

NYU Cinema Studies  
Spring 2018 syllabus  
CINE-GT 1806

Curating, Programming, Exhibiting, and Repurposing/Recontextualizing Moving Image Material  
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**Curating Moving Images**

**Meetings:** Tuesday, 12:30 – 4:30 pm, 721 Broadway, room 670

**Professor:** Dan.Streible@nyu.edu (917) 754-1401

**Office hours:** room 626, Mon. 11am- 1pm; Tues. 4:30-5:30, and by appointment.

**Description:** This course embraces a broad conception of curating as the treatment of materials from their discovery, acquisition, archiving, preservation, restoration, and reformatting, through their screening, programming, use, re-use, distribution, exploitation, translation, and interpretation. We will focus on the practices of film and video exhibition in museums, archives, cinematheques, festivals, theaters, and other venues. We examine the goals of public programming, its constituencies, and the curatorial and archival challenges of presenting film, video, and digital media. We study how archives and sister institutions present their work through exhibitions, events, publications, and media productions. We also examine how these presentations activate uses of moving image collections. Specific curatorial practices of festivals, seminars, symposia, distributors, and others will be examined.

Much of this semester's version of the course is a *practicum*, with our work devoted to planning, producing, and documenting the 11th Orphan Film Symposium ([www.nyu.edu/orphanfilm](http://www.nyu.edu/orphanfilm)), a biennial international event devoted to screening, studying, and saving neglected moving images. NYU Cinema Studies is co-organizing the 2018 edition of the symposium with the host site, Museum of the Moving Image in Astoria, Queens, NYC. Devoted to the theme of love (broadly conceived) "Orphans 11" takes place April 11 – 14, 2018. Students must attend the symposium for as much of the three days and four nights as possible. Each student will be in charge of a portion of the symposium and will serve as a producer or co-producer of that session/s. Final projects may be the documentation and completion of aspects of the production (e.g., audio recordings, video documentation, programming notes, promotional work, website content, analysis and reporting on the symposium, DVD production, etc.) Or final projects may be well-developed endeavors conceived individually or in groups.

**Learning Objectives:** After successfully completing the course you should be able to:

- understand professional practices of film and video curators and programmers;
- demonstrate knowledge of the history of film exhibition and programming;
- discover the location of historical footage, copyrighted works in distribution, and other media;
- define key concepts in audiovisual preservation, restoration, reformatting, and access;
- understand the materiality of audiovisual media carriers (film, tape, disk, file);
- participate in debates about the appraisal of moving image works;
- discuss how curatorial practices affect the writing of history and the production of media;
- assess the curatorial needs of organizations and institutions that work with film and video;
- demonstrate knowledge of institutions that present content to publics, including festivals, museums, microcinemas, cinematheques, art houses, distributors, and Web content providers.

**Required readings:**

• Essays, website readings, online video, and other documents, which will be available in an online Drive folder and distributed via e-mail (or on paper in class):

[18s Curating Moving Images](#) =

[https://drive.google.com/drive/folders/1j\\_Y6yVwhTkMxM3TN5XkC0aX6wz5LETHf?usp=sharing](https://drive.google.com/drive/folders/1j_Y6yVwhTkMxM3TN5XkC0aX6wz5LETHf?usp=sharing). We will read excerpts from these three books, but they are worth reading in full or keeping in your library.

- Peter Bosma, *Film Programming: Curating for Cinemas, Festivals, Archives* (Wallflower Press, 2015). Available in ebook editions, with free online and PDF access via NYU BobCat.
- David Bordwell, *Pandora's Digital Box: Films, Files, and the Future of Movies* (Irvington Way Institute Press, 2012). PDF download at [davidbordwell.net/books/pandora.php](http://davidbordwell.net/books/pandora.php).
- Scott MacDonald, *Cinema 16: Documents towards a History of the Film Society* (Temple U Press, 2002), excerpts. Available in ebook editions, with free PDF access via NYU Bobcat.

• **Recommended:** Paolo Cherchi Usai, David Francis, Alexander Horwath, and Michael Loebenstein, *Film Curatorship: Archives, Museums, and the Digital Marketplace* (Vienna: Österreichisches Filmmuseum, 2008); distributed by Columbia U Press.

**Attend** all class meetings. Missing 2 classes will lower your final course grade by a half letter. Missing 3 classes will lower your final course grade by a full letter (B+ becomes C+, and so on).

**Advisory on Plagiarism and Academic Integrity:** Any student guilty of plagiarism or cheating will be assigned a course grade of F. Read the course's Advisory on Plagiarism and Academic Integrity -- and act accordingly.

**Course grades** will be determined by performance in four areas. Each receives a numerical score. The final letter grade for the course is determined by numerical total. 92 points or higher (A); 90-91 (A-); 88-89 (B+); 82-87 (B); 80-81 (B-); 78-79 (C+); 70-77 (C); 60-69 (D); less than 60 points (F).

Participation: 30 points  
Blog posting 10 points  
Midterm: 25 points  
Final project: 35 points  
TOTAL: 100 points maximum

**Participation** (30%) Contribute actively to discussions. Be prepared to respond to questions about readings, screenings, and research. This is especially important when guest speakers are with us. (If students demonstrate lack of familiarity with readings, the instructor reserves the right to require written summaries of some readings.) Attending the symposium is mandatory. Please do your best to clear your schedule for April 11-14.

**Blog posting** (10%) Approximately 500 words. A short preview of some particular content from Orphans 11, to be posted on the OFS blog. Due no later than March 1. Submit text as attachment to [orphanfilmsymposium@gmail.com](mailto:orphanfilmsymposium@gmail.com).

### **Midterm report (25%)**

Submit by March 4 a written summary (2-4 pages) of the work you have done and work you will do for the symposium. A research, production, or curatorial project related directly to the 2018 Orphan Film Symposium. This can be done solo or as part of a small team, coordinated by the course instructor. For some students, your midterm would be the preliminary report.

Examples:

- \* Compile a filmography of the works to be screened. (This could be continued into a final project, as it did for a group in 2014: [wp.nyu.edu/orphanfilm/filmography9/full-filmography](http://wp.nyu.edu/orphanfilm/filmography9/full-filmography)).
- \* Aggregate material (video files, PDF, etc.) relevant to the theme of the symposium for inclusion on a 16GB USB thumb drive to be given away at the symposium.
- \* Create promotional and press materials, working with the instructor and MoMI team.
- \* Create content for a web page(s) related to the symposium. This might include bios of speakers, concise screening notes and illustrations for a film or session. See <https://sites.google.com/site/orphans7/>, for examples of such notes and research done by students in advance of the 2010 Orphan Film Symposium.
- \* Edit a high-quality video trailer (MOV, 30 to 60 seconds) appropriate for screening online and at the opening of symposium days or sessions. See [past examples produced by students](#).
- \* Act as producer or co-producer for a session at the symposium. Plan, coordinate, execute, and document everything associated with that session.
- \* Serve as social media coordinator for the symposium throughout the semester.
- \* Serve as print and file traffic director for the symposium throughout the semester.
- \* Other creative pitches welcome. Some projects will be appropriate to extend into a larger final project that builds on the midterm work.

**Final project (40%):** Due end of semester. You have several options. This may be an extension of your semester-long work for the symposium, or a new independent project. You may work solo, or with one or two classmates. Or you may collaborate with a third party on an existing curatorial project. You will deliver a short in-class presentation on May 1.

The nature of the projects will vary widely. In terms of scope and depth, use the first example below (a prospectus for a curated series) as a guide. However, you don't have to do something this conventional (program a film series). An online exhibition of ten annotated video works would be an appropriate scale. A research paper assessing a curatorial issue. A symposium proposal. A plan to premiere a restored film. A stand-alone video production using archival or "found" material. A database. Or a creative idea of your own. These are all acceptable final projects. All should demonstrate original research and a polished presentation of it.

- .. Prospectus for a curated series (the conventional assignment as done in non-symposium versions of this course): Produce a substantive, in-depth research project. Create a document (illustrated to some degree) to persuade a potential funder to support your proposed project. As a general guideline, program five sessions of approximately two hours each. Identify, research, and put in context the works to be screened, the venue for presentation, and supporting material. Identify appropriate speakers. Describe the supporting elements of the

presentations (performance, music, text, slides, lighting, audio, etc.), and the audience being addressed. Append a budget and a filmography. Assess which versions of films and videos are available and justify the one you choose. Give your series a title. Give each session a title. Include well-researched, salient notes for each screening. Your vision can be as fantastical or ambitious as you choose, but all of the details must be concrete.

“ A research project connected to the NYU Audiovisual Preservation Exchange initiative.

“ Re-create three programs from Cinema 16. Plan all aspects of the presentations, including finding sources for the short films Vogel projected.

“ A curatorial project or media production for online display, using video and/or audio recordings from past editions of the Orphan Film Symposium (or the current one). These include Indiana University Cinema’s HD video from the “Orphans Midwest” film symposium (Materiality and Moving Image, 2013), audio recordings from the 2014 symposium in Amsterdam, raw footage shot at Museum of the Moving Image’s 2012 symposium ([downloadable](#)), and much more.

“ Conduct a research project using the William K. Everson Collection of papers, ephemera, and films housed at NYU Cinema Studies. Many of Everson’s program notes (1940s through 1990s) are digitized and online, as are press kits, photographs, and more. You may access 16mm prints and video copies. [www.nyu.edu/projects/wke/bio.htm](http://www.nyu.edu/projects/wke/bio.htm).

## **COURSE SCHEDULE (subject to revision as we progress)**

**Jan 23 Introduction** to the course as seminar, symposium, and practicum; what is curating? What do curators do? Why orphan films? Why love?

- ““People Think Curating Just Means Choosing Nice Things””: Secrets of the Museum Curators," [Guardian \(US ed.\)](#), Jan. 22, 2016.
- 2:30pm Meet **Cristina.Cajulis@nyu.edu** (special events coordinator, Cinema Studies, 212-998-1649)

For background and discussion in the next two weeks, read:

- Dan Streible, "Saving, Studying, and Screening: A History of the Orphan Film Symposium," in *Film Festival Yearbook 5: Archival Film Festivals*, ed. Alex Marlow-Mann (St. Andrews Film Studies, 2013), 163-76.
- “Orphan Films,” *Oxford Bibliographies Online: Cinema and Media Studies*, ed. Krin Gabbard. (Oxford U Press, 2013), doi: [10.1093/OBO/9780199791286-0064](https://doi.org/10.1093/OBO/9780199791286-0064). (Full entry via [NYU BobCat](#).)
- Paolo Cherchi Usai, “What Is an Orphan Film? Definition, Rationale, Controversy” (1999).
- Familiarize yourself with [NYU.edu/orphanfilm](http://NYU.edu/orphanfilm) & <https://orphanfilmsymposium.blogspot.com>.

**Jan 30 Meet David Schwartz** (Chief Curator): Pragmatic Planning

Meet 1pm to 4pm at Museum of the Moving Image  
36-01 35th Avenue (between 36th & 37th St.) in Queens. (718) 777-6888  
[movingimage.us/visit/directions](http://movingimage.us/visit/directions), Subway: [R/M](#) (Steinway St.); [N/W](#) (Broadway)

Read:

- Paolo Cherchi Usai, “A Charter of Curatorial Values,” *NFSA Journal* 1.1 (2006): 1-10.
- Peter Bosma, *Film Programming*, chapters 1 and 3.
- Devin Orgeron, “Orphans Take Manhattan: The 6th Biannual Orphan Film Symposium, March 26–29, 2008, New York City,” *Cinema Journal* 48.2 (2009): 114–18.
- DVD booklet: *Orphans 8: Made to Persuade* (2012) [archive.org/details/MadeToPersuade](http://archive.org/details/MadeToPersuade)
- DVD booklet: *Orphans in Space: Forgotten Films from the Final Frontier* (2012) <https://archive.org/details/OrphansInSpaceBooklet>.
- Printed programs for past symposia.

**Feb 6 Curatorial values, making arguments**

- Laura U. Marks, “The Ethical Presenter: Or How to Have Good Arguments over Dinner,” *The Moving Image* 4.1 (2004): 34-47.
- Jan-Christopher Horak, Review of *Film Curatorship*, in *Senses of Cinema* 55 (2010), PDF.
- Peter Bosma, *Film Programming*, chapters 6 and 7

**Feb 13 Publicity and Programming: Livia Bloom Ingram** (Icarus Films / indie programmer)  
Case studies, including “‘It’s Only A Movie’: Horror Films from the 1970s and Today” at Museum of the Moving Image (2007). Familiarize yourself with [IcarusFilms.com](http://IcarusFilms.com).

Read:

1. Scott MacDonald, *Cinema 16: Documents Toward a History of the Film Society*, 1-26.
2. Carol J. Clover, *Men, Women and Chainsaws*, ch. 1 section, “Final Girl,” 35-41.

3. Adam Lowenstein, [Shocking Representation](#), ch. 4 “Only a Movie,” 111-23.
4. [“It’s Only a Movie” Program](#), Museum of the Moving Image.
5. Jason Zinoman, “A Bloody Cut Above Your Everyday Zombie Film,” *New York Times*, June 10, 2007. [Review](#) and [Slideshow](#).
6. Read press releases for [NO HOME MOVIE](#), [TWO LESSONS](#), [Film Forum](#), [Film Society of Lincoln Center](#), [Museum of Modern Art short](#) and long version, and [The Whitney Museum](#).

**Assignment:** Using the sample press releases provided as a template, write a press release for either the 2018 Orphan Film Symposium or a component of the symposium worthy of highlighting. Write (1) a headline, (2) subhead, and (3) first paragraph (two to three sentences). (4) Then, provide email addresses for three writers to whom you’d pitch your story. (5) List one or more reasons why each is likely to cover your story. Please **bring a printed copy** of your assignment to class.

**Feb 20** Guest: **Ruth Somalo** (Universidad Autónoma de Madrid; Horns and Tails Productions)  
Readings: Somalo, TBA and

- Curatorial work: [www.ruthsomalo.com/curatorial](http://www.ruthsomalo.com/curatorial)
  - \* IIFF Docs, [Impugning Impunity](#) (ALBA Human Rights Documentary Film Festival)
  - \* [DocumentaMadrid](#) 2018 (XV Festival Internacional de Cine Documental)
  - \* [DOC NYU](#) (Associate Programmer)
  - \* [The Limit of Our Gaze: Women Filmmakers and Contemporary Documentary in Spain](#)
  - \* [Broken Senses](#), Flaherty NYC 2017
- Cameron Nicoll, [“Flaherty NYC’s ‘Broken Senses’ Explores the Dysfunctional World Within,”](#) POV blog, January 13, 2017.

**Feb 27** Distribution: **Dennis Doros & Amy Heller** (Milestone Films)

- About [Milestonefilms.com/pages/about-us](http://milestonefilms.com/pages/about-us).
  - Amy Heller, “Restoring a Portrait, with Some Help from Our Friends...,” Oct. 13, 2012, [Milestonefilms.com/blogs/news/6711064-restoring-a-portrait-with-some-help-from-our-friends](http://Milestonefilms.com/blogs/news/6711064-restoring-a-portrait-with-some-help-from-our-friends).
  - Dennis Doros, “My Time with James Card,” James Card Memorial Lecture, Nov. 18, 2012, [Milestonefilms.com/blogs/news/6912078-my-time-with-james-card](http://Milestonefilms.com/blogs/news/6912078-my-time-with-james-card)
  - Press kits for *Shoes*, *Portrait of Jason*, and *Notfilm*, [milestonefilms.com/pages/press](http://milestonefilms.com/pages/press)
  - Website for *Notfilm*, <http://filmbysamuelbeckett.com>.
  - Project Shirley, [projectshirley.com](http://projectshirley.com)
- + excerpt from David Bordwell, *Pandora’s Digital Box*.

**Mar 6** Home Movies and other Amateur Films

- Patricia R. Zimmermann, “Introduction: The Home Movie Movement,” in *Mining the Home Movie*, ed. Karen Ishizuka and Zimmermann (U of California Press, 2008), 1-24.
- Charles Tepperman, “Amateur Film, Experimentation, and the Aesthetic Vanguard,” in *Amateur Cinema: The Rise of North American Moviemaking, 1923-1960* (U of California Press, 2014): 193-216; 271-75.
- Peruse [centerforhomemovies.org](http://centerforhomemovies.org) and the Amateur Movie Database <[AmateurCinema.org](http://AmateurCinema.org)>

- Filmography: “The ‘Ten Best’ Winners, 1930-1994, from the Amateur Cinema League and American International Film & Video Festival,” comp. Alan D. Kattelle, *Film History* 15.2 (2003): 244-51.

After spring break (March 10-18), we will adjust the schedule for the rest of the semester, based on the state of Orphan Film Symposium planning and the nature of student projects.

**Mar 20** Access, Presentation, and Projection

- Loan policy documents from LOC, UCLA, the Academy, et al.
  - excerpt from Bordwell, *Pandora’s Digital Box*.
  - International Council on Archives, *Principles of Access to Archives* (2012), 13 pages.
  - Aaron Swartz, “Guerrilla Open Access Manifesto” (2008) and 2013 obituaries.
  - Linda Williams, “‘White Slavery’ versus the Ethnography of ‘Sexworkers’: Women in Stag Films at the Kinsey Archive,” *The Moving Image* 5.2 (2006): 106-35.
- + What should the [Kinsey Institute do with its films?](#) A debate.

**Mar 27 Regina Longo** (*Film Quarterly*; Albanian Cinema Project) Bridging niche audiences and moving image content

- “What It Takes to Be a Young Film Programmer,” 3-min. video, Into Film website, Edinburgh Film Festival, July 1, 2016, [www.intofilm.org/news-and-views/articles/young-programmers-eiff](http://www.intofilm.org/news-and-views/articles/young-programmers-eiff). Resources worth exploring in full.
- Sophie Mayer and Selina Robertson, “‘We Can Make Something Out of Anything’: Sally Potter’s *Thriller* and London’s History of Queer Feminist Film Spaces,” *Film Quarterly* 70.4 (2017): 39-46; doi: [10.1525/fq.2017.70.4.39](https://doi.org/10.1525/fq.2017.70.4.39). PDF.
- Sarah Wood, Selina Robertson, and Sophie Mayer, “Club des Femmes’ Decade of Queer Feminist Programming,” Independent Cinema Office (London), ICO blog, May 12, 2017, [www.independentcinemaoffice.org.uk/club-des-femmes-decade-of-queer-feminist-film-programming](http://www.independentcinemaoffice.org.uk/club-des-femmes-decade-of-queer-feminist-film-programming).
- Ben Sachs, “Filmfront Brings a Passion for Cinema Studies to Pilsen,” *Chicago Reader*, June 30, 2017, [www.chicagoreader.com/Bleader/archives/2017/06/30/filmfront-brings-a-passion-for-cinema-studies-to-pilsen](http://www.chicagoreader.com/Bleader/archives/2017/06/30/filmfront-brings-a-passion-for-cinema-studies-to-pilsen).
- + recommended listen: Regina Longo interviewed by Jayson Wall, *Into the Archives* [podcast](#), [Show 6](#), Nov. 24, 2017.

**Apr 3** Documentary and the Robert Flaherty Film Seminar

- Flaherty Seminar, notes from *Sonic Truth* (2011).
- excerpts from “The Flaherty: Four Decades in the Cause of Independent Film,” ed. Erik Barnouw and Patricia R. Zimmermann, *Wide Angle* 17.1-4 (1996), [flahertyseminar.org/60thanniversary/wide-angle](http://flahertyseminar.org/60thanniversary/wide-angle), including Laura U. Marks, “The Audience Is Revolting: Coalition and Transformation at the Flaherty Seminar,” 277-91.
- Scott MacDonald, *Cinema 16*, excerpt.
- Amos Vogel, “Film Do’s and Don’ts” (1949), 130-33; “Cinema 16 and the Question of Programming” (1955), 259-61.

**Apr 10** Meeting details TBA. Since we will all be preparing for the symposium, we might not need a full meeting in the classroom. I will be available for group and individual consultations, as needed 12:30-4:30pm.

**Apr 17** No formal class meeting. Email follow-ups. Office hours 12:30-4:30pm for individual consultations about final projects.

**Apr 24** Analysis of the symposium. Work plans for final projects.

**May 1** Last class day; student presentations



## Important Policies

### ***Tisch Policy on Academic Integrity***

The core of the educational experience at the Tisch School of the Arts is the creation of original work by students for the critical review of faculty members. Any attempt to evade that essential transaction through plagiarism or cheating is educationally self-defeating and a grave violation of Tisch's community standards. Plagiarism is presenting someone else's original work as if it were your own; cheating is an attempt to deceive a faculty member into believing that your mastery of a subject or discipline is greater than it really is. Penalties for violations of Tisch's Academic Integrity Policy may range from being required to redo an assignment to dismissal from the School. For more information on the policy--including academic integrity resources, investigation procedures, and penalties--please refer to the Policies and Procedures Handbook ([tisch.nyu.edu/student-affairs/important-resources/tisch-policies-and-handbooks](http://tisch.nyu.edu/student-affairs/important-resources/tisch-policies-and-handbooks)) on the website of the Tisch Office of Student Affairs.

### ***Health & Wellness Resources***

Your health and safety are a priority at NYU. If you experience any health or mental health issues during this course, we encourage you to utilize the support services of the 24/7 NYU Wellness Exchange 212-443-9999. Also, all students who may require an academic accommodation due to a qualified disability, physical or mental, please register with the Moses Center 212-998-4980. Please let your instructor know if you need help connecting to these resources. Students may also contact MIAP Director Juana Suárez ([juana@nyu.edu](mailto:juana@nyu.edu)) and/or Associate Director Scott Statland ([scott.statland@nyu.edu](mailto:scott.statland@nyu.edu)) for help connecting to resources.

### ***Sexual Misconduct, Relationship Violence, and Stalking Policy & Reporting Procedures***

NYU seeks to maintain a safe learning, living, and working environment. To that end, sexual misconduct, including sexual or gender-based harassment, sexual assault, and sexual exploitation, are prohibited. Relationship violence, stalking, and retaliation against an individual for making a good faith report of sexual misconduct are also prohibited. These prohibited forms of conduct are emotionally and physically traumatic and a violation of one's rights. They are unlawful, undermine the character and purpose of NYU, and will not be tolerated. A student or employee determined by NYU to have committed an act of prohibited conduct is subject to disciplinary action, up to and including separation from NYU. Students are encouraged to consult the online Sexual Misconduct, Relationship Violence, and Stalking Resource Guide for Students ([nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/sexual-misconduct--relationship-violence--and-stalking-resource-.html](http://nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/sexual-misconduct--relationship-violence--and-stalking-resource-.html)) for detailed information about on-campus and community support services, resources, and reporting procedures. Students are also welcome to report any concerns to MIAP Director Juana Suárez ([juana@nyu.edu](mailto:juana@nyu.edu)) and/or Associate Director Scott Statland ([scott.statland@nyu.edu](mailto:scott.statland@nyu.edu)).

### ***Non-Discrimination and Anti-Harassment Policy & Reporting Procedures***

NYU is committed to equal treatment and opportunity for its students and to maintaining an environment that is free of bias, prejudice, discrimination, and harassment. Prohibited discrimination includes adverse treatment of any student based on race, gender and/or gender identity or expression, color, religion, age, national origin, ethnicity, disability, veteran or

military status, sexual orientation, marital status, or citizenship status, rather than on the basis of his/her individual merit. Prohibited harassment is unwelcome verbal or physical conduct based on race, gender and/or gender identity or expression, color, religion, age, national origin, ethnicity, disability, veteran or military status, sexual orientation, marital status, or citizenship status. Prohibited discrimination and harassment undermine the character and purpose of NYU and may violate the law. They will not be tolerated. NYU strongly encourages members of the University Community who have been victims of prohibited discrimination or prohibited harassment to report the conduct. MIAP students may make such reports to MIAP Director Juana Suárez ([juana@nyu.edu](mailto:juana@nyu.edu)) and/or Associate Director Scott Statland ([scott.statland@nyu.edu](mailto:scott.statland@nyu.edu)), or directly to Marc Wais, Senior Vice President for Student Affairs. Students should refer to the University's [Non-Discrimination and Anti-Harassment Policy and Complaint Procedures](http://nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/non-discrimination-and-anti-harassment-policy-and-complaint-proc.html) ([nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/non-discrimination-and-anti-harassment-policy-and-complaint-proc.html](http://nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/non-discrimination-and-anti-harassment-policy-and-complaint-proc.html)) for detailed information about on-campus and community support services, resources, and reporting procedures.

### NYU Academic Support Services

NYU offers a wide range of academic support services to help students with research, writing, study skills, learning disability accommodation, and more. Here is a brief summary:

### ***NYU Libraries***

Main Site: [library.nyu.edu](http://library.nyu.edu); Ask A Librarian: [library.nyu.edu/ask](http://library.nyu.edu/ask)  
70 Washington Square S, New York, NY 10012

Staff at NYU Libraries has prepared a guide (<http://guides.nyu.edu/c.php?g=276579&p=1844806>) covering services and resources of particular relevance to graduate students. These include research services and guides by topic area, subject specialists, library classes, individual consultations, data services, and more. There's also a range of study spaces, collaborative work spaces, and media rooms at Bobst, the library's main branch.

### ***The Writing Center***

[nyu.mywconline.com](http://nyu.mywconline.com)

411 Lafayette, 4th Floor, 212-998-8860, [writingcenter@nyu.edu](mailto:writingcenter@nyu.edu)

The Writing Center is open to all NYU students. There, students can meet with a faculty writing consultant or a senior peer tutor at any stage of the writing process, about any piece of writing (except exams). Appointments can be scheduled online. Students for whom English is a second language can get additional help with their writing through a monthly workshop series scheduled by the Writing Center ([cas.nyu.edu/content/nyu-as/cas/ewp/writing-resources/rise-workshops.html](http://cas.nyu.edu/content/nyu-as/cas/ewp/writing-resources/rise-workshops.html)).

### ***The University Learning Center (ULC)***

[nyu.edu/ulc](http://nyu.edu/ulc); Academic Resource Center (18 Washington Pl, 212-998-8085) or University Hall (110 East 14th St, 212-998-9047)

*Peer Writing Support:* All students may request peer support on their writing during drop-in tutoring hours for "Writing the Essay / General Writing" at the University Learning Center (ULC), which has two locations noted above. Students for whom English is a second

language may wish to utilize drop-in tutoring geared towards international student writers (see schedule for "International Writing Workshop").

*Academic Skills Workshops:* The ULC's Lunchtime Learning Series: Academic Skills Workshops focus on building general skills to help students succeed at NYU. Skills covered can help with work in a variety of courses. Workshops are kept small and discuss topics include proofreading, close reading to develop a thesis, study strategies, and more. All Lunchtime Learning Series workshops are run by Peer Academic Coaches.

### ***Moses Center for Students with Disabilities***

[nyu.edu/students/communities-and-groups/students-with-disabilities.html](http://nyu.edu/students/communities-and-groups/students-with-disabilities.html)

726 Broadway, 3rd Floor, 212-998-4980, [mosescsd@nyu.edu](mailto:mosescsd@nyu.edu)

All students who may require an academic accommodation due to a qualified disability, physical or mental, are encouraged to register with the Moses Center. The Moses Center's mission is to facilitate equal access to programs and services for students with disabilities and to foster independent decision making skills necessary for personal and academic success. The Moses Center determines qualified disability status and assists students in obtaining appropriate accommodations and services. To obtain a reasonable accommodation, students must register with the Moses Center (visit the Moses Center website for instructions).

### **Digital Archive of Student Work**

All student projects are to be collected and made accessible on the Student Work page of the MIAP Program's website (<https://tisch.nyu.edu/cinema-studies/miap/student-work>). Certain types of assignments will be password-protected and made accessible only to MIAP students and faculty. Students are required to submit all of their work for each class to their professor in a digital format (.pdf is encouraged for cross-platform compatibility) via email or other available digital medium.

As a primary goal of NYU's MIAP Program is to be useful to the archival field, the default status of student works will be public (with the exception of internship reports and thesis proposals). Students, in consultation with their instructor, can make a case for why a particular assignment should be restricted to internal use. Proprietary information, confidential information, or copyright issues may lead to this decision, but not an unwillingness to make work public.

When students submit digital files of their work, the file names should conform to MIAP's standard format, with *f* used to indicate fall semester and *s* used to indicate spring semester: YYsemester\_course number\_author's last name\_a[assignment#].file extension. Here is an example of a student with the surname Langlois, submitting the first assignment in the fall 2017 course CINE-GT 1800: *17f\_1800\_Langlois\_a1.pdf*.

For multiple authors, the two initials of each author will be used, separated from each other by underscores. An underscore and the assignment number will follow this. Assignment numbers are determined by the order in which the assignments are given. They begin with an "a," followed by a number between one and ten. For assignments with multiple files, a letter can be added after the number. Thus, one could have "a1b," meaning that this is the second of multiple files from one student for one particular assignment. In the case of a restricted file that should not be made public, the student should add an "\_x" to the end of the file name indicating the file's restricted status: *17f\_1800\_Langlois\_a1\_x.pdf*. Otherwise, permission shall be implicitly granted for the student's work to be posted on the MIAP website.