

**FILM, VIDEO, AND BROADCASTING**  
**FALL 2011**

CHANGING

LEARNING

GROWING

CONNECTING

The following information is taken from the fall 2011 NYU-SCPS bulletin. Please note that changes are made to course schedules and locations, and new offerings are added on a continuing basis. Visit our website for the most up-to-date program information: [scps.nyu.edu](http://scps.nyu.edu)

*Milton Glaser*

# HOW TO REGISTER

Register now for the best course selection and availability. You may register during the semester according to the schedules and procedures in the Registration section of this Bulletin. Courses begin throughout the term.

## WEB: [scps.nyu.edu](http://scps.nyu.edu)

24 HOURS A DAY

PAYMENT: Visa, MasterCard, Discover, American Express

## IN PERSON

7 East 12th Street, 1st Floor

Now through Sept. 2:

Monday–Thursday, 9 a.m.–6 p.m.;

Friday, 9 a.m.–5 p.m.\*

Extended hours, Sept. 6–30:

Monday–Thursday, 9 a.m.–7 p.m.;

Friday, 9 a.m.–5 p.m.

PAYMENT: Visa, MasterCard, Discover, American Express, check, or money order payable to New York University.

## TELEPHONE: (212) 998-7150

Now through Sept. 2:

Monday–Thursday, 9 a.m.–6 p.m., Friday 9 a.m.–5 p.m.\*

Extended hours, Sept. 6–30:

Monday–Thursday, 9 a.m.–7 p.m.;

Friday, 9 a.m.–5 p.m.

PAYMENT: Visa, MasterCard, Discover, American Express

## MAIL

Mail registrations are accepted throughout the semester and must be postmarked at least two weeks before the course start date. Use the postage-paid registration form at the back of this Bulletin.

PAYMENT: Visa, MasterCard, Discover, American Express

# FOR MORE INFORMATION

## HAVE A QUESTION? WE CAN HELP.

If you need more information about noncredit courses or certificates, we are available to answer your questions in person, by phone, or by e-mail.

## TELEPHONE: (212) 998-7200

Monday–Thursday, 9 a.m.–7 p.m.;

Friday until 5 p.m.\*

## E-MAIL: [scpsinfo@nyu.edu](mailto:scpsinfo@nyu.edu)

*\*Telephone and in-person registration may be suspended or altered due to holiday observance.*



Smart Phone users can scan this QR code to link to the NYU-SCPS website.

## ON THE COVER: MILTON GLASER

Milton Glaser is among the most celebrated graphic designers in the United States. As a Fulbright scholar, he studied with the painter Giorgio Morandi in Bologna, Italy. He has had the distinction of presenting solo exhibitions at the Museum of Modern Art and the Georges Pompidou Center in Paris and was selected in 2004 to receive the Cooper Hewitt National Design Museum's lifetime achievement award. In 2010, Glaser became the first graphic designer to receive the National Medal of Arts. He opened Milton Glaser, Inc. in 1974 and continues to produce a prolific amount of work in many fields of design.

# FALL TERM CALENDAR

## Fall Classes Begin

Wednesday, September 21

## Rosh Hashanah

Wednesday–Thursday, September 28–29

*All classes cancelled at Norman Thomas Center and Manhattan Village Academy only.*

## Columbus Day

Monday, October 10

*All classes cancelled.*

## Thanksgiving Recess

Thursday–Sunday, November 24–27

*All classes cancelled.*

## NEED TO CHECK CLASS LOCATIONS OR TIMES?

You can view course details, including class locations, room numbers, dates, and times through ALBERT, the NYU student information services website, or by calling the number below. Instructions for accessing ALBERT are sent to students upon registration.

Call: (212) 998-7200

## NEED TO DROP A COURSE?

You may drop a course by mail or in person (7 East 12th Street, 1st Floor, New York, NY 10003); online anytime at [scps.nyu.edu/drop](http://scps.nyu.edu/drop); and up until one day before the course start date via ALBERT, the NYU student information services website; or by fax (212-995-3060). If you wish to withdraw from a course after the first class has met, please consult our refund policy in the Registration section of this Bulletin.

Jane Wiater LaPorte, director of publications  
Sharon Fass, associate director of publications  
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# FILM, VIDEO, AND BROADCASTING

Our courses offer opportunities for a variety of professionals—including directors, cinematographers, editors, and producers—to learn the craft and business of this highly competitive industry. Join like-minded professionals in an environment that provides hands-on training and technical support.

Our offerings in Film, Video, and Broadcasting include:

- **A range of noncredit courses** that provide practical training and knowledge of current industry practices and equipment.
- **Intensive programs:** Filmmaking (page 2) and Producing (page 6).
- **Certificate programs:** Filmmaking (page 2), Digital Video Production (page 2), Documentary Filmmaking (page 3), Cinematography (page 4), Editing (page 5), **NEW** Motionography (page 5), Producing (page 7), Entertainment Media Management (page 7), and Nielsen Audience Measurement (page 7).

For more information, visit [scps.nyu.edu/film](http://scps.nyu.edu/film) or call (212) 998-7200.

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## INFORMATION SESSION

### Design, Digital Arts, and Film

Wednesday, 6–8 p.m., September 7  
Woolworth Building  
15 Barclay Street, 2nd Floor

Prospective and current students are invited to join us for an evening of information gathering about courses, intensives, and certificates. For more information, call (212) 998-7200.



## FILMMAKING

With digital video (DV) and high definition (HD) technology, the term *filmmaking* has come to refer to the creation of a motion picture, regardless of the technology used to create it. Understand the production processes of filmmaking, as well as its aesthetic and theoretical aspects. Get hands-on training in 16mm film, DV, and HD formats. Acquire the essential skills for moving from initial idea to exhibition.

### Techniques and Technologies

#### FLMM1-CE9220/\$895

**W** Sec. 1: Wed. 6.45–9.5 p.m., Sept. 21–Dec. 21 (12 sessions). Mike Furth

**W** Sec. 2: Mon. 6.45–9.5 p.m., Sept. 26–Dec. 19 (12 sessions). Morten Parker

Behind every artistic vision in filmmaking is an understanding of how to use technology to realize the concept. Gain an understanding of the vast landscape of theatrical film and video production in this comprehensive course. Through lectures and discussions, explore theories and tools, from cameras to post-production visual effects. Review film stock, DV and HD video formats, lenses, lighting, and crew positions. Go from f-stop to final cut as you learn about historical and emerging technologies.

### Filmmaking I: 16mm B/W-MOS

#### FLMM1-CE9510/\$1,550

**W** Sec. 1: Wed. 6–9.45 p.m., Sept. 21–Dec. 21 (12 sessions). Marc DeRossi

In this introductory, practical workshop in 16mm filmmaking without sync sound, students have an opportunity to write, produce, direct, shoot, and edit using Final Cut Pro. Working in small production crews within a rotating responsibility system, students gain experience in a variety of roles on the film set. In the final project, students create their own film with transition effects, music, and credits. All necessary equipment, film supplies, laboratory processing, and video transfers are provided, and students receive a digital video tape of their final project edits made in Final Cut Pro. *Additional hours outside of class required. Tuition covers equipment, allotted film raw stock with laboratory processing, film-to-tape transfers, videotapes, and other supplies. Prerequisite: Techniques and Technologies/FLMM1-CE9220, which may be taken concurrently, or equivalent knowledge.*

### DV Production

#### FLMM1-CE9921/\$1,260

**W** Sec. 1: Thurs. 6–9.45 p.m., Oct. 6–Dec. 15 (10 sessions).

**W** Sec. 2: Sat. 9.30 a.m.–4.45 p.m., Nov. 5–Dec. 17 (6 sessions).

This hands-on introductory course covers basic DV camera operations, elementary nonlinear editing with Final Cut Pro, and how to prepare a video production. Working in teams with rotating crews, write, produce, direct, and edit individual and group projects—ultimately demonstrating growing confidence with production equipment and professional practices. Students use Panasonic 24P cameras and Final Cut Pro equipment with an allotment of videotape and other supplies provided by the school. *Additional hours outside of class required. Prerequisite: Techniques and Technologies/FLMM1-CE9220, which may be taken concurrently, or equivalent knowledge.*

### DV Project

#### FLMM1-CE9936/\$1,260

**W** Sec. 1: Wed. 6–9.45 p.m., Sept. 21–Nov. 30 (10 sessions).

By utilizing the skills and experience obtained from previous coursework, students produce a short DV project up to eight minutes in length. Begin by pitching an idea for a festival-length documentary, news feature, music video, experimental piece, or dramatic narrative, for instructor's review. Once green-lighted, students assist each other as crew members while working on individual or team projects. Tuition covers equipment and tape allotment. *Selected works will be submitted to [newsweek.com](http://newsweek.com) for possible Internet broadcast. Additional hours outside of class required. Prerequisites: DV Production I/FLMM1-CE9921 and Editing I: Final Cut Pro/EDTG1-CE9225, or equivalent knowledge.*

**W** Meets at the Woolworth Building, 15 Barclay St.

## FILMMAKING INTENSIVE PROGRAM

*Faculty:* Gary Gasgarth, director, editor, and writer of feature films, TV commercials, documentaries, and music videos; Mark Raker, cinematographer; John Hart, storyboard artist; and Joanna Beckson, actor and acting coach.

Over 12 weeks, students have the opportunity to create their own eight-to-10 minute, color negative, sync-sound film. Begin by learning the basics of 16mm filmmaking as award-winning faculty members instruct on 16mm Arriflex cameras, lighting for film, audio recording, and nonlinear editing with Final Cut Pro. Lectures and demonstrations cover important filmmaking skills, such as cinematography and sync-sound production. Working with a production crew of fellow students, complete a series of short exercises using black-and-white film, then evolve to develop a final color sync-sound short film.

### REGISTER FOR FOUR, EIGHT, OR TWELVE WEEKS OF INTENSIVE STUDY:

#### Four-Week Intensive: 16mm B/W—MOS

**FLMM1-CE9066/\$3,995**◆

**S** Sec. 1: Mon.–Fri. 9 a.m.–5 p.m., Sept. 26–Oct. 21 (18 sessions).

- Techniques, technology, and craft of filmmaking.
- Language of film.
- Narrative techniques and the art of editing.
- Historical approaches to staging/blocking and directorial preparation.
- Cinematography.
- Three-point lighting and lighting ratio.
- Light meters and metering techniques.
- Collaboration on group/team projects.
- Film editing and post-production.
- Professional conventions and practices.
- Complete filmmaking projects.

#### Eight-Week Intensive: Color—Sync Sound

**FLMM1-CE9523/\$5,995**◆

**S** Sec. 1: Mon.–Fri. 9 a.m.–5 p.m., Oct. 24–Dec. 21 (40 sessions).

- Visual storytelling.
- The camera as an artistic tool.
- Advanced lighting techniques.
- Color negative film stocks and characteristics.
- Recording sync sound with Fostex field recorders.
- Synching dailies and editing with Final Cut Pro.
- Professional sound mix demo, colorist session, and lab tour.
- Scheduling and budgeting.
- Getting into the business.
- Film festival preparation.
- Individual/faculty mentoring.

#### 12-Week Intensive: 16mm B/W-MOS and Color—Sync Sound

**FLMM1-CE9522/\$9,095**◆

**S** Sec. 1: Mon.–Fri. 9 a.m.–5 p.m., Sept. 26–Dec. 21 (59 sessions).

*Tuition covers equipment, allotted 16mm color negative raw stock, laboratory processing, and film-to-tape transfers.*

## NYU-SCPS Student Film Festival

NYU-SCPS is proud to present our Fall 2011 Student Film Festival. Please join us as we showcase a variety of student projects produced in our film and video programs. Call (212) 998-7200 for more information.

**S** Meets in the Washington Square, Cooper Square, Union Square vicinity.

**W** Meets at the Woolworth Building, 15 Barclay St.

◆ No discounts apply to this course.

## CERTIFICATE IN FILMMAKING

Create a film from initial story to final cut. Receive rigorous hands-on training in 16mm film production, including cinematography, nonlinear editing, and audio recording. Understand the fundamentals of all aspects of filmmaking. From the aesthetic and theoretical to the technical, learn the essential skills necessary to take a film from preproduction to the screen. With the assistance of our faculty of industry professionals who guide you through the process, acquire production skills and apply them to a narrative film project.

Upon completion of the program, students have an understanding of:

- Industry craft and practices.
- Cinematography.
- Audio recording.
- Editing.
- Producing.
- Directing.

To earn the certificate, an average grade of B or higher is required, indicating successful completion of the required material—Option 1, 2, or 3.

### REQUIRED—OPTION 1

**Filmmaking 12-Week Intensive: 16mm B/W-MOS and Color—Sync Sound/FLMM1-CE9522** (*this page*)

### REQUIRED—OPTION 2

**Filmmaking Eight-Week Intensive: Color—Sync Sound/FLMM1-CE9523** (*this page*)

### REQUIRED—OPTION 3

**Techniques and Technologies/FLMM1-CE9220** (*page 1*)

**Filmmaking I: 16mm B/W-MOS/FLMM1-CE9510** (*page 1*)

**Editing I: Final Cut Pro/EDTG1-CE9225** (*page 4*)

**Cinematography/CNMT1-CE9087** (*page 4*)

**Audio Recording/AUDP1-CE9071**

**Cinematic Structure/FLMM1-CE9232** (*page 3*)

**Filmmaking II: Color and Sync Sound/FLMM1-CE9520** (2012)

**Note:** *This certificate has been revised. Students who began this certificate prior to fall 2010 have four years to complete the certificate according to the requirements in the NYU-SCPS Bulletin from the semester in which they began the program.*

See page 186 for certificate requirements and bene-

## CERTIFICATE IN DIGITAL VIDEO PRODUCTION

This program provides students with the opportunity to create projects using digital video (DV). The curriculum provides training in DV camera technology, lighting for DV, audio recording, and nonlinear editing. Through lectures, demonstrations, and hands-on training, acquire the skills necessary for digital filmmaking. Our faculty of industry professionals guide you through the process and emphasize the skills needed to produce a quality DV production from preproduction to final output.

Upon completion of the program, students acquire skills in:

- Industry craft and practices.
- Digital cinematography.
- DV and HD formats.
- Audio recording.
- Editing.
- Producing.
- Directing.

*This certificate is a prerequisite for the Certificate in Documentary Filmmaking.*

To earn the certificate, an average grade of B or higher is required, indicating successful completion of the required material—Option 1 or Option 2.

### REQUIRED—OPTION 1

**Digital Video Production Six-Week Intensive/DVDE1-CE9238** (2012)

### REQUIRED—OPTION 2

**Techniques and Technologies/FLMM1-CE9220** (*page 1*)

**DV Production/FLMM1-CE9921** (*page 1*)

**Editing I: Final Cut Pro/EDTG1-CE9225** (*page 4*)

**Video Lighting Techniques/FLMM1-CE9540** (*page 4*)

**Audio Recording/AUDP1-CE9071**

**Cinematic Structure/FLMM1-CE9232** (*page 3*)

**DV Project/FLMM1-CE9936** (*page 1*)

**Note:** *This certificate has been revised. Students who began this certificate prior to fall 2010 have four years to complete the certificate according to the requirements in the NYU-SCPS Bulletin from the semester in which they began the program.*

See page 8 for certificate requirements and benefits.

## Online Gallery

View student work at:

[scps.nyu.edu/film-gallery](http://scps.nyu.edu/film-gallery)

## DOC NYC at NYU-SCPS: Festival of Documentary Storytelling

### DOC NYC

NYU-SCPS, in conjunction with the Tisch School of the Arts and the IFC Center, is proud to announce the second annual DOC NYC Festival, November 2–8, 2011 at the Washington Square campus in the heart of Greenwich Village. DOC NYC celebrates documentary

storytelling of all kinds: film, photography, radio, and new, innovative approaches. The 2010 premiere featured such notable films as Werner Herzog's *Cave of Forgotten Dreams*, Errol Morris's *Tabloid*, the world premier of Thom Zimny's *Darkness on the Edge of Town*, featuring Bruce Springsteen with the E Street Band, and the Academy Award-nominated *Gasland*.

The festival will again be programmed by long-time NYU-SCPS instructor Thom Powers and Raphaela Neihausen, organizers of the popular documentary film series, *Stranger than Fiction* at the IFC Center. Mark this event on your calendar now, and make plans to join us.

**Wednesday, November 2:** Opening Night Gala, Skirball Center, 566 LaGuardia Place

**November 4–6:** Panel Discussions and Participant Lounge, Kimmel Center, 566 LaGuardia Place

**November 8:** Closing Night Gala, Skirball Center, 566 LaGuardia Place

See below for details on *NYU-SCPS at DOC NYC*, a seminar series being offered in conjunction with the festival.

**For more information, visit [scps.nyu.edu/docnyc](http://scps.nyu.edu/docnyc) and [docnyc.net](http://docnyc.net). Check back for more announcements in September 2011.**

### Cinematic Structure

#### FLMM1-CE9232/\$655

**S** Sec. 1: Wed. 6.45–9.45 p.m., Oct. 12–Nov. 30 (8 sessions).

Many factors affect the construction of a compelling narrative in cinema. Editing, dramatic arc, and the use of cinematic space all play an important role in a film's cinematic structure. Drawing upon examples of historical and contemporary cinema, this class analyzes the patterns used frequently to create this visual structure and examines how these techniques heighten meaning and tell a story to its greatest effect. Topics discussed include parallel action, slow disclosure, and moving versus static camera. Explore how the director uses these tools to visually convey a story.

### Art of Directing

#### FLMM1-CE9525/\$565

**S** Sec. 1: Thurs. 6.45–9.45 p.m., Nov. 10–Dec. 22 (6 sessions).

Directors are the creative visionaries and driving force behind a film, translating script to screen. Directors craft the look and tone, then lead cast and crew while overseeing every creative aspect, such as set design and lighting. There are diverse methods and styles of directing, from the improvisation of Robert Altman and Spike Lee to the precise control of Stanley Kubrick and Alfred Hitchcock. Directors coordinate the actor's performance; determine camera position; and may be involved in the writing, financing, and editing of a project. The Coen Brothers, Quentin Tarantino, and Orson Welles are some of the directors best known for being involved in the entire filmmaking process. This course explores the concepts and aesthetics of directing, as well as the practical applications of the craft of directing.

## DOCUMENTARY

Documentaries have become an increasingly popular form of storytelling. Study the theoretical and practical aspects of this powerful art form. Consider business practices particular to documentary filmmaking. Once you have foundational knowledge in video production, obtain expertise for producing and shooting documentaries to tell the stories that need to be heard.

### NEW NYU-SCPS at DOC NYC

#### DFLM2-CS9913/\$16

**S** Sec. 301: Sat. 10–11.30 a.m., Nov. 5. Thom Powers

**S** Sec. 302: Sat. 12.15–1.45 p.m., Nov. 5. Thom Powers

**S** Sec. 303: Sat. 2.30–4 p.m., Nov. 5. Thom Powers

Gain an insider's perspective on the flourishing documentary film industry by attending three seminars held in conjunction with DOC NYC, the documentary film festival sponsored by NYU-SCPS and the IS Center. Seminars pair prominent NYU-SCPS faculty members with festival participants, including actors, directors, and producers. Seminar one (Sec. 301) analyzes documentary filmmaking with a featured filmmaker and an instructor from the NYU-SCPS Design, Digital Arts, and Film program. Seminar two (Sec. 302) examines a social issue presented in one of the featured documentaries, a guest involved in the creation of the film, and an instructor from the NYU-SCPS Center for Global Affairs. Seminar three (Sec. 303) explores fundraising through sponsorship, grants, and donations, featuring a prominent film industry guest along with an instructor from the NYU-SCPS George H. Heyman, Jr. Center for Philanthropy and Fundraising.

### Documentary Development, Research, and Financing

#### DFLM1-CE9425/\$970

**S** Sec. 1: Wed. 6.45–9.15 p.m., Sept. 21–Dec. 21 (12 sessions). Thom Powers

This lecture-based course is designed for those interested in developing and producing documentaries. Students focus on honing their ideas into viable projects by addressing all the issues that precede shooting, including research, fundraising, budgets, contracts, and more. Gain an understanding of the structure and economics of the screen industry, both local and international. Industry professionals, including filmmakers, lawyers, and fundraisers, share creative, legal, and financial strategies employed by documentary film producers.

### Contemporary Documentary

#### DFLM1-CE9424/\$975

**S** Sec. 1: Thurs. 6.45–9.45 p.m., Sept. 22–Dec. 22 (12 sessions).

Explore the roots of contemporary documentary, including cinema verité masters, such as Barbara Kopple; first-person essayists, such as Ross McElwee; interrogators, such as Errol Morris; and iconoclasts, such as Michael Moore. Students survey practitioners of traditional genres, such as music, biography, and competition, as well as innovators and experimentalists. Experienced documentarians share their filmmaking secrets and offer advice on what it takes to make a successful nonfiction movie.

### Documentary Post-Workflow

#### DFLM1-CE9429/\$495

**W** Sec. 1: Sat. 10 a.m.–5 p.m., Oct. 22–29 (2 sessions).

Gain a basic understanding of how to manage the post-production workflow of documentary filmmaking, as well as the basic business practices associated with archival and fair use material. Lectures, screenings, and in-class assignments with footage supplied by NYU-SCPS introduce students to the workflow and creativity required to oversee the post-production process and provide an overview of the technology and professional division of labor. Sessions cover edit room management, strategies for editing a story from hours of footage, researching and utilizing archival materials, onlining the project, and creating the final deliverables necessary for broadcast. *Prerequisite: Editing I: Final Cut Pro/EDTG1-CE9225 or equivalent knowledge.*

### Documentary Distribution and Marketing

#### DFLM1-CE9427/\$550

**S** Sec. 1: Tues. 6.45–9.15 p.m., Nov. 8–Dec. 13 (6 sessions).

What do you do when your documentary is finished? Survey the five marketplaces for documentary distribution: theatrical, domestic television, international, DVD home video, and educational. Find out how to deal with film festivals, sales agents, publicists, self-distribution, online promotion, and more. *Prerequisite: Documentary Development, Research, and Financing/DFLM1-CE9425 or equivalent knowledge.*

## CERTIFICATE IN DOCUMENTARY FILMMAKING

In this intermediate-level program, students have the opportunity to study various structural approaches to the contemporary documentary and apply them to an individual project. Understand the practical aspects of conceptualizing a story, budget, law, marketing, and distribution. Acquire knowledge under the guidance of a faculty of industry professionals who emphasize the skills needed to attain work or produce independently in the industry today.

Upon completion of the program, students have attained:

- Skills in planning, budgeting, fundraising, and marketing.
- Understanding of markets in theatrical, television, international, educational, and DVD formats.
- The opportunity to produce a short documentary project.

To earn the certificate, an average grade of B or higher is required, indicating successful completion of five required courses. *Students who do not have a technical foundation in production are advised to take the Certificate in Digital Video Production.*

### REQUIRED COURSES

**Contemporary Documentary/**  
DFLM1-CE9424 (*this page*)

**Documentary Development,  
Research, and Financing/**  
PENT1-CE9425 (*this page*)

**Documentary Distribution  
and Marketing/**DFLM1-CE9427  
(*this page*)

**Documentary Post-Workflow/**  
DFLM1-CE9429 (*this page*)

**Documentary: Short Project/**  
DFLM1-CE9213 (*this page*)

See page 8 for certificate requirements and benefits.

### Documentary: Short Project

#### DFLM1-CE9213/\$1,260

**W** Sec. 1: Sat. 9.30 a.m.–4.45 p.m., Sept. 24–Nov. 5 (6 sessions). Rico Speight

In this intermediate-level course, students have the opportunity to produce, direct, shoot, and edit their own short documentary project. Our faculty of industry professionals guide students through all phases of preproduction, production, and post-production to create films up to seven minutes long—the standard festival length. The resulting short could be submitted for festival audience review or potential financial backing, as a showcase of a crew's capacities, or as a pitch to garner enthusiasm and funding for a specific larger project. *It is recommended that students bring a treatment to the first session. Additional hours outside of class time required. Prerequisite: Certificate in Digital Video Production or equivalent knowledge.*

## CINEMATOGRAPHY

Obtain comprehensive training from professional directors of cinematography in a core element of filmmaking. Consider how lighting, framing, and camera movements contribute to the message of a scene to an entire film. Hone your technical skills using 16mm film and digital video equipment, including HD. Understand how to choose film stock, exposure, and lenses.

### Cinematography

#### CNMT1-CE9087/\$1,495

**W** Sec. 1: Tues. 6–9.45 p.m., Sept. 27–Dec. 20 (12 sessions). Mark Raker

Through a series of progressively challenging projects, this hands-on course provides students with professional concepts and techniques in film and digital media production. Emphasizing the aesthetics of cinematography, sessions cover the role of the cinematographer, interpreting the script visually, working with the director, lens selection and camera operation, working with a crew and a lab, shooting exteriors and interiors, duties of the camera assistant, an overview of film stocks and video formats, and using digital exposure meters. Students practice shooting 16mm film with ARRI cameras and HD video acquisition using Panasonic HVX-200 cameras. *Prerequisite: Filmmaking I/FLMM1-CE9510 or equivalent knowledge. Additional hours outside of class time required.*

### Video Lighting Techniques

#### CNMT1-CE9540/\$1,340

**W** Sec. 1: Sat. 10 a.m.–5 p.m., Sept. 24–Nov. 5 (6 sessions).

The skilled use of lighting to create contrast and ambience affects the quality and impact of a film or video image. Digital video as a medium is particularly sensitive to light and presents a special challenge to the aspiring filmmaker. Learn how to create and communicate through the use of light. Study classic three-point lighting set-ups and then experiment with a series of ratio exercises to observe the effect. Determine how different contrast ratios correlate with different emotional states and how they lend themselves to particular projects or styles. Lighting styles, such as high key and low key and the most commonly used lighting equipment, are discussed. Other topics include tips for effective low-budget lighting and demonstrations of how to balance mixed lighting sources. *Prerequisite: DV Production/FLMM1-CE9921 or equivalent knowledge.*

### Art of Cinematography

#### CNMT1-CE9517/\$595

**S** Sec. 1: Tues. 6.45–9.45 p.m., Oct. 18–Dec. 6 (8 sessions).

A skillful cinematographer brings a whole new dimension to a director's vision by creating images that enhance the narrative of a film. This survey course is for aspiring cinematographers, filmmakers, directors, and anyone interested in the art of cinematography. By studying select examples of visual style, tone, and continuity from prominent films, students learn what key elements to consider in setting up their own shots. Class discussion also covers the use of framing, composition, color, light, and shadow to create compelling images.

## CERTIFICATE IN CINEMATOGRAPHY

Explore the art of cinematography and learn to capture motion picture images. Working with 16mm film, DV, and HD video, receive hands-on training in lighting, film and video camera operation, and the theoretical and aesthetic aspects of cinematography. The images the cinematographer brings to the screen come from the artistic vision, imagination, and skill of the cinematographer as he or she works collaboratively with fellow artists.

Upon completion of the program, students have covered:

- Operation of 16mm film cameras, as well as DV and HD video cameras.
- Structure and job responsibilities of the camera unit of a film crew.
- Principles of lenses, f-stops, film stocks, and lighting equipment.
- Basic types of lighting, including special effects that can be done in-camera.
- History and development of technology in cinematographic equipment, such as dollies and Steadicams.
- How to compose a scene using the camera and using a photographic technique to tell a story visually.
- Aesthetics of frame composition and an in-depth survey of the classic examples of artistic cinematography.
- Working and collaborating in a team-based environment on a production crew.

To earn the certificate, an average grade of B or higher is required, indicating successful completion of the required material—Option 1 or Option 2.

### REQUIRED—OPTION 1

**Cinematography Intensive/**  
CNMT1-CE9083 (2012)

### REQUIRED—OPTION 2

**Techniques and Technologies/**  
FLMM1-CE9220 (page 1)

**Cinematography/**  
CNMT1-CE9087 (this page)

**Art of Cinematography/**  
CNMT1-CE9517 (this page)

**Advanced Cinematography/**  
CNMT1-CE9107 (2012)

**Shooting Green Screen/**  
CNMT1-CE9231 (2012)

See page 8 for certificate requirements and benefits.

## POST-PRODUCTION

Film and video editors transform raw footage into the final cuts we see on screen. Acquire editing skills and become familiar with the editing industry's professional practices. Develop technical proficiency with digital tools, learn how to assemble shots for maximum impact, and gain a thorough understanding of movement as it applies to visual storytelling. Motionographers blend art and technology to create dynamic visuals for the screen. Become familiar with the processes of crafting effective titles and sequences.

### Art of Editing

#### EDTG1-CE9622/\$865

**S** Sec. 1: Tues. 6.45–9.45 p.m., Sept. 27–Dec. 20 (12 sessions). Amresh Sinha

For aspiring filmmakers, editors, directors, and producers, as well as those interested in the dynamics and art of editing, this course provides students with a comprehensive look at the theoretical and functional aspects of editing, drawing from the films of Eisenstein, Hitchcock, Welles, Kurosawa, Ozu, Godard, Scorsese, Coppola, Tarantino, and Egoyan. Topics explored include continuity and discontinuity editing; the cut; duration in editing; elliptical, rhythmical, and tonal editing; graphic match cut; jump cuts; diegetic and nondiegetic inserts; and overlapping and sound editing, such as sound bridges and sonic cuts.

### Editing I: Final Cut Pro

#### EDTG1-CE9225/\$1,270

**W** Sec. 1: Thurs. 6–9.45 p.m., Sept. 22–Dec. 8 (10 sessions). Michael Grabowski

**W** Sec. 2: Mon. 6–9.45 p.m., Sept. 26–Dec. 5 (10 sessions).

**W** Sec. 3: Wed. 6–9.45 p.m., Oct. 5–Dec. 7 (10 sessions).

**W** Sec. 4: Sat. 9.30 a.m.–4.45 p.m., Nov. 5–Dec. 17 (6 sessions). Marc Chandler

Final Cut Pro is a cost-effective professional nonlinear editing system. Through lectures, demonstrations, and hands-on exercises, learn the basic tools of Final Cut Pro and develop an understanding of editing fundamentals using footage provided by NYU. Begin with an introduction to nonlinear editing and learn the Final Cut Pro interface, including the browser, viewer, canvas, and timeline. Become acquainted with workflow and HD video formats. Work with projects, build a sequence, and create a simple montage. With further practice, progress to editing organization, including logging and capturing, bins and browser features, synching clips, and creating a rough cut. *Prerequisite: Color Systems/PHTG1-CE9223 or equivalent knowledge.*

### Editing II: Final Cut Pro

#### EDTG1-CE9607/\$1,270

**S** Sec. 1: Tues. 6–9.45 p.m., Sept. 27–Dec. 6 (10 sessions). Nisi Jacobs

Sharpen your editing skills while troubleshooting problems encountered in the post-production process with this hands-on course. Intended for those with Final Cut Pro (SP) experience, this class enables students to master the advanced features of SP, editing aesthetics, and working as an editor. Understand the SP interface, advanced trimming tools, and filters and transitions. Learn about audio in SP and workflow to SoundTrack Pro. Get a feel for continuity, rhythm, and time manipulation while editing a narrative scene. Explore noneditorial features, such as media management, motion graphics, and color correction. Practice multicam editing, DVD authoring, media compression, and preparing a reel. *Prerequisite: Editing I: Final Cut Pro/EDTG1-CE9225 or equivalent knowledge.*

### After Effects I: Foundations

#### VFXX1-CE9230/\$495

**W** Sec. 1: Wed. 6–9.30 p.m., Sept. 28–Oct. 19 (4 sessions).

**W** Sec. 2: Sat. 9.30 a.m.–5.30 p.m., Oct. 15–22 (2 sessions).

**W** Sec. 3: Mon. 6–9.30 p.m., Nov. 28–Dec. 19 (4 sessions).

Adobe After Effects, the industry standard for creating 2D animation and visual effects, is used to create motion graphics for broadcast, film, video, and the Web. Learn the essentials of choosing bit-depth, creating projects, importing digitized video footage, importing Photoshop and Illustrator files, and altering time codes. Get hands-on practice viewing and managing footage, setting keyframes, working with alpha channels, applying effects, and animating text. Watch demonstrations of nesting pre-compositions, cloning, and time remapping. *Drawing skills recommended. Prerequisite: Photoshop I: Foundations/PHTG1-CE9003 or equivalent knowledge. Recommended prerequisites: 2D Design Principles/FUND1-CE9220 and Conceptualization/FUND1-CE9221 or equivalent knowledge.*

### After Effects II: Essentials

#### VFXX1-CE9256/\$495

**W** Sec. 1: Wed. 6–9.30 p.m., Oct. 26–Nov. 16 (4 sessions).

Expand your current knowledge of Adobe After Effects with intermediate tools and techniques, including stacking order, sequencing, wireframes, keyframe interpolation, and layer masks. Develop your skill with hands-on exercises as you explore transparency, axis modes, track mattes, adjustment layers, and camera and light settings. *Drawing skills recommended. Prerequisite: After Effects I: Foundations/VFXX1-CE9230 or equivalent knowledge. Recommended prerequisites: 2D Design Principles/FUND1-CE9220 and Conceptualization/FUND1-CE9221 or equivalent knowledge.*

**Motion****VFXX1-CE9307/\$495**

**S** Sec. 1: Tues. 6–9.30 p.m., Nov. 29–Dec. 20 (4 sessions).

As part of Final Cut Studio 2, Apple's Motion application provides post-production practitioners with another option for creating compelling 3D motion graphics. Become familiar with the interface, drag-and-drop tools, timing adjustments, key-frame editing, parameter settings, and integration with Final Cut Pro. Secure a professional advantage by adding another application to your skill set. Begin or expand your knowledge of motion graphics with Apple's Motion. *Drawing skills recommended. Prerequisites: Photoshop: Fundamentals/PHTG1-CE9003 or equivalent knowledge. Recommended prerequisites: 2D Design Principles/FUND1-CE9220 and Conceptualization/FUND1-CE9221, or equivalent knowledge.*

**Editor's Craft****EDTG1-CE9627/\$755**

**S** Sec. 1: Wed. 6.45–8.45 p.m., Sept. 21–Dec. 21 (12 sessions). Jon Baskin

So you've learned the technical skills required to become an editor, whether using Final Cut Pro or Avid Media Composer, but you're not sure where to go from there. This course is for those proficient in non-linear editing (NLE) who are interested in careers in the post-production industry. Successful editing requires an eye for aesthetics, solid technical skills, as well as an understanding of the business practices and workflow of the post-production phase of any project. Through lectures and demonstrations, this course examines a range of editing techniques and introduces you to the workflow and creativity required to become an accomplished editor. Apply the technical skills you've learned to prepare professional-level deliverables, work with clients, and make the leap into the professional world. Our faculty of industry practitioners provide insights on how to create your reel as you work to break into the field.

**CERTIFICATE IN EDITING**

Acquire the skills essential for the craft of editing. Discover how to assemble footage from various sources to create a sequence incorporating music, sound effects, voiceover, and graphics. Understand all aspects of an editor's role in film or television production. Learn to tell stories visually through the art of editing in Final Cut Pro.

Upon completion of the program, students:

- Understand the structure and responsibilities of a post-production team.
- Can organize and digitize data.
- Know how to operate a nonlinear editing system, including generation of graphics and titling, adding sound tracks, mixing, color correction, and basic special effects with Final Cut Pro.
- Have the ability to collaborate with the director and producer in a team-based environment.
- Understand aesthetics and stylistic issues in editing film clips.

To earn the certificate, an average grade of B or higher is required, indicating successful completion of the required material by taking Option 1 or Option 2.

**REQUIRED—OPTION 1**

**Editing Six-Week Intensive: Editing Suite/EDTG1-CE9240 (2012)**

**REQUIRED—OPTION 2**

**Art of Editing/EDTG1-CE9622 (page 4)**

**Editing I: Final Cut Pro/EDTG1-CE9225 (page 4)**

**Photoshop I: Foundations/PHTG1-CE9003**

**After Effects I: Foundations/VFXX1-CE9230 (page 4)**

**Editor's Craft/EDTG1-CE9627 (this page)**

**Editing II: Final Cut Pro/EDTG1-CE9607 (page 4)**

**Final Cut Studio/EDTG1-CE9222 (2012)**

**Note:** *This certificate has been revised. Students who began this certificate prior to fall 2011 have four years to complete the certificate according to the requirements in the NYU-SCPS Bulletin the semester they began.*

See page 8 for certificate requirements and benefits.

**CERTIFICATE IN MOTIONOGRAPHY**

Explore the fundamental principles of motionography, which blends art and technology to create dynamic visuals for the screen. Become familiar with the processes of creating effective titles and sequences for broadcast graphics, film titles, or commercials.

Understand how to create engaging visual imagery, generate unique ideas, and develop color palettes that support your concept. Learn how to harness color and choose typography to fit the delivery mechanism: television, cinema, computer monitor, or mobile screen. Learn industry standard image-manipulation software: Adobe Photoshop and Adobe AfterEffects. Apply everything to a final individual project.

Upon completion of the program, students have an understanding of:

- Conception and visualization of projects.
- Problem solving through brainstorming, visual storytelling, and lateral thinking.
- Typography for effective communications.
- Proficiency with industry standard software applications.
- Color systems for the screen.
- Organizing and digitization of data.
- Generating titles and graphics.
- Motionography project planning process and workflow.
- The design process from concept to completion.
- How to develop and strengthen unique style and vision.
- Industry practices.

To earn the certificate, an average grade of B or higher is required, indicating successful completion of nine required courses.

**REQUIRED COURSES**

**Color Systems/PHTG1-CE9223**

**Photoshop I: Foundations/PHTG1-CE9003**

**2D Design Principles/FUND1-CE9220**

**Conceptualization/FUND1-CE9221**

**Color Harmony/FUND1-CE9102**

**Typography I: Letterform/FUND1-CE9015**

**After Effects I: Foundations/VFXX1-CE9230**

**After Effects II: Essentials/VFXX1-CE9256**

**Motionography Project/VFXX1-CE9401 (2012)**

**Note:** *This certificate, formerly the Certificate in Visual Effects, has been retitled and restructured.*

See page 8 for certificate requirements and benefits.

**PRODUCING AND ENTERTAINMENT MANAGEMENT**

As business decision makers in a creative industry, producers and media executives must understand the financial and creative aspects of the industry to succeed. Learn to make well-informed decisions throughout the development, production, and post-production phases. Study how marketing and distribution shape project success, and examine the opportunities new media offers.

**Producing Fundamentals****PENT1-CE9509/\$915**

**W** Sec. 1: Tues. 6.45–8.45 p.m., Sept. 27–Dec. 20 (12 sessions).

This course covers the creative, executive, and technical (line producing and production management) responsibilities in all phases of production and distribution to provide an overview of a film producer's core responsibilities. Using one feature film script as a working project from week to week, students learn how the underlying principles of film can be applied to, and adapted for, television and other entertainment media. Grapple with challenging questions about determining the financial worth of the story, defining target audiences, and projecting production and marketing costs. Current and aspiring producers learn how to chart the most promising path toward achieving their goals.

**Entertainment Industry****PENT1-CE9007/\$820**

**S** Sec. 1: Tues. 6.45–8.45 p.m., Sept. 27–Dec. 20 (12 sessions). Joe Piasek

Gain an overview of the entertainment media industries and the platforms they dominate (film, television, radio, satellite, music, and the Internet) from economic, creative, and usage perspectives. Learn how these entertainment sectors have developed, how they are structured, and how they navigate changes in technology and consumer behavior. After identifying the significant milestones, important innovations, and major players, explore successful entertainment products within the context of marketing, revenue streams, and participatory audiences. Finally, focus on emerging entertainment paradigms and business models, and how they are shaping the future of entertainment.

**S** Meets in the Washington Square, Cooper Square, Union Square vicinity.

**W** Meets at the Woolworth Building, 15 Barclay St.

◆ No discounts apply to this course.

## INTENSIVE PROGRAM

## PRODUCING

## PENT1-CE9149/\$1,150

**W** Sec. 1: Mon.–Fri. 9 a.m.–5 p.m., Nov. 14–18 (5 sessions). Vlad Nikolic

Beginning producers chart paths toward their goals in this intensive course. Understand producers' core responsibilities through an overview of the creative, executive, and technical (line producing and production management) aspects of production and distribution. Grapple with how to determine a story's artistic and financial worth; how to define the target audience; and how to accurately project production and marketing costs. Learn to analyze scripts and stories to gauge costs; develop budgets; structure and solicit funding; and enter into contracts with actors, executive producers, distributors, and others. Identify opportunities and get started as a producer.

## Finance Management for Film and TV

## PENT1-CE9125/\$725

**S** Sec. 1: Mon. 6.45–8.45 p.m., Sept. 26–Nov. 28 (9 sessions).

Once a film or television show is given the go-ahead for production, cost management becomes essential. This course is designed for producers; film and television executives; production managers; department heads; finance professionals; and anyone interested in the management, control, and cost reporting of film and television production expenses. Cover best practices; industry standards; and current trends for controlling costs; managing budgets; and reporting costs and variances to producers, studios, and finance companies. Topics are taught using case studies, guest speakers, and real-world tools and techniques.

## Law for Producers

## PENT1-CE9136/\$825

**S** Sec. 1: Wed. 6.45–8.45 p.m., Oct. 5–Dec. 7 (10 sessions).

Established or aspiring film and television producers develop familiarity with entertainment law's contracts and legal principles, and learn how to find and effectively work with an attorney to safeguard interests. Understand the basics of contract law and intellectual property law, including copyrights and trademarks. Topics include common provisions, litigation and arbitration, acquisition of rights, best practices in negotiation, dealmaking, shopping, and protecting the project. Finally, review financing, distribution agreements, development deals, production contracts, merchandising, and retainer and agency agreements.

## Production Company Management

## PENT1-CE9138/\$1,125

**S** Sec. 1: Thurs. 6.45–9.15 p.m., Sept. 22–Dec. 15 (12 sessions). Nelle Nugent

**S** Sec. 2: Sat. 10 a.m.–4 p.m., Nov. 5–Dec. 17 (6 sessions). Veronique Bernard

Acquire a working knowledge of how to form a company that develops and produces products for film and television. Understand the business structure for developing, producing, and distributing films. Discover how to acquire properties, develop a business, and prepare successful pitches. Learn about financing; corporate structure (advisory team, sales, advertising, business affairs, and finance); and how to work with lawyers, accountants, agents, and talent. Guest industry professionals share their insights and expertise. Past guest speakers have included Academy Award nominee Peter LeDonne and executives from DeWitt Stern Group, one of the nation's most prominent and oldest insurers of films.

## Web Producing

## PENT1-CE9147/\$675

**S** Sec. 1: Mon. 6.45–9.30 p.m., Nov. 14–Dec. 19 (6 sessions).

Build upon your knowledge of producing traditional media through this exploration of producing for the Web, such as webcasts, commercials, or series. In this intermediate course, consider challenges unique to the Web, including technical specifications, formats, and delivery. Discuss how pre-production, production, and post-production workflow align with, and differ from, standard processes. Consider marketing and distribution, both on- and off-line. Understand how story arc factors into almost every project. Explore the Web producer's core creative, technical, and executive responsibilities. *Recommended prerequisite: Producing Fundamentals/PENT1-CE9509 or equivalent knowledge.*

## THE ANDREAS ZAHLER SCHOLARSHIP FOR ADVANCED FILMMAKING STUDIES

Family, friends, and colleagues established this scholarship fund in the memory of renowned commercial film director Andreas Zahler. The award of \$750 contributes toward tuition for one of the program's production courses (*Advanced Cinematography; Audio Recording; Editing II: Final Cut Pro; DV Project; or Filmmaking II: Color and Sync Sound*) for advanced students who have distinguished themselves in earlier courses and need financial aid to continue their film production studies. The award is competitive and is based on financial need and demonstrated achievement in previous NYU-SCPS filmmaking courses. To be eligible, you must have successfully completed at least the Level I component of the program's production courses; submit two letters of recommendation, including one from the instructor of your most recent film production course; demonstrate financial need; not be the recipient of any other grant, scholarship, or tuition assistance (from NYU, an outside agency, or your employer); and be a U.S. citizen or eligible noncitizen.

*For an application or more information, call (212) 998-7200. In order to be considered for selection in the next calendar year, the application must be submitted by December 1 of the current calendar year.*

## Television: Networks to New Media

## PENT1-CE9057/\$595

**S** Sec. 1: Wed. 6.45–8.45 p.m., Sept. 21–Nov. 9 (8 sessions). John Dispenza

Are you thinking of a career in the television industry? In this course, develop a well-rounded understanding of jobs, trends, and technological innovations, as well as the business models and strategies that make up this exciting industry. We cover media history, marketing and sales, programming, broadcast operations, and creative services. Study the growth of new technologies and the competitive distribution systems employed by all the major media companies, such as cable, Internet services, and direct broadcast satellite.

## Producing for TV and New Media

## PENT1-CE9167/\$970

**S** Sec. 1: Mon. 6.45–9.15 p.m., Sept. 26–Dec. 5 (10 sessions).

How does someone with a great idea for a new program develop it into a successful project? This intermediate-level course is for those serious about developing, producing, and pitching original content for network, cable, or nonbroadcast venues. Analyze everything from breakdown and budget lines to production, post-production, and marketing and promotion. Present a high-quality proposal and deliver an oral pitch to industry professionals. Gain a clearer understanding of the possibilities and realities of actualizing your project. *Prerequisite: Producing Fundamentals/PENT1-CE9509 or equivalent knowledge.*

## Film Marketing and Distribution

## PENT1-CE9088/\$565

**S** Sec. 1: Sat. 9.30 a.m.–5.30 p.m., Oct. 22–29 (2 sessions).

Marketing and distribution strategies have changed markedly over the past two decades. Discuss how distributors get films into theaters and the advantages and disadvantages of self-distribution, as well as cable, home video, and ancillary rights. Examine how major studios institute national campaigns, the differences between national circuits and local independents, along with specialized marketing campaigns for independent and foreign films. Learn how theaters decide which films to play and the interdependent relationship of production, marketing, distribution, and exhibition.

## Producing and Writing Your Film

## PENT1-CE9075/\$895

**S** Sec. 1: Tues. 6.45–9.45 p.m., Sept. 27–Dec. 6 (10 sessions). Morten Parker

Develop practical experience in producing and scriptwriting, crucial skills for aspiring producers. Students prepare storylines and write treatment/outlines along with short scenarios. Explore fundamental writing techniques, emphasizing dramatic and narrative forms. Each phase of the production process—preproduction, production, and post-production—is examined, with a concentration on preproduction, as well as the overall role and responsibilities of the producer.

## Broadcast Programming and Scheduling

## PENT1-CE9953/\$400

**W** Sec. 1: Thurs. 6.45–8.15 p.m., Nov. 3–Dec. 15 (6 sessions). Robert Friedman

Scheduling is a key component in media programming. Study the most effective methods to plan and schedule broadcasts, cable and syndicated events, and webcasts. By considering audience preferences, competitor's offerings, and media content, learn how major content providers build their programming and strategize for the most effective scheduling options.

**S** Meets in the Washington Square, Cooper Square, Union Square vicinity.

**W** Meets at the Woolworth Building, 15 Barclay St.

## CERTIFICATE IN PRODUCING

In the film and television industries, the producer's role is a combination of entrepreneurship, managerial skills, and creativity. Learn the responsibilities of a producer and gain an understanding of the underlying business management principles of television and other entertainment media. This certificate program comprises three levels of classes that cover the creative, executive, and administrative responsibilities of an independent producer and teaches the skill set needed to become an effective member of a producer's unit.

Upon completion of the program, students know how to:

- Vet a script to determine budget.
- Develop a budget, identify typical expenditure areas, and track expenses during production.
- Strengthen scripts.
- Put together an investment prospectus and identify likely investors.
- Create a pitch for networks, cable channels, or studios.
- Read, understand, and utilize basic contracts and legal business agreements between the different components of a production company, the crew, and the investors.

To earn the certificate, an average grade of B or higher is required, indicating successful completion of four required courses and two elective courses.

### REQUIRED COURSES

**Producing Fundamentals/**  
PENT1-CE9509 (page 5)

OR

**Producing Intensive/**  
PENT1-CE9149 (page 6)

AND

**Finance Management for Film and TV/**PENT1-CE9125 (page 6)

**Law for Producers/**PENT1-CE9136 (page 6)

**Creative Development Process in Film/**PENT1-CE9123 (2012)

### ELECTIVES (Choose two)

**Documentary Development, Research, and Financing/**  
PENT1-CE9425 (page 3)

**Producing for TV and New Media/**  
PENT1-CE9167 (page 6)

**Production Company Management/**  
PENT1-CE9138 (page 6)

**Note:** This certificate has been revised. Students who began this certificate prior to fall 2011 have four years to complete the certificate according to the requirements in the NYU-SCPS Bulletin from the semester in which they began the program.

See page 8 for certificate requirements and benefits.

## CERTIFICATE IN ENTERTAINMENT MEDIA MANAGEMENT

Gain a solid understanding of the entertainment industry, specifically in the areas of film, television, and new media. Entertainment media business managers coordinate with producers, directors, and film distribution companies to organize the business development of productions for the major studios, networks, and Web distribution outlets.

Upon completion of the program, students have in-depth knowledge of:

- Structure of the entertainment industry, including basic divisions of labor, organizational structure, and job responsibilities.
- Major venues where new products are bought and sold, along with typical business arrangements, including legal considerations.
- How to put together an investment package—a prospectus for a project, including a business plan, analysis, and an estimated budget.

To earn the certificate, an average grade of B or higher is required, indicating successful completion of seven required courses.

### REQUIRED COURSES

**Entertainment Industry/**  
PENT1-CE9007 (page 5)

**Entertainment Media Business Plans/**  
PENT1-CE9126 (2012)

**Finance Management for Film and TV/**PENT1-CE9125 (page 6)

**Law for Producers/**  
PENT1-CE9136 (page 6)

**Film Marketing and Distribution/**  
PENT1-CE9088 (page 6)

**Media Management/**  
PENT1-CE9157 (2012)

**Entertainment Media Colloquium/**  
PENT1-CE9154 (2012)

**Note:** This certificate has been revised. Students who began this certificate prior to fall 2011 have four years to complete the certificate according to the requirements in the NYU-SCPS Bulletin from the semester in which they began the program.

See page 8 for certificate requirements and benefits.

## CERTIFICATE IN NIELSEN AUDIENCE MEASUREMENT

In this specialized certificate program, learn the structure of the TV industry and the research methodologies used to gather and report Nielsen ratings, as well as other media research techniques. The certificate program includes both classroom work and internship experience at broadcast and cable television networks. Students who have completed this certificate are in significant positions at ABC, CBS, and the WB; Viacom's channel LOGO; and Nielsen Media Research.

Upon completion of this certificate program, students have knowledge of:

- Elements of effective research charting and presentations.
- Primary data and software products of Nielsen Media Research.
- Recurrent viewing patterns of the TV audience.
- Technical language of TV advertising sales, buying, planning, and research.
- Fundamental principles of social survey research.
- Methodology used by Nielsen Media Research to produce national and local ratings.
- Basic structure and processes of the TV programming and advertising industries.

To earn the certificate, an average grade of B or higher is required, indicating successful completion of the intensive requirements.

### REQUIRED COURSES

**Nielsen Audience Measurement/**  
PENT1-CE9139 (summer 2012)

See page 8 for certificate requirements and benefits.

## PERFORMANCE FOR FILM AND BROADCAST

The face, voice, and body are all instruments used to strike a tone in voiceover and on the screen. Through rehearsal, performance, and recording, define your comfort zone then push past it to determine the outer extent of your range. Through improvisation exercises, diminish fear of auditions. Understand industry best practices and develop your talent.

### Voiceover: In the Booth

**PRFM1-CE9809/\$1,150**

Sec. 1: Mon. 6.30–9 p.m., Sept. 26–Dec. 5 (10 sessions). Alice Elliott, voiceover coach.

Have you been told you have an interesting or distinctive voice? Do you want to pursue a career as a voiceover artist? Explore the craft of voiceover performance with exercises in breathing, articulation, and accent reduction, and acquire skills in audition techniques, interpreting copy, and copy reading. Rehearse for film, broadcasting, TV commercials, as well as industrial video. Casting directors visit class and provide additional feedback. Students prepare for this competitive industry by recording in a professional New York City studio with a sound engineer each week. *Students should have access to a cassette tape recorder or be able to create audio files on their computer.*

### Acting for Film and TV

**PRFM1-CE9196/\$975**

W Sec. 1: Mon. 6.45–9.30 p.m., Sept. 26–Dec. 19 (12 sessions).

Whether you are a theatrically trained actor looking to act for the screen or someone new to the performing arts, build confidence working in front of the camera by learning how to prepare, relax, and improvise, which help ensure a memorable audition. Study character development, location of the character in a scene, and audition etiquette. Weekly exercises develop skills in playing to the camera, preparing scenes, and fine-tuning blocking for dramas, comedies, or news reporting. Learn how to self-market with a compelling headshot and network to get auditions and land roles.

### On Camera: Anchor, Interview, and Report

**PRFM1-CE9174/\$1,195**

S Sec. 1: Tues. 6.30–9.30 p.m., Sept. 27–Nov. 29 (10 sessions). Nancy Reardon, author, On Camera: Report From the Trenches How to Report Anchor and Interview.

Television anchors today have to maintain composure in extreme circumstances, whether in the studio or out in the field. Reporters must also be prepared to work within the structure of new media outlets, such as video blogging and streaming video. Gain confidence as you rehearse hard-and-fast interviewing for stand-up reporting, work on camera, and practice vocal and physical techniques. Get practical experience in the exciting field of news reporting and acquire the skills necessary to perform at a professional level.

## GENERAL INFORMATION

### Certificate Programs: Requirements and Benefits

NYU-SCPS certificate programs provide knowledge and essential skills in specific fields and are taught by highly qualified faculty with in-depth experience in their subject areas. Certificates are comprised of courses that do not carry credit and are not state-reviewed.

To receive an official certificate, students must declare their candidacy before the start of the fourth certificate course for which they enroll. Certificate candidacy entitles students to important benefits detailed on this page. To apply for certificate candidacy, use the *Application for Certificate Candidacy* on page 187. There is a non-refundable one-time \$100 application fee.

Students are welcome to take as many individual courses from a certificate program as they wish but will not receive an official certificate or be eligible for the benefits detailed below unless they apply for candidacy. Undeclared students may request a transcript showing course completion and grades, but that transcript will not indicate certificate completion.

#### Certificate Requirements

- NYU student photo ID, which confers the following privileges while students are enrolled in course(s) applicable to the certificate:
  - Access to NYU Libraries.
  - NYU Computer Store educational discount pricing.
  - Access to the Kimmel Center for University Life.
- Invitations to NYU-SCPS events.
- Invitations to career workshops and related resources.
- Upon completion of certificate program, \$100 discount voucher toward an NYU-SCPS course (valid for one year).

#### Certificate Requirements

- Certificate declaration is required before the start of the fourth applicable course. A one-time, nonrefundable, \$100 application fee is required.
- Students have up to four years to complete a certificate from initial date of registration.
- An official certificate is available upon completion of all courses if an overall B average or above is maintained and candidacy has been declared. Students must request their certificate online at [scps.nyu.edu/certificate](https://scps.nyu.edu/certificate).
- Certificate candidacy may be revoked if academic performance is not maintained.
- The NYU-SCPS transcript of declared candidates will identify certificate completion.
- Certificate candidacy may be revoked if student conduct policies are not adhered to.
- There is a one-time \$5 fee for the NYU student photo ID card. The card is active for the entire semester in which a registered student is enrolled in an approved certificate course and is deactivated when the student is not enrolled in an applicable course.
- Students must satisfy the certificate program requirements listed in the Bulletin published for the term in which they register for the first course toward the certificate.
- Program administrators may authorize in

writing substitutions of specified courses in individual situations (maximum of one substitution for a four-course certificate; two substitutions for a certificate requiring five or more courses).

- Regular class attendance is required in order for a course to be applied toward a certificate program.
- Students may complete more than one certificate in a given term but, for administrative purposes, each certificate will be issued and dated in separate terms.
- Courses taken at NYU-SCPS may be applied to fulfilling the requirements of only one certificate program. No transfer work or waiver of the total number of courses required is permitted.
- The name printed on the certificate will match the name on the student's NYU transcript.
- Certificates offered through the International Institute for Learning (IIL) and the Dalton Education certificate program in financial planning do not require declaration.
- Approval for exception to any of the above requirements must be obtained in advance in writing from the program office.

Certificates are highlighted throughout this Bulletin in their respective subject areas, where the specific requirements and course sequences are outlined.

A comprehensive alphabetical listing of all certificate programs can be found in the Bulletin index.

**Note:** *Departments may establish more stringent requirements for their programs. Check individual listings for details.*

### ID Cards

NYU-SCPS students enrolled in degree or diploma programs and declared professional certificate candidates are issued NYU photo ID cards. Students enrolled in courses, seminars, and conferences, or with undeclared status in a certificate program, are issued a Building Access Pass that provides access to classroom buildings.

Replacements for lost NYU photo ID cards can be obtained at the NYU Card Center, 383 Lafayette St. One piece of photo ID is required to get a replacement card. The fees for replacements are \$15 for the first replacement; \$50 for the second; and \$75 for the third.

### Information Services

The NYU-SCPS information line, (212) 998-7200, is open Mon.–Thurs., 9 a.m.–7 p.m.; Fri., 9 a.m.–5 p.m. We are available to answer inquiries about the School and its programs. If you would like to be added to our mailing list for future Bulletins, call (212) 998-7200.

You may also obtain schoolwide general information or request a Bulletin on our website at [scps.nyu.edu](https://scps.nyu.edu), or by e-mailing your name and address to [scpsinfo@nyu.edu](mailto:scpsinfo@nyu.edu).

### Noncredit Changes, Withdrawals, and Refunds

Additions (added courses) to your non-degree program may be made by telephone, fax, mail, online, or in person.

Program changes (drop/adds) may be made via the Web, in person, or by fax.

**Withdrawals.** Students who wish to withdraw from, or for any reason find it impossible to complete, a noncredit course should officially withdraw. Requests to withdraw (drops only) from noncredit courses can be made online anytime at [scps.nyu.edu/drop](https://scps.nyu.edu/drop); up until one day before the course start date via ALBERT, the NYU student information services website; by mail, Office of Noncredit Student Services, NYU School of Continuing and Professional Studies, P.O. Box 1206, Stuyvesant Station, New York, NY 10009-9988; by fax, (212) 995-3060; or in person, 7 East 12th Street, 1st Floor.

**Ceasing to attend a class does not constitute official withdrawal, nor does notification to the instructor.** *Cancellation of payment does not constitute withdrawal, nor does it reduce indebtedness to the University;* in this case, a penalty of \$25 for late payment and \$10 for stop-payment (subject to change without notice) must be charged. Students of any other NYU school must withdraw from NYU-SCPS courses through NYU-SCPS.

**Refund Policy.** Refunds are computed based on the date and time the written or electronic notice of withdrawal is received by the Office of Noncredit Student Services. In addition, refunds for noncredit courses and seminars are based on the number of class sessions for the course that have met between the time of registration and withdrawal. Course withdrawal does not necessarily entitle a student to a refund—nor to a cancellation of tuition still due.

The refund schedule is as follows:

#### For noncredit courses (containing the designation “CE”) and seminars (containing the designation “CS”):

1. Student withdraws prior to the first session—100 percent refund.
2. For courses with six or more sessions—75 percent refund if the student withdraws before the third scheduled session. No refund thereafter.
3. For courses with four or five sessions—60 percent refund if the student withdraws before the third scheduled session. No refund thereafter.
4. For courses with one to three sessions—no refund is given after the first scheduled session.

#### For conferences (prefix “SCPS”):

Procedures and policies for refunds vary by department.

**For online courses:** Refunds for online courses are calculated differently from on-site courses. Students are eligible for a 100 percent tuition refund if they withdraw from the course before the official start date. Students are eligible for a 60 percent tuition refund if they withdraw

from the course before having logged into the course four times or within the first two weeks of the course. After the fourth login, or the second week, students are not eligible to receive any tuition refund for courses taken through NYU-SCPS.

### Noncredit Registration Fees

For noncredit courses that contain the designation “CE” or “CS,” the registration fee is either \$10 or \$20, depending on the total cost of the course or courses for which you apply. If the total of your tuition is \$99 or less, your registration fee is \$10. If the total of your tuition is \$100 or more, the fee is \$20. The maximum \$20 registration fee is payable only once each semester, no matter how many times you add courses. Registration fees are nonrefundable.

**Note:** *This fee schedule does not apply to programs requiring Credit Registration.*



# R E G I S T R A T I O N F O R M

PRIORITY CODE  
B20

Registration, Fall Term, 2011. MAIL TO: SCPS Noncredit Student Services, New York University, PO Box 1206, Stuyvesant Station, New York, NY 10009-9988. Mail registrations are accepted throughout the semester for late-starting courses; mail registrations must be postmarked two weeks before the course start date. REGISTER EARLY FOR BEST COURSE SELECTION.

PRINT NAME (LAST) (FIRST) (MIDDLE INITIAL)  
 MR.  
 MS. \_\_\_\_\_  
 HOME ADDRESS (STREET) \_\_\_\_\_ APT. NO. \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
 E-MAIL \_\_\_\_\_  
 HOME TELEPHONE ( ) \_\_\_\_\_ WORK TELEPHONE ( ) \_\_\_\_\_

NYU STUDENT ID NO. \_\_\_\_\_ BIRTH DATE \_\_\_\_\_ FIRST ATTENDANCE AT NYU-SCPS?  
 YES  NO  
 IF NO, DATE LAST ATTENDED \_\_\_\_\_  
 HIGHEST EDUCATIONAL LEVEL (CHECK ONE)  
 HIGH SCHOOL  ATTENDED COLLEGE  FOUR-YEAR COLLEGE GRADUATE  GRADUATE STUDIES  
 COUNTRY OF CITIZENSHIP  U.S.  OTHER (PLEASE SPECIFY) \_\_\_\_\_  
 DO YOU PLAN TO PURSUE A PROFESSIONAL CERTIFICATE?  YES  NO FOR NEW CERTIFICATE REQUIREMENTS AND BENEFITS, VISIT SCPS.NYU.EDU/CERTIFICATE.  
 WHAT CERTIFICATE ARE YOU PLANNING TO PURSUE? \_\_\_\_\_

**Note:** Please provide an e-mail address and/or telephone number so that NYU-SCPS can notify you regarding room location or class changes.  
 Check this box if you do not want your e-mail address or telephone number to be used for marketing purposes.

COURSE/SEMINAR NUMBER	SECTION NUMBER	TITLE OF COURSE/SEMINAR (ABBREVIATE)	TUITION AND FEES	DAYS	HOURS
		NONREFUNDABLE REGISTRATION FEE (see below to calculate)*			
		TUITION + REGISTRATION FEE=TOTAL			

I ENCLOSE CHECK OR MONEY ORDER FOR TOTAL SHOWN  I HEREBY AUTHORIZE USE OF MY CREDIT CARD  
 SIGNATURE \_\_\_\_\_  
 NO. \_\_\_\_\_  
 Discover® CARD  MASTERCARD®  VISA®  AMERICAN EXPRESS® EXPIRES \_\_\_\_\_ MONTH YEAR

\*Registration fees: \$10 on \$99 total tuition, \$20 on totals of \$100 and above (regardless of number of courses for which you are registering).

**Please answer these optional questions about your place of business if you wish to be kept informed of corporate and free events.**

YOUR NAME \_\_\_\_\_  
 YOUR TITLE \_\_\_\_\_  
 YOUR DIVISION OR DEPARTMENT \_\_\_\_\_  
 COMPANY NAME \_\_\_\_\_  
 COMPANY ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

DAYTIME TELEPHONE NUMBER ( ) \_\_\_\_\_  
 E-MAIL \_\_\_\_\_  
 TYPE OF BUSINESS \_\_\_\_\_ NUMBER OF EMPLOYEES \_\_\_\_\_  
 DOES YOUR COMPANY OFFER TUITION REIMBURSEMENT?  
 FULL  PARTIAL CHECK ANY RESTRICTIONS THAT APPLY:  
 MUST BE JOB-RELATED  CREDIT ONLY  OTHER \_\_\_\_\_

## USE THIS FORM TO REGISTER. REGISTER EARLY FOR THE BEST SELECTION OF COURSES:

**WEB**  
 You can register for courses online at [scps.nyu.edu](http://scps.nyu.edu). Online registration requires payment by credit card. Consult the inside front cover of this Bulletin for complete information.

- MAIL OR FAX**
- Use the Registration Form to register for noncredit courses with course numbers that contain the designation "CE" and for seminars that contain the designation "CS." Do not use this form to register for credit courses (courses that contain the designation "DC" or "GC"), conferences (prefix "SCPS"), or courses in the American Language Institute (ESL courses).
  - Find the course(s) you want to register for and note:
    - Course title
    - Course number and section
    - Days and hours of the course
    - Course fee
 Transfer this information to the registration form.
  - Type or write clearly and make sure you copy your credit card information accurately. Mistakes can delay your registration.
  - Be sure to include your phone number and e-mail address so that we may contact you if there are any questions.
  - Place the registration form in the postage-paid envelope provided or fax the form to (212) 995-3060.

- TELEPHONE**
- For your convenience and to have a written record for yourself, fill out the course information section of the registration form before you call.
  - Have your credit card handy.
  - Note the code in the upper right corner of the registration form; the registration operator will ask you for it.
  - Call (212) 998-7150 if you know the course you would like to take. If you have questions about course curriculum, a certificate, or your registration, please call (212) 998-7200.

## HERE ARE ANSWERS TO SOME COMMONLY ASKED QUESTIONS:

**WHAT INFORMATION DO I NEED TO REGISTER BY PHONE?**  
 • Course title, course number, and course section.  
 • Your mailing address, e-mail address, and telephone number.  
 • Your credit card (Visa®, MasterCard®, American Express®, or Discover® card).

**WHAT ABOUT LATE FEES?**  
 There are no late fees for noncredit courses. But remember to register early for best course selection and availability.

**HOW DO I DROP OR ADD COURSES?**  
 You may drop a course by mail or in person (7 East 12th Street, 1st Floor, New York, NY 10003); online anytime at [scps.nyu.edu/drop](http://scps.nyu.edu/drop); and up until one day before the course start date via ALBERT, the NYU student information services website (instructions for accessing ALBERT are sent upon registration); or by fax (212-995-3060). Please consult our refund policy in the Registration section of this Bulletin for drops made after the start of class. You may add a course online or in person.

**MAY I USE A COMPANY VOUCHER TO PAY FOR MY CLASS?**  
 Yes, as long as your company does not qualify payment based upon completion of coursework with a passing grade. We accept purchase orders, vouchers, and letters of authorization as payment for tuition in credit and noncredit courses. Please send the voucher with your registration.

**WHERE CAN I LEARN ABOUT NEW PROFESSIONAL CERTIFICATE DECLARATION REQUIREMENTS?**  
 Our professional certificate programs include new requirements and benefits. Students intending to pursue a certificate must declare their candidacy. For details, visit [scps.nyu.edu/certificate](http://scps.nyu.edu/certificate).

**CAN I CONTACT NYU WITH QUESTIONS BEFORE I REGISTER?**  
 Yes. If you need more information or have questions about a course or certificate, we are available via e-mail at [scpsinfo@nyu.edu](mailto:scpsinfo@nyu.edu), or by phone (see the General Information section of the Bulletin for contact information).