semester-long team-based pitch project, which culminates in written and verbal pitch presentations. Students are encouraged to work on a project that best suits their area of interest: feature film, episodic/streaming, theatre, performance, podcasts, VR/AR or individualized multi-media. The course focuses on the dynamics of producing, including producer skill sets, tasks and responsibilities necessary to effectively and efficiently develop a project.

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

NCRD-UT 1017 Multi-disciplinary Arts Practice with Community Groups: Theories and Practice of Group Work in Arts (0 Credits)

Whether you are a filmmaker looking to better understand how to build a cohesive and productive film crew; a theatre maker excited about building a performance project or theatre company; a multi-media artist looking for ways to innovate your ideas for artistic work in collaboration with others; an artist looking for tools for building an artistic ensemble, or a multi-disciplinary artist looking to take your creative work out into communities as social practice, this class provides you with tools for better understanding how to enter into and engage others in collective creative work with purpose. Multi-Disciplinary Arts Practice with Community Groups: Theories and Practice, is a place to explore what it means to make artistic work of meaning with others and the tools needed to create meaningful collaborative projects. In this class we interrogate our definitions of “community” and “group” and explore what has meaning to us when creating artistic work as a collective of artists, in order to strengthen our own artistic voices and help raise the creative voices of others. With a focus on social practice, this course provides a foundation for working with small group structures in a variety of community settings. This course also provides students interested in exploring social practice or those interested in providing community service through the arts, with a foundation for working with small group structures in a variety of community settings. Students will gain a basic understanding of the theories of social work with groups, as they apply to arts-based groups. Social and cultural contexts for community-focused arts practice, stages of group development, conflict and difference among group members and between members and facilitator, and an overview of group member’s needs will be discussed in relation to entering into and engaging a group or ensemble in the creative process.

Grading: Ugrd Tisch Pass/Fail

Repeatable for additional credit: No

NCRD-UT 1018 Art and Social Change (0 Credits)

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

Grading: Ugrd Tisch Pass/Fail

Repeatable for additional credit: No

NCRD-UT 1019 Art on the Edge (0 Credits)

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

Grading: Ugrd Tisch Pass/Fail

Repeatable for additional credit: No

NCRD-UT 1028 Producing for TV (0 Credits)

Typically offered occasionally

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.

Grading: Ugrd Tisch Graded

Repeatable for additional credit: No

NCRD-UT 1057 Green World (0 Credits)

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

Grading: Ugrd Tisch Pass/Fail

Repeatable for additional credit: No

NCRD-UT 1071 Intro to 3D Character Design using ZBrush (0 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 modeling programs.

Grading: Ugrd Tisch Graded

Repeatable for additional credit: Yes

NCRD-UT 1083 Special Effects Makeup I (0 Credits)

This is an introductory level hands-on workshop designed for students wishing to develop their artistry, experienced make-up artists seeking advanced techniques, non-make-up artists just starting out, and anyone who has always wondered "how'd they do that?" This course explores the art of special effects make-up. Topics include skin safe molding procedures; casting and painting silicone replica props; applying "out-of-kit" make-up effects including cuts, bruises, black eyes, scabs, scars, wounds, burns, and decayed flesh; designing and executing a zombie make up, designing and executing a frozen death make-up; sculpting a 1:1 scale Replica Character Maquette; using anatomical reference to enhance a character sculpt and safely using all tools and materials. Students receive a make-up kit specially designed with all materials necessary to complete in-class projects. No artistic background required. COURSE SUBJECT TO DEPARTMENTAL FEES.

Grading: Ugrd Tisch Graded

Repeatable for additional credit: Yes

NCRD-UT 1097 Composing Music with Max (0 Credits)

The foundations of Max, a powerful visual programming language for music and multimedia, will be covered in this course. We will examine how computers can be utilized to create situations for music creation, performance, and collaborative improvisation as well as applied to building interactive, generative music. In addition to learning Max's fundamental building blocks, we will also use fundamental music theory as a tool to better understand music making. We will create programs that examine rhythm, melodies, chords, scales, and recognize other qualities of music like timbre, texture, and dynamics while taking into consideration the principles of harmony, melody, and rhythm defined in basic music theory. The final will require you to develop a collaborative piece of interactive computer music, a collaborative performance environment, or another final project that has been discussed and agreed upon together. This class does not require any prerequisite programming skills or prior music theory knowledge.

Grading: Ugrd Tisch Pass/Fail

Repeatable for additional credit: No

NCRD-UT 1906 Acting I: Introduction to the Actor's Craft (0 Credits)

Typically offered occasionally

This beginner's course explores the use of games, monologues, and scene work in order to develop knowledge of basic acting skills. Students are encouraged toward self-exploration and creative expression.

Grading: Ugrd Tisch Pass/Fail

Repeatable for additional credit: No

NCRD-UT 1908 Acting on Camera (0 Credits)

This course is for actors who want to explore and cultivate their filmic talents, and directors and writers who want to create performances that exploit the potential of the camera. Students will explore this intimate relationship between actor and camera which is unique to film performance. Experienced actors and those new to acting begin working before the camera in the first class. By breaking down and filming scenes from television and film scripts, and through improvisation and in-class exercises, actors learn to make nuanced, authentic choices based on commitment to action, responsibility to text, investing in subtext and understanding what their physicality and behavior reveal. Being directed and watching others directed will give clarity to the role the actor plays in this visual storytelling process. Casting and auditioning will be demystified through improvisation and practice of rehearsed and cold audition material. We will also explore the business aspects of professional acting, including casting and actor representation. The goal is to become a better screen actor, trust yourself, feel confident and comfortable auditioning and working on professional sets in the future. Footage and scenes are available to each student. Prior acting experience and training is not required.

Grading: Ugrd Tisch Pass/Fail

Repeatable for additional credit: No

NCRD-UT 1922 History of American Musical Theatre (4 Credits)*Typically offered Summer term*

What makes a musical a musical? How did the most major form of Drama in America come to be? This survey of American musical theatre, with an emphasis on its significant and unique contribution to US popular culture, will trace the musical's relation to 19th century popular entertainments such as minstrelsy, vaudeville, and burlesque, examine its critical affair with popular song and dance forms from throughout the 20th century, and celebrate its continual reimagining of itself up through present day. Through the reading of librettos and the listening to scores we will also analyze the "bones" of the art form: the structural elements that define the fully Integrated musical: plot, character, song, dance, orchestration, setting, and design – all blended together into a seamless whole, and all completely hinging on the collaborative process for creative inspiration and ultimate success.

Grading: Ugrd Tisch Pass/Fail**Repeatable for additional credit:** No**NCRD-UT 1926 Casting and Auditioning (0 Credits)**

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

Grading: Ugrd Tisch Pass/Fail**Repeatable for additional credit:** No**NCRD-UT 6019 Digital Photography (0 Credits)**

Course description (optional): Students will learn the basics of digital camera operations and proper digital post-processing workflow through a series of short technical assignments. Students will work on exercises with on-camera flash, digital cameras, and tungsten lighting to further their technical skills. At the heart of the class is the development of two long-term projects in which students can hone their creative vision. Weekly critiques of students' projects will include discussions on content, aesthetics, editing, and technique. Class time will also be spent on slide presentations of historical and contemporary photography, technical lectures, and lab demonstrations. Students are required to have a digital camera with a light meter and manual functions, in addition, to access some basic photo editing programs (Lightroom preferred).

Grading: Ugrd Tisch Graded**Repeatable for additional credit:** No**NCRD-UT 7004 Writing the TV Pilot (0 Credits)**

Learn how to conceptualize, pitch and write an original television pilot. In this class we will examine both 1/2 hour comedy and 1 hour pilots of both successful and unsuccessful tv shows. There will be discussion of Show Bibles, Pitch Decks, Writing the Teaser and an emphasis on working toward completion of a first draft of a pilot episode.

Grading: Ugrd Tisch Graded**Repeatable for additional credit:** No**NCRD-UT 8002 Playwriting II (0 Credits)***Typically offered occasionally*

Designed to expand on and enhance the concepts and techniques learned in Playwriting I and to encourage writers to engage the work and the world more critically. While traditional playwriting models will be embraced, alternative narrative modes and avant-garde structures will also be introduced. In addition to completing a full-length play of at least 85 pages, each student is required to read class-wide assignments of dramatic texts, as well as individual assignments suggested by the instructor, tailored to the student's interests and writing style.

Prerequisite: Playwriting I**Grading:** Ugrd Tisch Graded**Repeatable for additional credit:** No**NCRD-UT 8003 Screenwriting I (0 Credits)***Typically offered occasionally*

Do you want to learn how to write a movie? This introductory screenwriting course will teach you the basics. Students in this class will learn the fundamental components of screenwriting by studying produced movies and by writing their own. Students are required to write a short silent film, a ten minute short film and a 20-30 minute short film, as well as a synopsis for a feature length film. All work will be developed and analyzed in an interactive workshop environment. The class is taught by a professional screenwriter.

Grading: Ugrd Tisch Graded**Repeatable for additional credit:** No**NCRD-UT 8004 Screenwriting II (0 Credits)***Typically offered occasionally*

This intermediate level screenwriting course picks up where Screenwriting I left off: the writing of feature length screenplays. The goal of the class is the completion of a first draft of an original feature length screenplay, after developing a pitch, a synopsis and an outline. The reading and analysis of six to eight screenplays is also required. Like Screenwriting I, this is an interactive workshop class taught by a professional screenwriter.

Grading: Ugrd Tisch Graded**Repeatable for additional credit:** No**NCRD-UT 8005 Episodic/TV Writing I: The Half-Hour (0 Credits)***Typically offered occasionally*

Students will write a "spec" episode of an existing half-hour television series, and will outline an original half-hour pilot. In the lecture component of the class, emphasis will be placed on teaching the form's three act structure. The purpose of this class is to gain an understanding of how the half-hour episodic form differs from other dramatic forms.

Grading: Ugrd Tisch Graded**Repeatable for additional credit:** No**NCRD-UT 8008 Episodic/TV Writing II: The One-Hour (0 Credits)***Typically offered occasionally*

Students will write a "spec" episode of an existing one-hour television series, and will outline an original hour-long pilot. In the lecture component of the class, emphasis will be placed on story structure and creating serialized drama. The purpose of this class is to gain an understanding of how to create a sustainable series franchise with long-term story engines.

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

NCRD-UT 8012 Writing for Sketch Comedy (0 Credits)*Typically offered occasionally*

Same as DWPG-UT 1047/DWPG-GT 2047 This is a sketch writing workshop class. A survey of sketch genres and approaches will be integrated with writing assignments and rewriting of one's own sketches: both privately and collaboratively. The goal is for each student to emerge from the class with several polished sketches. For this class, it helps to have a good sense of humor that you want to get even better at putting down on the page. There will be a lot of group critiquing and occasionally group rewriting. So it helps to stop thinking that your first draft is perfect. Because it isn't. This can be a pretty wild class, so it also helps to never think that comedy can go "too far." The course may have a guest lecturer. NOTE: Everyone must bring 1 (ONE) original sketch idea to Class 1 that you will pitch in 3-4 sentences tops. (And perhaps write for Class 2.)

Grading: Ugrd Tisch Graded**Repeatable for additional credit:** No**NCRD-UT 8201 Photography I (0 Credits)***Typically offered occasionally*

Many photographers who have been utilizing digital cameras are turning (and returning) to traditional, silver-based film and papers. This intensive course is designed to introduce and explore the practical and creative applications of analog photography. All fundamental analog camera applications will be covered, including 35mm and 120mm medium roll-film formats as well as the larger 4x5 view camera systems, utilizing sheet film. Attention will be given to the special character and unique possibilities of each of these format categories, from the responsive immediacy of 35mm to the high-resolution and perspective control of view camera options. Students will learn essential composition and optical principles and metering techniques. Supported by a comprehensive lab facility, students will learn film processing and archival projection print enlarging methods as well as the basics of print finishing and presentation. Classes will incorporate slide lectures of important historical and contemporary imagery, hands-on studio and laboratory demonstrations, critiques of student work and field trips. For those who may wish to combine analog image capture with digital printing alternatives, negative scanning fundamentals will be introduced at the conclusion of the course. There is a lab fee charged for this course.

Grading: Ugrd Tisch Graded**Repeatable for additional credit:** No**NCRD-UT 8213 Lighting: (0 Credits)***Typically offered occasionally*

This class teaches lighting as a series of the most common lighting problems encountered in professional photography and cinematography. The course philosophy is that the most complex and difficult lighting problems are really just combinations of small, easily resolved, problems. Starting with basic three-point lighting for portraiture using simple continuous source lighting, the course will progress quickly to extremely complex set ups using electronic flash as well as lighting for the new generation of hybrid dslr's (video/still camera) as it moves through multiple environments. Subjects covered include: Lighting for portraits, still life, fashion, interiors, documentary, and exterior location lighting using battery powered flash. Location scouting and planning according to location limitations. Color temperature and color control. Light shaping and control. Students will learn how to use: Digital SLR's, medium format cameras, Leaf Aptus electronic capture, direct tethered capture using Adobe Lightroom, continuous lighting, electronic flash, color temperature meters and custom white balance profiles as well as the basics of video/sound capture. Lighting equipment is provided. There is a lab fee charged for this course.

Grading: Ugrd Tisch Graded**Repeatable for additional credit:** No**NCRD-UT 8214 Large Format (0 Credits)***Typically offered Summer term*

Prerequisite: Photography & Imaging: Analog and Digital. Many artists turn to 4x5 and 8x10 large-format cameras for the creative control that view cameras afford, as well as for the high resolution and potentially large scale of the resulting prints. This course introduces the special characteristics of large format photography, including perspective control, creative approaches to selective focus and metering strategies facilitated by single negative processing. The exposure and development methods known as the Zone System will also be considered. Because large format work is physically demanding and relatively slow, this is also an opportunity to work more deliberately and, in some respects, more consciously. It may also inform one's understanding of the methods and approaches of 19th and early 20th Century artists. The high resolution of large format description can often produce a compelling image of relatively static subject matter that might not otherwise succeed if recorded in smaller formats. Surfaces and details evoke a more "complete", or even tactile appreciation of some subjects. Following a series of practical exercises during the first half of the course, students are expected to develop an appropriate project on which to concentrate and apply their evolving skills in the production of an original and integrated body of work. Technical material covered includes different large format camera types and applications, lenses and optics, metering, filters, special B&W developers, large format printing and scanning for digital output. Early historical processes are introduced, current exhibitions of artists and photographers in New York are discussed and field trips are arranged. A variety of cameras, lenses and tripods are available for student use. A lab fee of \$372.00 is charged for this course.

Grading: Ugrd Tisch Graded**Repeatable for additional credit:** No**NCRD-UT 8230 Directed Projects I (0 Credits)***Typically offered occasionally*

This is a multi-topic course. Please see the notes below for more information.

Grading: Ugrd Tisch Graded**Repeatable for additional credit:** No**NCRD-UT 8245 Photoshop: Creative Imaging (0 Credits)***Typically offered occasionally*

Prerequisite: Basic computer experience. This three-week course focusing on Photoshop explores the possibilities for image manipulation and the steps involved in learning to translate traditional darkroom skills into digital artwork and montage. Starting from the empty canvas, we look at all the basic elements of Photoshop, including selection tools, text, scale, retouching, and collage. Introducing the principles of layers and masks we will look at creating composite images from photographic images and web sources. We also cover scanning negatives and flat artwork as well as color adjustment using levels and curves. We look at all aspects of image creation and enhancement with equal importance given to the aesthetic effect and technical ease. By working on a creative project, students use the software to convey their ideas in this digital environment. Class time is divided between work-in-progress sessions, critiques, and lectures. Because of the holiday, that session will be rescheduled sometime during the three weeks of class. There is a lab fee charged for this course. Graduate course numbers are available on Albert.

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

NCRD-UT 8501 Studio Recording for the Modern Producer/Engineer I (0 Credits)*Typically offered occasionally*

In recent years, access to affordable audio recording equipment and software has given rise to a new breed of recording engineer and producer. While embracing new technology, this course challenges students to understand and apply the fundamental principles that form the basis of tried and true recording techniques, and to make informed decisions in each stage of the recording process. Through a series of lessons, hands-on exercises, and recording sessions, students will learn about the propagation of sound, microphone design and implementation, signal flow, basic signal processing, and contemporary recording techniques. Emphasis is placed on critical listening, preparation, class participation, and teamwork.

Grading: Ugrd Tisch Graded**Repeatable for additional credit:** No**NCRD-UT 8502 Studio Recording for the Modern Producer/Engineer II (0 Credits)***Typically offered occasionally*

REMU-UT 1502 Studio Recording for the Modern Producer/Engineer II This course builds upon the fundamentals of sound recording established in Studio Recording for the Modern Producer/Engineer I. Through a series of discussions, hands-on exercises, and recording sessions, students will refine their skills in the recording studio from the organizational, technical, and creative/artistic points of view. Students will put their skills to use while collaborating on the summer song project – to be completed in Studio 505 outside of class time. Emphasis will be placed on critical listening, preparation, class participation, and teamwork.

Grading: Ugrd Tisch Graded**Repeatable for additional credit:** No**NCRD-UT 8520 Digital Audio Workstations: ProTools (0 Credits)***Typically offered occasionally*

During this course, students will acquire an in-depth, theoretical and practical knowledge of Digital Audio Workstations using the industry standard Pro Tools software through a weekly, lab-based workshop. Each class will be a combination of lecture and immediate application. An emphasis will be placed on getting to know Pro Tools, getting inside Pro Tools, creating sessions, working with media in sessions, audio recording, audio editing, file management techniques, MIDI recording, editing techniques, mixing techniques, backups and stereo mix-down.

Grading: Ugrd Tisch Graded**Repeatable for additional credit:** No**NCRD-UT 8521 Digital Audio Workstations: Logic (0 Credits)***Typically offered occasionally*

During this course, students will acquire an in-depth, theoretical and practical knowledge of Digital Audio Workstations using the industry standard Logic Pro software through a weekly, lab-based workshop. Each class will be a combination of lecture and immediate application. An emphasis will be placed on getting to know Logic Pro, getting inside Logic Pro, creating sessions, working with media in sessions, audio recording, audio editing, file management techniques, MIDI recording, editing techniques, mixing techniques, backups and stereo mix-down.

Grading: Ugrd Tisch Graded**Repeatable for additional credit:** No**NCRD-UT 8524 Song Performance Intensive: Preparation, Presence, & the Artist Identity (0 Credits)***Typically offered occasionally*

This course addresses essential elements of performance including preparation, presence, song choice, movement and more. It is designed to give you the tools necessary to prepare and effectively deliver your voice in a small- to medium-sized venue. Beyond the practical considerations, this course will also address more abstract skills such as connecting to an audience, fearlessness, and stage presence. Focusing on improving the performer's connection to music, the course is designed to deepen the performer's skill set through practical, improvisational, rhythmic, and harmonic in-class exercises and independent assignments. The goal is to attain a deeper understanding of performance and your performative self, and to take away a set of positive routines that can be incorporated into a daily artistic practice. The course is open to original songwriting singers as well as performers of traditional, standard and contemporary repertoire looking to deepen their stagecraft. Participants should prepare two songs for the first class. Classes will culminate in an evening performance at a NYC location TBA.

Grading: Ugrd Tisch Graded**Repeatable for additional credit:** No**NCRD-UT 8525 Songwriting Intensive: Writing the Hit Song (0 Credits)***Typically offered occasionally*

Music sits at the forefront of creative and cultural revolutions, and songwriting remains the fundamental form of its expression. In this course, students will focus on the creative process of songwriting, and will contextualize the art form within a fundamentally shifting industry. Students will write, co-write, and analyze songs in order to establish and engage their own unique songwriting voice.

Grading: Ugrd Tisch Graded**Repeatable for additional credit:** No**NCRD-UT 8526 The Basics of Music Licensing (0 Credits)**

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

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

NCRD-UT 8531 The Future of the Music Streaming Economy (0 Credits)

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

Grading: Ugrd Tisch Graded

Repeatable for additional credit: No

NCRD-UT 8540 Engineering the Record I (0 Credits)

Engineering the Record I familiarizes students with the practical aspects of the recording process in the studio by examining the theory, techniques, and science of sound recording. Students will be introduced to the basics of recording studios and sessions through lectures, demonstrations, supplemental reading and assignments carried out in the studio. In tandem with learning the mechanics of the process, students begin to develop their critical listening skills and audio vocabulary. Topics include: the propagation of sound and instrument radiation patterns, hearing and perception, microphones and microphone technique, analog signal flow, and signal processing. Note: There is a lab fee for this class.

Grading: Ugrd Tisch Graded

Repeatable for additional credit: No

NCRD-UT 8541 Engineering the Record II (0 Credits)

Engineering The Record II builds upon the fundamentals of sound recording established in ETR I. Through a series of discussions, hands-on exercises, and recording sessions, students will refine their skills in the recording studio from the organizational, technical, and creative/artistic points of view. Integrating skills from Critical Listening for The Recording Studio and Writing the Hit Song, student teams will reverse-engineer a well-known recording and reproduce it as a "sound-alike." Emphasis will be placed on critical listening, preparation, class participation, and teamwork.

Grading: Ugrd Tisch Graded

Repeatable for additional credit: No

NCRD-UT 8550 Branding: Sponsorships, Endorsements, Cross-Promotion, & Beyond (0 Credits)

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

Grading: Ugrd Tisch Graded

Repeatable for additional credit: No

NCRD-UT 8551 The Basics of Branding (0 Credits)

Brands generate loyalty, trust and familiarity with consumers. Nearly anyone can release an artist, or an album, or start their own MP3 download site, but those versed in branding have the ability to successfully capture the attention of their audience and speak to them in clear and persuasive terms. Creative branding is becoming the key to understanding what makes audiences tick and to increasing sales performance. Reading key books and articles and talking to guest speakers, students will learn the ins and outs of branding theory and consider why some brands succeed where others fail. We will then narrow the focus to consider branding as it relates to today's music industry, and for the final assignment, students will write a paper analyzing a brand of choice.

Grading: Ugrd Tisch Graded

Repeatable for additional credit: No

NCRD-UT 8552 Mix Intensive (0 Credits)

As with literally every facet of music production, mixing audio had been hugely impacted by the paradigm shift created by digital technologies. That said, the architecture and function of virtually all digital software and hardware is based on the models developed through analog hardware and processing. The objective of this seven-week intensive course is - using the best and most appropriate of both the digital and analog tools - to refine our mixing skills and expand our repertoire of techniques. This will include both digital in-the-box processing and analog processing ? console (via SSL and API) and outboard equipment, and combinations of the two.

Grading: Ugrd Tisch Graded

Repeatable for additional credit: No

NCRD-UT 8561 Activism, Identity and Sound: 21st Century Jazz (0 Credits)

This course will engage with the contemporary and changing jazz scene — including the work of dynamic artists like Esperanza Spalding, Ambrose Akinmusire, Nicole Mitchell and Christian Scott aTunde Adjuah — as a means of telling “new” stories about jazz (with a special focus on identity, activism and the representation of traditionally marginalized voices). Conventionally, the story of jazz has often been upheld in terms of cultural triumph, as a transcendent response to African-American struggle. Jazz has also usually been presented as a story of succession, a chain of creative genius passing from one ‘Great Man’ to the next. These have been persuasive frameworks that define the art form by a canon and a fixed set of values, inscribing a kind of perimeter. What happens outside that borderline — the legacies of multiple avant-gardes, the work of cultural or commercial hybridists, and all too frequently the voices and vantages of women — is by this definition marginal, almost literally an outside concern. This class seeks to correct that marginalization by focusing on issues of intersectional identity and activism (including the #metoo and #blacklivesmatter movements and much more) as they relate to the evolving nature of 21st century jazz. Over the years, jazz has evolved with its circumstances through every station of its history—whether that meant tailoring performances to the length of a 78-rpm record or holding up a mirror to the moral and political turbulence of the 1960s. So the complicated cultural and technological landscape of the early 21st Century provides us with an exciting model for reconfiguring jazz history. In this course, students can expect to learn more about jazz music, as well as issues of identity, intersectionality, and activism, and to read pertinent cultural theory. We'll also discuss how changes in the music refract and absorb our current political climate. By way of lectures, readings, guests and more, we'll explore how the music we (mostly) call jazz can still engender a pointed expression of identity and culture. This class is held in conjunction with Winter JazzFest NYC.

Grading: Ugrd Tisch Graded

Repeatable for additional credit: No

NCRD-UT 8569 The Virtual Producer: Beats & Beatmaking (0 Credits)

Typically offered occasionally

This course will cover various professional Music Production Techniques & Strategies such as: Sampling (& Sample Chopping), Drum Programming / Drum Design, Synthesis & Sound Design, Music Theory (in the context of Music Production), MIDI Editing, as well as numerous Mixing Techniques. Over the course of the class, through the utilization and knowledge of these various skills, students will learn how to create Original Music Compositions & Productions. The primary DAW platform for the course is ProTools. While a Beatmaker / Composer / Producer must be well versed in the application of various software and hardware tools, as well as the many Production skills & techniques, he or she must also have artistic vision and creative efficacy. So while the course is about Music / Beat Construction and the tools involved, there will also be a strong emphasis on innovative envision, inventive mobility, and how to think / strategize like a Music Producer.

Grading: Ugrd Tisch Graded

Repeatable for additional credit: No

NCRD-UT 9035 Intro to Screenwriting (0 Credits)

Typically offered occasionally

The course combines lectures on the basics of feature length screenwriting with the development of the student's own writing work. Students are required to complete 25-50 pages of a full length screenplay. The students study story structure, conflict, and character, in conjunction with the screening and study of several films and screenplays. The emphasis will be on visual storytelling and developing a strong and distinctive screenwriting voice. All students must come to the first class with two ideas for full-length screenplays.

Grading: Ugrd Tisch Pass/Fail

Repeatable for additional credit: No

NCRD-UT 9045 Writing the TV Sitcom (0 Credits)

Typically offered occasionally

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

Grading: Ugrd Tisch Pass/Fail

Repeatable for additional credit: No

NCRD-UT 9510 Film Dvlpmnt: The Tools of Creative Movie Prodc (0 Credits)

Typically offered occasionally

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

Grading: Ugrd Tisch Pass/Fail

Repeatable for additional credit: No

NCRD-UT 9511 Urban Arts Workshop (0 Credits)*Typically offered occasionally*

Urban Arts Workshop–New York is composed of lectures, presentations, screenings, readings, discussions, and visits from painters, photographers, filmmakers, writers, designers, architects, planners, restaurateurs, curators and critics designed to expose students to the key concepts and fundamental theories of urban studies, public art and the urban-inspired works of many great artists and writers based in New York City and around the world. Outside of class time, students will do readings, conduct research, watch movies, post reactions and do various assignments that engage the core course subject matter and themes. Each class will explore another form of urban art, including discussions about and encounters with graffiti, street photography, sculpture, installation art, architecture, music, dance, performance, theater, fashion, urban sound projects, large-scale projections, poetry, essays and short stories with an aim to understand how such art forms came into being and how they express a distinctly urban message to the inhabitants and visitors of New York City and cities across the planet. The instructor seeks to combine the critical and theoretical with the experiential and personal in order to lead students to a deeper and more fruitful relationship with cities, the arts and themselves. Further exploration will be conducted into the phenomenon of connectivity in the 21st century city providing a deeper perspective on globalism, the networked environment, and emerging technology's role in the future of art, culture and urban living. Field trips may include: The Whitney, The High Line and Hudson Yards, Tiny Island, MoMA, Guggenheim, PS1, Museum of the City of New York, The New Museum, Transit Museum, Noguchi Museum, Governors Island and others based upon availability. Students will need a MetroCard for traveling around the city as well as approximately \$50.00 to cover meals and museum tickets (this price varies depending on course itinerary).

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