

2012-2013 COURSE CATALOG

NEW YORK CAMPUS
LOS ANGELES CAMPUS



AMDA
College and Conservatory of the Performing Arts
NEW YORK • LOS ANGELES

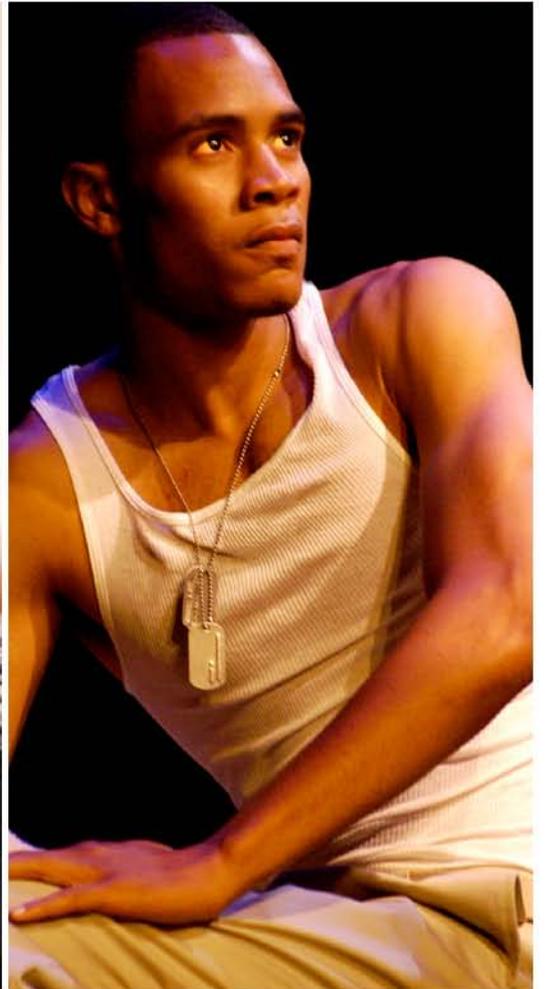
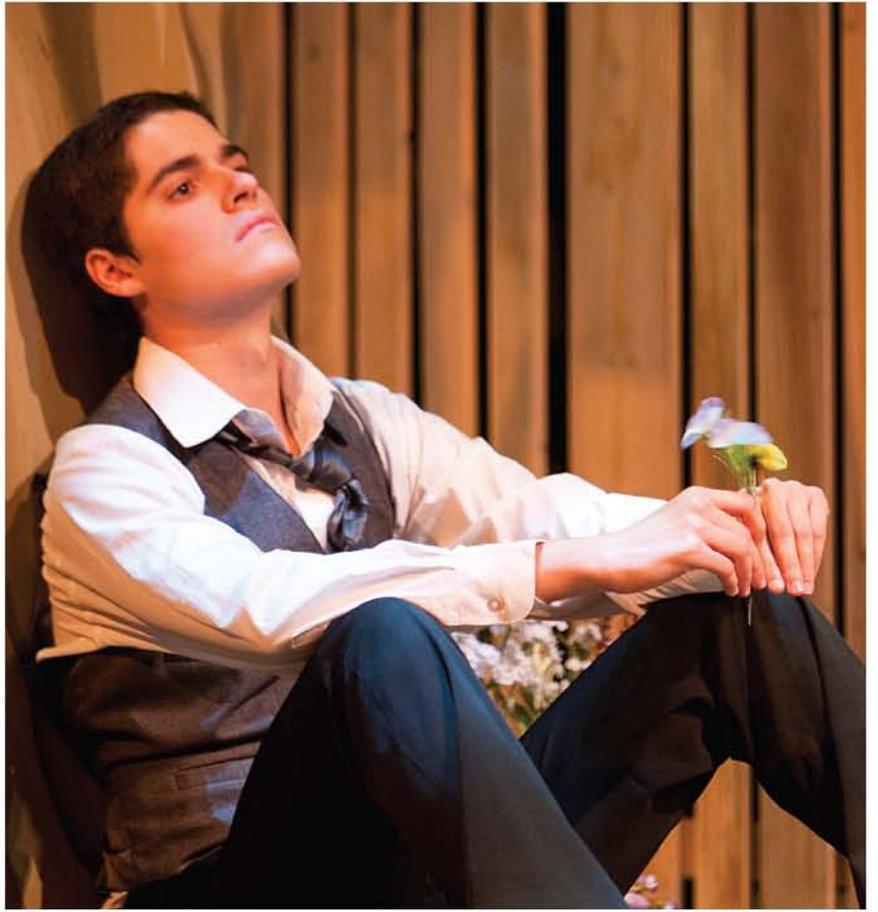


Table of Contents

Introduction	2
Vision and Mission	3
AMDA New York Campus	4
New York Campus Life	5
New York Student Housing	5
AMDA Los Angeles Campus	6
Los Angeles Campus Life	7
Los Angeles Student Housing	7
Admissions	8
Application Checklist	8
Auditions for Admission	9
International Students	10
Transfer of Credit Policy	11
Performance Opportunities	13
AMDA Programs	20
Bachelor of Fine Arts Degree Programs (4 Years)	20
Conservatory Programs (2 Years)	22
AMDA Conservatory Alumni/Bachelor of Fine Arts Option	23
Program Specifications and Curricular Tables	
LOS ANGELES CAMPUS	
Bachelor of Fine Arts Degree Programs (4 Years)	
Acting	24
Musical Theatre	26
Dance Theatre	28
Performing Arts	30
Conservatory Certificate Programs (2 Years)	
Studio	36
Integrated	37
Conservatory Dance	38
NEW YORK CAMPUS	
Conservatory Certificate Programs (2 Years)	
Studio	40
Integrated	41
Dance Theatre	42
Bachelor of Fine Arts Degree Programs (4 Years)*	
Acting	24
Musical Theatre	26
Dance Theatre	28
Performing Arts	30
*Transfer Program: Study two-to-three years in New York, then complete your Bachelor of Fine Arts Degree in Los Angeles. See page 23 for more information.	
Course Offerings and Descriptions: Los Angeles Campus	44
Acting Department	44
Musical Theatre Department	49
Dance Theatre Department	51
Critical Studies Department	53
Course Offerings and Descriptions: New York Campus	58
Acting Department	58
Dance Theatre Department	62
Individual Voice	64
Musical Theatre Department	65
Learning Facilities	68
Cost Of Attendance	69
Financial Planning	69
Financial Aid	70
Grading Procedures	75
Academics	75
Academic Regulations	76
About Us	86
AMDA Accreditation and Approvals	86
Campus Services	87

Introduction

AMDA is a unique performing arts college and conservatory offering four year Bachelor of Fine Arts Degree Programs in Acting, Musical Theatre, Dance Theatre and Performing Arts and two year Conservatory Programs in Acting, Musical Theatre and Dance Theatre. We have a campus in the heart of New York City's Upper West Side right next to Broadway and Lincoln Center as well as a Los Angeles campus right in the heart of Hollywood. Our students come from all over the United States, plus many other countries throughout the world.

Our programs are designed to support each student's creative path. Whether it's becoming an actor for stage, film and television, a singer and performer in musical theatre or contemporary music, a dancer on Broadway or in music videos, a stand-up or improv artist, a producer or theatre company director — you can pursue your dream at AMDA.

Campus Locations

AMDA New York Campus

New York City
211 West 61 Street
New York, N.Y. 10023
(212) 787-5300
(800) 367-7908

AMDA Los Angeles Campus

Hollywood
6305 Yucca Street
Los Angeles, CA 90028
(323) 469-3300
(800) 367-7908

You can even study at both campuses. See amda.edu for additional information.

Programs of Study

**Bachelor of
Fine Arts
Degree Programs**
[Four Year]

Bachelor of Fine Arts Degree – Acting
Bachelor of Fine Arts Degree – Musical Theatre
Bachelor of Fine Arts Degree – Performing Arts
Bachelor of Fine Arts Degree – Dance Theatre

**Conservatory
Programs**
[Two Year]

Certificate - [The Integrated Program]
Acting, Dance, Musical Theatre
Certificate - [Studio Program]
Acting for Stage, Film and Television
Certificate - Dance Theatre

Vision and Mission

AMDA is committed to providing an unsurpassed performing arts education to a diverse community of creative artists. AMDA seeks to be both the school and the stage, where students are given the support and the freedom to find their voice and to design and create their own unique artistic vision. We want our students to develop the skills, confidence, imagination and power to contribute to their community as artists, entrepreneurs, visionaries, lifelong learners and conscientious citizens of the world.

To achieve this, AMDA provides rigorous, performance-based training and an industry-focused education experience that inspires excellence and prepares artists with an appreciation for the universal power of transformation through art. Above all, we want to teach our students that commitment, passion, and joy are the hallmarks to a successful career.



AMDA New York Campus



There's a reason they call New York "the city that never sleeps."

The constant buzz of America's largest city doesn't just come from the lights of Broadway; it comes from the bohemian heritage of Greenwich Village, the jazz and vibrancy of Harlem and the arias soaring from the Metropolitan Opera House. Performers from every country and discipline are drawn to Manhattan to pursue their dreams. Now it's your turn. When you attend AMDA New York, Broadway is your backyard.

Our students are a vital part of the creative community here and the city itself sets the scene for an innovative learning experience. An AMDA education is more than just studio training; it's a backstage pass to New York City's performing arts scene. Every day, hundreds of films, television shows, dance concerts, symphonies, performance art pieces and plays are produced just a few steps away from campus. You're likely to find more AMDA alumni on Broadway stages than graduates from any other performing arts college — and you could be next.

NEW YORK CAMPUS LIFE

Nestled beside the bright lights of Broadway on Manhattan's Upper West Side, AMDA New York's location is split between a studio campus on West 61st Street and the Ansonia, a historic Beaux-Arts landmark. AMDA New York has state-of-the-art performance venues, spacious rehearsal rooms and one of the country's most comprehensive performing arts libraries.

NEW YORK STUDENT HOUSING

We offer two residence options: the Stratford Arms and the Amsterdam. These Upper West Side residence halls provide students a once-in-a-lifetime

opportunity to reside in the Big Apple. Students choose to live in our residence halls because they're unique, affordable and conveniently located near our Upper West Side campus.



All units come furnished with 24-hour security and a variety of amenities to allow students the ability to experience the best of what Manhattan has to offer. Each residence hall has common areas, laundry facilities, Wi-Fi, common computer workstations and a fully equipped kitchen. Some rehearsal studios are also available. Students can shop for delicious and healthy food options at some of the neighborhood's famous green grocers, including Zabar's, Citarella and Fairway.

Stratford Arms

Affectionately known to AMDA students as "the Strat," this historic brick hotel has been converted into classic New York City studio housing. Built in 1928, the ten-story elevator building is located on West 70th Street, just a short stroll from classes. In addition to a spacious outdoor patio, the Stratford Arms is located one block from historic Central Park.

The Amsterdam

Located on a tree-lined street at the intersection of West 85th Street and Broadway, the Amsterdam Residence is a six-story neo-classical building complete with keystone and column details. This desirable neighborhood is recognized as the setting for many films and television programs on any given day.

Students take advantage of this charming area by enjoying a day at the Natural History Museum, a picnic in Central Park or free Philharmonic Concerts. The Amsterdam Residence is also just a short walk to Riverside Park, which stretches about 100 blocks along the Hudson River, with walking paths and restaurants along the way.

AMDA Los Angeles Campus



It's no surprise that Los Angeles is considered the entertainment capital of the world.

From searchlights sweeping the skies over the latest red carpet awards ceremony to the world-class musicians cutting tracks at Capitol Studios, Los Angeles pulses with an unshakable sense that something big is always happening — probably because it is. For generations, artists from around the world have been drawn to Hollywood to pursue their creative passions. Join them on your own path to success.

When you attend AMDA Los Angeles, you become a part of Hollywood's creative community; the studios, theatres and landmarks are your inspiration. Hundreds of films, television shows and live performances take place here each day. With Hollywood as your classroom, you'll get behind-the-scenes access to industry leaders and many major film, television and recording studios. To get to class, you stroll down the Walk of Fame, each star proof-positive that this is a town where dreams come true.

LOS ANGELES CAMPUS LIFE

Situated just north of the legendary intersection of Hollywood and Vine, AMDA's Los Angeles campus spans two beautiful acres in the heart of Hollywood. Anchored by the historic Vine Tower, the campus includes multipurpose spaces, classrooms, dance studios, combat rooms, voice studios, and amenities such as a full-service café, an outdoor piazza, free Wi-Fi, a performing arts library and student lounges. You'll also find abundant rehearsal rooms and performing spaces. Our unique and affordable student residences are located on or adjacent to campus, in full view of the famed Capitol Records Building and the Hollywood sign. You get all the glamour and character of a Hollywood residence, along with the security and lifestyle you'd expect from a private campus.

LOS ANGELES STUDENT HOUSING

AMDA Los Angeles offers a variety of housing options for students who want to live on campus. All units come furnished with 24-hour security and free Wi-Fi.

Franklin Building

The loft-style spaces in our five-story neoclassical building feature exposed brick, hardwood floors and oversized French windows with impressive Hollywood views. All units have been newly renovated and include full contemporary kitchens. You'll have use of a fitness center, computer lab, study room, Zen garden, laundry room and a private, gated parking lot.

Bungalows

Situated around a landscaped courtyard, our authentic Craftsman bungalows are bright, spacious and truly Californian. Each furnished bungalow features oak hardwood floors, crown molding, huge windows and a faux fireplace. Bungalows include a separate dining area and efficiency kitchen.

Yucca Street Apartments

Two-bedroom furnished flats include oak hardwood floors, large bay windows and plenty of extra space. Surrounded by palm trees and featuring an enclosed courtyard, these classic Los Angeles apartments come with separate living and dining rooms, efficiency kitchens and on-site laundry.

Ivar Residence Hall

This residence hall is situated in a renovated Hollywood recording studio. Spacious, furnished rooms surround an expansive common space designed for rehearsing, studying or just hanging out. You'll share an oversized kitchen with full amenities.

Allview Apartments

This residence provides contemporary student living in the heart of Hollywood. Student rooms are furnished and include a full-sized refrigerator. Additionally, the residence includes a spacious garden courtyard, laundry facilities and a student lounge.

Vine Street Apartments

These apartments include hardwood floors, large windows and efficiency kitchens. Vine Street residents also enjoy a courtyard patio, a student activity room and laundry facilities.

Admissions

Are you ready to pursue your dreams? You are just a few short steps away from beginning your professional career at AMDA. All Admissions information, including application and other materials can be found at www.amda.edu. You can schedule an audition and apply online, then review the checklist below to make sure your application is complete.

ADMISSION REQUIREMENTS

All matriculating students must have received a high school diploma or completed a General Education Development Test (GED). A grade point average (GPA) of 2.0 or above is expected. AMDA evaluates each candidate individually and acceptance into the program is based on a completed application, audition, personal interview, academic qualifications and readiness to benefit from the program.

Candidates may pursue admission in the Fall, Spring, or Summer terms. Please contact the Admissions Department for application deadlines and further information: 1-800-367-7908.

APPLICATION CHECKLIST

Complete an Online Application

The online application is your first step in the process to be considered for admission. If you are unable to complete the application online, you may print an application from the website or contact the Admissions Department to request an application by mail.

Pay the Application Fee

The application reviewing fee is \$50 (payable in U.S. funds only) and is nonrefundable. After completing your online application, you will be prompted for your credit card information. If unable to pay by credit or debit card, you may submit a check with a written application. Checks should be made payable to the American Musical and Dramatic Academy.

Submit Application Essays

Each applicant must submit responses to three essay questions. You can submit the application essays online when you complete the application or you may submit your essays to the AMDA campus where you plan to begin studying. Go to <http://www.amda.edu/admissions/how-to-apply> to download the form. Please skip this step if you submitted your essays electronically when you completed your online application.

Request Recommendations

Download two AMDA Recommendation Forms at <http://www.amda.edu/admissions/how-to-apply>. Complete the upper portion of each form and give it to two references. Acceptable references include teachers, directors, guidance counselors or anyone familiar with your work and potential as an actor, singer or dancer. Make sure your references mail the form to the AMDA campus where you plan to begin studying. Complete the Signature Page Form and mail it to the AMDA campus where you plan to begin studying.

Request Official Transcripts

Send an official transcript or transcripts from your high school and (if applicable) college. Official transcripts from every educational institution that you listed in your application must be forwarded to AMDA. Contact your guidance counselor or transcript office to request that your official transcript(s) be sent to the AMDA campus where you plan to begin studying. Official transcripts must be received before official enrollment begins and within 30 days of the start of the first semester. AMDA requires a 2.0 minimum cumulative grade point average (GPA) for all previous high school and college level study to be considered for admission.

Review all Documents Prior to Signing

As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement. The Performance Fact Sheet data is specific to the AMDA Los Angeles campus and provided to prospective AMDA Los Angeles students only.

AUDITIONS FOR ADMISSION

Applicants must audition for admission to AMDA. An appointment is required for all auditions, which are held at AMDA periodically. We also hold regional auditions annually throughout the United States and abroad. Please go to www.amda.edu/auditions to schedule an audition.

Audition Requirements

Dance Theatre Students: Applicants will be taught two contrasting combinations. Applicants will also be asked to present a solo piece (60-90 seconds in length) in the style of their choice. The combinations taught and the prepared solo piece may include (but are not limited to) any variety of style, such as: Classical Ballet, Modern, Jazz, Tap, Contemporary or Broadway. To be fully prepared, please bring all appropriate dance shoes and attire. Applicants must provide a CD accompaniment for their solo piece.

Acting Students: The performance of two contrasting monologues: one Classical and one Contemporary; or two Contemporary (each being no more than two minutes in length).

Musical Theatre Students: The performance of one two-minute monologue (Contemporary or Classical) and two minutes or 32 bars of a song from the Musical Theatre or Classical Repertoire. Applicants are required to bring sheet music in their key to the audition and should be prepared to meet with an accompanist provided by AMDA. Please indicate on your sheet music the points at which you start and end your song.

The Acting or Musical Theatre audition performance should not exceed 4 minutes in total. Monologues should be from published plays. Original material may not be used. A chair will be available for your use during the audition performance; no additional props or set pieces are permitted.

INTERNATIONAL STUDENTS

International students are a vital part of our culture. Students from around the world come to AMDA each year with a shared passion to excel and a common aspiration to become the foremost artists of their generation. We're sensitive to their needs and help them to make the most of their experience. AMDA advisors will work with international students to guide them through the process of applying for an F-1 student visa. AMDA is authorized under Federal law to enroll nonimmigrant students.

Requirements for F-1 International Students

F-1 nonimmigrant student status carries responsibilities as well as privileges. Failure to comply with the U.S. requirements for these categories is considered a violation of U.S. law, invalidates the F-1 status, cancels privileges of the status and may lead to deportation. AMDA is required by law to make regular reports to the U.S. government concerning student status. While the Admission and Education Departments provide many services to assist students in maintaining their legal status, it is ultimately the student's responsibility to maintain legal status.

To maintain legal status, an international student must:

1. Be a full time student
2. Maintain a current visa
3. Report any change of name or address
4. Obey all U.S. laws

Applying to AMDA as an International Student

International students should complete either an e-Application or a paper application, pay the application fee and schedule an audition. Please keep in mind that international applicants have additional documents that must be presented with the standard admission application in order to be considered for admission - TOEFL Scores or its English Proficiency equivalent as well as a U.S. translated and evaluated transcript(s).

All students attending AMDA are required to speak English; AMDA does not provide English language training courses. An English Proficiency interview may be required.

Financial Aid and Scholarships for International Students

International students are eligible for scholarships for which the funds come directly from AMDA. They are not eligible for any scholarships, grants or loans which are subsidized by the U.S. government. AMDA sets aside certain money specifically for international applicants who have high academic achievements. Please check with your Admissions Advisors for more information. International students should keep in mind that when applying for an F-1 student visa, they will need to demonstrate full funding for tuition, housing and living expenses.

Students who are not U.S. Citizens should investigate via the internet what scholarships, outside of the AMDA system, are available to them. For nonimmigrant alien students already within the U.S., the best source for obtaining detailed descriptions and requirements of available monies is at a local or state library. Likewise, there are special search engines that help students facilitate the process with online applications through companies such as FASTWEB (www.fastweb.com). The Institute of International Education (www.iie.org), NAFSA: Association of International Educators (www.nafsa.org) and Rotary International (www.rotary.org) may also be useful in identifying scholarship opportunities.

TRANSFER OF CREDIT POLICY

College Credit

In those academic programs that apply, transfer credit may be awarded at AMDA from any United States institution accredited by an agency recognized by the U.S. Department of Education. AMDA will review transcripts from international institutions licensed or officially recognized by the Education Department or Ministry of the country where the institution operates to be eligible for transfer of credit. International students must submit authentic documents to AMDA and provide translations from services which are conducted by the American Association of College Registrars and Admissions Officers (AACRAO), a member of the National Association of Credential Evaluation Services, Inc. (NACES), or a member of the Association of International Credential Evaluators, Inc. (AICE).

Students prior college coursework will be evaluated for possible Critical Studies (General Education) transfer credit upon receipt of official transcripts from all previous schools attended (maximum 30 units). Courses in Performance Immersion are ineligible for transfer evaluation. Students are requested to have all official transcripts mailed directly to AMDA. AMDA will maintain written record of previous education/training evaluated. Students will be notified in writing and credit will be reflected on the official transcript, if granted.

Prior Learning and Experiential Credit

In addition to college credit earned at accredited postsecondary institutions, the following can be evaluated for academic credit equivalency at AMDA:

1. Standardized Assessments/Examinations
 - College Level Examination Program (CLEP)
 - Advanced Placement (AP) Examination
 - International Baccalaureate (IB)
2. Experiential Credit

Standardized Assessments/Examinations

College Level Examination Program (CLEP)/ Advanced Placement (AP) Examination

Students who have tested through the CollegeBoard's Advanced Placement Program (AP) or College Level Examination Program (CLEP) may submit official exam/scoring documentation for evaluation of transfer course(s) towards the Bachelor of Fine Arts Program. Documentation must be received directly from the CollegeBoard. AP scores earned must be a score of 3 or higher to be accepted. CLEP scores must be a score of 50 or higher to be accepted.

International Baccalaureate (IB)

International Baccalaureate transfer courses may be submitted for evaluation of transfer course status provided an official transcript record document is submitted to AMDA. Courses which fall under the General Education course category will be evaluated for transfer credit based on HIGH LEVEL (HL) course designation and a score of five (5) and above may be accepted toward AMDA's Bachelor of Fine Arts Degrees. Courses listed under the category of Standard Level (SL) will not be considered for evaluation.

Experiential Credit

Students may receive experiential credit for life or work experience toward the Bachelor of Fine Arts degree program provided it is approved by an AMDA Education Review Board. Performance Immersion credit may be awarded through the submission of a portfolio of performances, productions, or awards that represent college level learning gained outside of the classroom. An evaluation is always based on the knowledge you have gained from your experience, not just the experience itself. Experiential life or work experience must be directly related to the individual degree program in order for credit to be awarded.

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION: The transferability of credits you earn at the American Musical and Dramatic Academy is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the Bachelor of Fine Arts Degree you earn in Acting, Dance Theatre, Musical Theatre, or Performing Arts or acceptance of the Certificate you earn in Dance Theatre, the Integrated Program, or the Studio Program is also at the complete discretion of the institution to which you may seek to transfer. If the credits or degree, diploma, or certificate that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason, you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending the American Musical and Dramatic Academy to determine if your credits or degree, diploma or certificate will transfer.

AMDA has not entered into an Articulation or Transfer Agreement with any other college or university.



Performance Opportunities

Each semester, AMDA offers a variety of performance opportunities. Many of these provide students with the chance to create and develop their own projects. Certain Bachelor of Fine Arts courses even provide an opportunity to perform as part of the designed course work.

NEW YORK CAMPUS

Every student at AMDA will perform in their fourth semester of studies. At the end of each semester, there is a Final Demonstration period that serves as the students' final exams do at a traditional college. In addition, AMDA offers some performance opportunities in extracurricular settings each semester.

Final Demonstrations

All first through third term courses include a Final Course Demonstration as part of the curriculum. Students perform in a classroom setting and are observed and evaluated by the Department Supervisor and/or an audience of departmental faculty. This ensures that all students, in all disciplines, perform every semester in a setting where their work and progress can be evaluated. Final Demonstrations are the final exam period for AMDA New York students.

Select and Final Demonstration Presentations

Students who have done exceptionally well during Final Demonstrations may be chosen to be in a Select Demonstration. Select Demonstrations are performed for the Department Chairs. Frequently, the Artistic Director will also view the Select Demonstration Presentation. After careful consideration by the Department Chair and/or Program Heads, a scene or selection is chosen for the Final Demonstration Presentation. The selected pieces are then presented before an audience of AMDA faculty and staff on the last day of the semester.

Extracurricular Projects

Participation is permitted by audition only. Students who are selected or "cast" and approved to participate will commit to a full rehearsal and/or development process designed to culminate in one or more public or private performances. Participation is open to students in all semesters, based on the students' availability. Full commitment throughout the entire production process, from the first rehearsal to strike of the set, is required of all participants.

Café Series

Individuals or small groups present prepared acts in a café/cabaret-style environment. Auditions are scheduled, then conducted and viewed by a panel consisting of two or more members of the faculty and administration. Final selections are posted on student bulletin boards. Students receive one rehearsal in the designated performance space on the day of performance; this rehearsal is conducted by an appointed AMDA representative.

Dance Workshop

Open to students in all programs, Dance Workshop is an opportunity to learn advanced dance choreography in the disciplines of ballet, jazz, tap and dance theatre. Ballet consists of classical and modern techniques. Jazz dance varies from traditional jazz to hip-hop. Tap dance varies from soft shoe to street tap, as students and choreographers show off their skills. Dance Theatre focuses on the style of a particular Broadway choreographer each semester. In the past, works have been taken from Broadway shows such as: *Cats*, *Fosse*, *Will Roger's Follies*, *Chicago*, and *Oklahoma*, to name a few. Dance Workshop culminates in performances at the end of the semester.

PERFORMANCE OPPORTUNITIES

Dialects

Open to Integrated Program and Studio Program students in their second and third semesters. Dialects class is a study of how to prepare for the performance of stage dialects or accents. Application to dramatic texts, practicing the skills of dialect performance in the appropriate context and phonetic analysis teach the student how to perform dialects and to better prepare for future dialect roles. The class will culminate in a Final Demonstration for Voice Production and Speech faculty.

Opera Lab

The American Opera Laboratory is a new course in which singers learn and perform American opera repertoire. Current students and alumni audition to participate in this extracurricular offering. Arias are prepared for a Final Demonstration.

Composition

Composition is open to all students. In this extracurricular course, students are taught the fundamentals of writing songs of various genres. Students learn music composition and lyric writing, as well as the skills to integrate those two elements into an original song. Students' original works are performed at the end of the semester in a presentation which is open to all students, faculty and staff.

4th Term Performance and Professional Opportunities

Students in their fourth semester have the opportunity to perform in a public setting and to be seen by industry professionals outside of AMDA. Fourth semester classes are unique to the AMDA student because generally, classes are held in the evening, giving students the opportunity to audition during the day. The performance opportunities are listed below, by program:

Studio Program

Performance Workshop: Conception to Production

Under the guidance of a senior faculty member, students will audition, cast, stage and produce a one-hour theatre production in an intimate black-box setting. This program will give students the experience to develop in an ensemble theatre environment. By participating in an audition process, students will experience the opportunity to select a variety of theatrical material and then present those resources to their peers, who will determine the material presented in the workshop. Students will work cohesively to select material for the production and will produce the theatre production within a budget. The students are responsible for all advertising, reservations, printed material and house managing aspects of the workshop. Focus of course work will emphasize the three phases of the rehearsal process: conceptualizing, exploring and refining.

Final Film Project

Scenes are chosen from existing scripts but altered to suit the purpose of a short film (with a clear beginning, middle and end). Actors can think 'outside the box' and ignore previous casting in regards to race and sex. Scenes are adjusted and, in some cases, re-written, as appropriate to the curriculum. These scenes are shot on location in and around the school. A professional Director of Photography will use his or her camera and equipment to enhance the quality and production value of the work. The scenes are then edited by the Director of Photography and director and include title cards, music and sound effects, thereby incorporating all the techniques learned in previous semesters. Edited scenes are screened at the end of the semester.



Drama Performance Showcase

This course is designed as a complete dramatic theatrical production. Students will work under the guidance of a professional director throughout the course - from the audition process through rehearsals, to the participation in a fully-staged theatre production featuring scene work. Varied elements associated with a staged production, including costumes, sets and lighting, are included in the course.

Industry Panel Night

After the completion of fourth semester classes, students will have the opportunity to be seen and heard by a panel of invited industry professionals. Students will perform two contrasting monologues and then have the invaluable opportunity for a question and answer period with the agents, casting directors and managers who have just observed their work. After the evening is over, students will receive written feedback from the panelists.

Integrated Program

Musical Theatre Performance Showcase

This course is designed as a complete production of a Musical Revue created to showcase the strengths of each student. Students apply acting and singing techniques they have mastered in the first three semesters. The guidance of a professional director, choreographer and musical director is used from the audition process, throughout rehearsals, to the participation in a fully staged Musical Theatre Revue with full sets, costumes and lighting. Performances are open to the public and invited industry professionals.

Drama Performance Showcase

This course is designed as a complete dramatic theatrical production. The guidance of a professional director is used from the audition process, throughout rehearsals, to the participation in a fully-staged theatre production featuring scene work. Varied elements associated with a staged production, including costumes, sets and lighting, are included in the course.

PERFORMANCE OPPORTUNITIES

Industry Panel Night

After the completion of fourth semester classes, students will have the opportunity to be seen and heard by a panel of invited industry professionals including but not limited to, casting directors, agents and managers. Students will individually perform two song selections and one monologue. Students will then perform a dance combination in groups of three. After the evening is over, students will receive written feedback from the panelists with comments regarding all aspects of their work.

Dance Theatre Program

Dance Theatre Showcase

This course is designed as a complete dance theatre production. The guidance of a professional director is used from the audition process, throughout rehearsals, to the participation in a fully-staged theatre production featuring choreographed and scene work. Varied elements associated with a staged production, including costumes, sets and lighting are included in the course. Performances are open to the public and invited industry professionals.

Student Choreography Workshop

This course will provide students an opportunity to hone their improvisation and choreography skills, experience working on production and performing. Students will develop the ability to work together as an ensemble in presenting a workshop of their choreography. This course will focus on developing leadership skills as students direct other students in their own choreography, as well as developing production skills, such as music editing, costuming, props and stage managing. The students will present the work in a studio setting to the public.

Industry Panel Night

After the completion of fourth semester classes, students will have the opportunity to be seen and heard by a panel of invited industry professionals, including but not limited to, casting directors, agents and managers. Students will learn a series of dance combinations. Just as they would at a professional dance call, they will then introduce themselves to the panel and perform the combinations they've just learned. Students will also have the opportunity to individually sing a 16-bar selection and perform a short monologue. After the evening is over, students will receive written feedback from the panelists with comments regarding all aspects of their work.

LOS ANGELES CAMPUS

Production Projects

Examples: Bachelor of Fine Arts Play, Bachelor of Fine Arts Musical, Songbook, Black Box Musical Theatre Project, Black Box Acting Project, Dance Workshop

Participation is permitted by audition only. Students selected or “cast” and approved to participate will commit to a full rehearsal and/or development process designed to culminate in one or more public performances. Productions may range from plays and musicals previously produced on Broadway or other established venues to originally compiled works selected to suit the students who present the strongest auditions. Full commitment throughout the entire production process, from the first rehearsal to strike of the set, is required of all participants.



Special Performance Opportunities

In addition to study, students will have many unique opportunities to create, develop, enact, and/or present a variety of skills and abilities in live performance. All students may present themselves for consideration; however, participation is competitive and ultimately determined through a defined selection process. All projects are designed to be created and developed entirely by the student. AMDA provides access to rehearsal and presentation space and minimal coordination with the Production Department, as needed, both to assist in advertising the production and to ensure safety during rehearsal and performance.

Examples:

Café Series

Individuals or small groups present prepared acts in a café/cabaret-style environment. Auditions are scheduled, then conducted and viewed by a panel consisting of two or more members of the faculty and administration. Final selections are posted on student bulletin boards. Students receive one rehearsal in the designated performance space on the day of performance; this rehearsal is conducted by an appointed AMDA representative.

Project 15

Students are provided the opportunity to submit 15-20 minutes of original material for development. Students are required to submit information about their proposed project in writing. A panel consisting of two or more members of the faculty and/or administration then reviews the submissions and determines which projects will move to the next step in the selection process. Interviews with the student leaders of the selected projects are then conducted by the panel and a decision is made regarding which projects to select as finalists. Next, appointments are set to view the entire performance-ready project from each finalist. The panel then selects the projects that will be publicly presented.

PERFORMANCE OPPORTUNITIES



Vision Projects

Students present original projects based upon a “bare bones” production plan and vision. Students are required to submit information regarding their proposed fully-realized project. A panel consisting of two or more members of the faculty and/or administration then reviews the submissions and determines which projects will move to the next step in the selection process. Interviews with the student leaders of the selected projects are then conducted by the panel and a decision is made regarding which projects to select as finalists. Next, appointments are set to view a portion of the project and/or all materials necessary for a comprehensive assessment from each finalist. The panel then selects the project(s) that will be allowed to move forward to a public presentation. (NOTE: Vision projects receive faculty mentorship and/or additional support as deemed necessary by AMDA administration.)

Workshops

A number of workshop offerings are provided each semester, based upon student interest, in subject areas which have included: Slam Poetry, Songwriting, Hip-Hop, Stand-Up Comedy, Shakespeare, and Film/TV projects. These workshops are offered outside of the normal class hours and are open to all students. Many of these workshops culminate in one or more public performances or screenings of the material developed.

Support Projects

Examples: Artistic Project: Theatre Viewing, Technical Project: Crew/ASM, Business Project: Producing

Support Projects are divided into three different options: Artistic Project, Technical Project, and Business Project. These are projects/activities that have some customization options (schedules, credit loads, Performance Immersion or Critical Studies assignment); students may register to participate for varying amounts of credit or participate as a “not-for-credit” experience. Participants will be given a Student Agreement which will outline the specific schedule and task assignments to be fulfilled within the process; commitment to the entire process (per agreement) is required of all participants.

Course Presentations

Many advanced level courses (usually beginning in the fourth semester or after) in the three major disciplines (Acting, Musical Theatre, Dance Theatre) will culminate in a final presentation onstage before an audience of AMDA community members (students, faculty, staff, alumni, family and friends) and invited guests. These performances are a required component of the advanced courses in Acting, Musical Theatre, and Dance Theatre. These core courses currently include the following: One-Acts, Ensemble Acting, Classic Repertoire, Directing, Harmonics, Cabaret, Musical Theatre Roles and Readings, Choreography, and Dance Company.

Industry Event

Students in their final semester of the Bachelor of Fine Arts program may audition for this production experience. Selected participants will present a collection of solo and two-person performance pieces to invited industry guests. Guests are usually a combination of agents, managers, directors, producers, and/or casting directors.

Senior Projects

In their final semester, Bachelor of Fine Arts students may create unique, self-produced project(s). Instructors challenge students to be as creative as possible while still operating within disciplined guidelines and boundaries (as it relates to production, technical, budgetary, or artistic elements) associated with each project. The goal is for a successful journey from inception to a physically-realized presentation of the key elements in their project.

Course Demonstrations

Class Demonstrations: Selected courses present demonstrations of prepared work for their instructor and an additional AMDA observer. Observation Classes are set to occur within the final four weeks of the semester and conducted within a regularly-scheduled class session.

Division Demonstrations: Every instructor within the Acting, Musical Theatre, Dance, VPS, Individual Voice and Stage Combat divisions will select up to two pieces of exemplary student work from their classes. Selected works will be presented, by Division, for assorted faculty in the final week of the semester.

Section Demonstrations: This is a wonderful opportunity for students to present a sample of their core semester's work for another section of students in the final week of the semester. An instructor will be assigned to moderate each Section Demo.

Semester Snapshots: Brief samples ("snapshots") of various productions and/or class projects performed within the current semester will be shared with faculty and staff on the last day of the semester.

Performance Disclaimer

AMDA does not guarantee that all students will be cast in a featured role and/or solo number in any AMDA Performance. Casting is determined by each student's demonstrated level of performance skills and standard casting factors (i.e. type, etc.). In many cases, students will participate in duet, trio or group numbers/scenes rather than solos.

AMDA Programs

AMDA offers two paths of study: four-year Bachelor of Fine Arts Programs and two-year Conservatory Programs. Within each program, students may study different disciplines within the performing arts.

For the 2012 / 2013 academic year, the following are offered:

Bachelor of Fine Arts Degree Programs [Four Year]

- Bachelor of Fine Arts Degree – Acting
- Bachelor of Fine Arts Degree – Musical Theatre
- Bachelor of Fine Arts Degree – Performing Arts
- Bachelor of Fine Arts Degree – Dance Theatre

Conservatory Programs [Two Year]

- Certificate - [The Integrated Program]
Acting, Dance, Musical Theatre
- Certificate - [Studio Program]
Acting for Stage, Film and Television
- Certificate - Dance Theatre

BACHELOR OF FINE ARTS DEGREE PROGRAMS (4 YEARS)

The Four Year Bachelor of Fine Arts Degree Programs combine rigorous conservatory-styles artistic training with the intellectual and personal development of a traditional four year degree. Specifically designed for the performing artist, each program develops the knowledge, skills, awareness and competencies needed to excel as an actor, singer and/or dancer. The programs provide a common body of knowledge necessary for performing artists and include specific skill and competency development for each specialization. The curriculum for each degree program includes Performance Immersion courses in the historical, technological, and theoretical foundations of the performing arts and Critical Studies courses that further develop skills needed for learning and critical thinking. AMDA's Bachelor of Fine Arts and Conservatory Programs offer students the opportunity to study at both the New York and Los Angeles campuses during their enrollment. Additional details can be obtained from the Admissions Department.

Bachelor of Fine Arts in Acting

AMDA's Bachelor of Fine Arts in Acting is designed to provide artistic training in acting for stage, film, and television, along with providing the tools needed to prepare for a professional career as an actor. Every semester includes core Performance Immersion courses in acting for stage and/or camera. Additional Performance Immersion courses and elective offerings include training in voice production and speech, dialects, movement, stage combat and improvisation. Critical Studies courses provide academic coursework designed specifically for the performing artist. Every class is immediately relevant to the life and success of a working actor. Advanced courses focus on career preparation, industry networking and audition techniques. Senior courses in entrepreneurship allow students to create performance opportunities, build business plans and explore the role of the producer and creative artist.

Bachelor of Fine Arts in Musical Theatre

AMDA's Bachelor of Fine Arts in Musical Theatre integrates the disciplines of musical theatre, acting, voice and dance. This comprehensive approach prepares students for a professional career in musical theatre. Distinctive training includes core Performance Immersions in acting, musical theatre and dance, plus individual voice lessons and musicianship. Additional Performance Immersion courses and elective offerings include training in on-camera acting, voice production and speech, stage combat and improvisation. Critical Studies course work and academics are designed specifically for the performing artist, with the objective of relevance to sustaining a career. Advanced courses focus on career preparation, industry networking and audition techniques. Senior courses in entrepreneurship will allow students to create performance opportunities, build business plans and explore the role of the producer and creative artist.

Bachelor of Fine Arts in Performing Arts

AMDA's Bachelor of Fine Arts in Performing Arts is designed for the student who wants to explore a variety of performance areas. Early semesters may include foundation work in acting, musical theatre, singing, dance, improvisation and/or stage combat. Future semesters offer the opportunity to build a curriculum that will provide an enhanced experience within given performance areas, while still continuing to build upon a broad-based performing arts foundation. Critical Studies courses provide academic coursework designed specifically for the performing artist, where every class is immediately relevant to the life of a working actor, singer and/or dancer. Advanced courses focus on career preparation, industry networking and audition techniques. Senior courses in entrepreneurship allow students to create performance opportunities, build business plans and explore roles such as producer and creative artist. The overall program is designed to enable the graduate to successfully compete within the ever-changing demands of the performing arts world.

Bachelor of Fine Arts in Dance Theatre

AMDA's Bachelor of Fine Arts in Dance Theatre immerses the student in a curriculum that provides an intensely strong foundation for a career in a multitude of professional dance performance opportunities. An emphasis on classical technique is complemented by focused studies in a variety of dance styles and disciplines. Coursework expands training beyond dance and may include acting, voice, improvisation and other essential performance skills. Critical Studies courses provide academic coursework designed specifically for the performing artist. Every class is immediately relevant to the life and success of a working dancer. Advanced courses focus on career preparation, industry networking and audition techniques. Senior courses in entrepreneurship allow students to create performance opportunities, build business plans and explore the role of the producer and creative artist.

Audition Policy

AMDA's goal is to train students to become professional performers. The four year Bachelor of Fine Arts program has been designed to help achieve that goal. Auditioning before proper training and guided preparation has occurred can have long-lasting effects on a performer's career. Therefore, Bachelor of Fine Arts students are not permitted to audition for performance work of any kind—salaried or unsalaried—until they have reached their seventh semester. Seventh and eighth semester students are permitted to audition (for productions that begin rehearsals after graduation), provided that no classes or rehearsals are missed in order to audition. Failure to comply with the Audition Policy may result in the student's dismissal.

CONSERVATORY PROGRAMS (2 YEARS)

The two year certificate programs offer intensive, practical instruction that provides a solid foundation for a successful career in the performing arts. Students learn the essential competencies for production and performance and develop the skills and technique that serve as the foundation of their professional career in the performing arts. Students who complete these programs may choose to pursue their career in the performing arts or may be motivated to enroll in one of the four Bachelor of Fine Arts Degree Programs. One year of the Conservatory Program can be taken at one campus and the second year can be taken at the other campus.

Integrated Program [Acting, Dance and Musical Theatre]

This program offers training in acting, singing and dance to prepare the student for a career in professional theatre. The first year of training focuses upon the development of technique with special emphasis on individual work. The second year focuses upon the utilization of the acquired techniques as the student develops performance and audition pieces.

Studio Program [Acting for Stage, Film and Television]

This program offers training to prepare the student for a career as a professional actor. The first year of training focuses upon the development of technique with special emphasis on individual work. The second year focuses upon the utilization of the acquired techniques as the student develops performance and audition pieces.

Dance Theatre Conservatory Program

This program offers a strong foundation for those seeking professional dance performance opportunities in their career. An emphasis on classical technique is complimented by focused studies in a variety of dance styles and disciplines. Coursework expands training beyond dance to include acting, voice, improvisation and other essential performance skills.

Audition Policy

AMDA's goal is to train students to become professional performers. The two year Conservatory Program has been designed to help achieve that goal. Auditioning before proper training and guided preparation has occurred can have long-lasting effects on a performer's career. Therefore, Conservatory students are not permitted to audition for performance work of any kind, salaried or unsalaried until they have reached their fourth semester. Fourth semester students are permitted to audition (for productions that begin rehearsals after graduation), provided that no classes or rehearsals are missed in order to audition. Failure to comply with the Audition Policy may result in the student's dismissal.

AMDA CONSERVATORY ALUMNI/ BACHELOR OF FINE ARTS OPTION

Degree Program Option for AMDA Conservatory Graduates

Graduates of the two year Conservatory/Professional Training Programs may choose to further develop their knowledge and skills through two additional years of study. Alumni in good standing are automatically eligible for consideration in the Bachelor of Fine Arts Program, having completed the 60 Performance Immersion credits for the Conservatory programs. Students begin the Bachelor of Fine Arts curriculum at the Performance Immersion level combined with the Critical Studies courses, resulting in a well-rounded education and well-developed competencies to excel as a professional in the performing arts.



The following curricular tables reflect the most current AMDA programs.

Degree Program Title: Bachelor of Fine Arts - Acting
 Length of Program: 8 Semesters (15 Weeks/Semester)
 Curriculum Program: 121 credits provided (120 credits required)
 Program Supervisors: David Martin, Barry Finkel

First Semester			
Course	Course Title	Category	Credit/ Course
EN101	English Composition	Critical Studies	3.0
AC120	Acting I: Foundations	Acting	3.5
VP140	Voice Production and Speech I: Foundations	Acting	2.0
FL120	Acting for the Camera I	Acting	2.0
SC100	Stage Combat I: Unarmed	Acting	1.5
AC122	Improvisation I: Foundations	Acting	1.5
FL180	Film Survey for the Actor I: History of Ent. Biz	Acting	1.5
First Semester Total Credits			15.0
Second Semester			
Course	Course Title	Category	Credit/ Course
	<i>Theatre Roots (Choose 1 from below)</i>	Critical Studies	3.0
TR108	Theatre History: Inception		
TR211	History of the American Musical 1875-1943		
TR206	Great Plays: Ibsen, Strindberg, Chekhov		
AC121	Acting II: Scene Study	Acting	3.5
AC125	Acting Techniques	Acting	2.0
FL121	Acting for the Camera II	Acting	2.0
VP141	Voice Production and Speech II: Techniques	Supportive	1.5
SC180	Stage Combat II: Single Sword	Supportive	1.5
AC123	Improvisation II: Techniques	Supportive	1.5
Second Semester Total Credits			15.0
Total First Year Program Credits			30.0

Third Semester			
Course	Course Title	Category	Credit/ Course
EN201	Creative Writing	Critical Studies	3.0
AC227	Acting III: Advanced Scene Study	Acting	3.5
FL202	Acting for the Camera III	Acting	2.0
AC221	Acting Styles	Acting	2.5
VP243	Voice Production & Speech III	Supportive	1.5
DN150	Dance and Movement for the Actor 1	Supportive	1.0
	<i>Performance Immersion (Choose 1 from below)</i>	Elective	1.5
FL280	Survey of Film: Great Performances		
SC280	Stage Combat III: Sword/Rapier/Dagger		
AC202	Improv: Intro to Long Form**		
Third Semester Total Credits			15.0
Fourth Semester			
Course	Course Title	Category	Credit/ Course
	<i>Sci/Tech (Choose 1 from below)</i>	Critical Studies	3.0
SCI213	Scenic Design		
SCI201	Kinetic Anatomy for the Actor		
	<i>Creative Exploration (Choose 1 from below)</i>	Critical Studies	3.0
CE203	Cultures of Fear and the Horror Film		
CE211	Film and Society		
AC322	Ensemble Acting	Acting	3.5
AC230	Shakespeare	Acting	2.0
AC225	Audition Techniques for TV and Stage	Supportive	1.0
DN170	Dance and Movement for the Actor II	Supportive	1.0
	<i>Performance Immersion (Choose 1 from below)</i>	Elective	1.5
FL300	Survey of Film Art of the Motion Picture		
SC300	Advanced Stage Combat		
MT338	Ensemble Singing for the Actor		
Fourth Semester Total Credits			15.0
Total Second Year Program Credits			30.0

Fifth Semester			
Course	Course Title	Category	Credit/ Course
EN301/ EN302	Playwriting/Screenwriting or TV/Screenwriting	Critical Studies	3.0
	<i>Theatre Roots (Choose 1 from below)</i>	Critical Studies	3.0
TR217	Symbolism Expressionism		
TR215	History of Contemporary Am. Musical 1943-Present		
TR205	Great Playwrights of the Modern Theatre 1945-75		
AC228	One-Acts	Acting	3.5
AC323	Directing: The Actor's Experience	Acting	2.0
AC310	Industry Workshop	Supportive	1.0
AC340	Exploring Film Genres	Supportive	2.0
	<i>Performance Immersion (Choose 1 from below)</i>	Elective	1.0
DN106	Alexander Technique (1.0)		
AC335	Monologues (1.0 credits)		
DN270	Character in Motion (1.5*)		
Fifth Semester Total Credits*			15.5
Sixth Semester			
Course	Course Title	Category	Credit/ Course
	<i>Theatre Roots (Choose 1 from below)</i>	Critical Studies	3.0
TR216	African American Theatre		
TR212	A Decade of Pulitzer Playwrights		
TR213	Theories of Theatre		
FL420	Pocket Media	Acting	2.0
FL300	Advanced Film Projects	Acting	2.0
AC321	Classic Repertoire	Acting	3.5
AC226	Wardrobe, Make-up, Hair	Acting	1.0
AC229	TV Genres	Supportive	2.0
	<i>Performance Immersion (Choose 1 from below)</i>	Elective	1.5
VP300	IPA / Intro to Dialects		
AC301	Advance Improv		
SC380	Advanced Stage Combat		
Sixth Semester Total Credits			15.0
Total Third Year Program Credits			30.5

Seventh Semester			
Course	Course Title	Category	Credit/ Course
CE400	Entrepreneurship in the Performing Arts	Critical Studies	3.0
AC325	Directing: The Director's Experience	Acting	3.5
AC321	Exploring Contemporary Theatre	Acting	3.5
AC403	Advanced Techniques & Applications	Acting	1.0
FL310	Advanced Audition for Camera	Supportive	1.0
	<i>Performance Immersion (Choose 2 from below)</i>	Elective	3.0
AC301	Advanced Improv		
VP400	Dialects: Directed Studies		
SC380	Advanced Stage Combat		
Seventh Semester Total Credits			15.0
Eighth Semester			
Course	Course Title	Category	Credit/ Course
	<i>Creative Exploration (Choose 1 from below)</i>	Critical Studies	3.0
CE202	History of International Cinema		
CE204	History of Independent Cinema		
CE206	Great Directors: Hitchcock, Fellini, Bergman		
AC410	Relevant Roles	Acting	3.0
AC444	Acting Senior Projects	Supportive	2.0
FL402	Short Films	Supportive	3.0
AC402	Industry & Networking	Supportive	3.0
	<i>Performance Immersion (Choose 1 from below)</i>	Elective	1.5
AC301	Advanced Improv		
VP400	Dialects: Directed Studies		
SC380	Advanced Stage Combat		
Eighth Semester Total Credits			15.5
Total Fourth Year Program Credits			30.5

* Depending on Elective selection, some students may complete the program with more credits than reflected in this table.

**Pre-Req: Improv 1

Total Program Credits (Sample)	121.0
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Degree Program Title: Bachelor of Fine Arts - Musical Theatre
 Length of Program: 8 Semesters (15 Weeks/Semester)
 Curriculum Program: 122 credits provided (120 credits required)
 Program Supervisors: David Martin, Scott Conner

First Semester			
Course	Course Title	Category	Credit/ Course
EN101	English Composition	Critical Studies	3.0
MT130	Musical Theatre I: Technique	Musical Theatre	3.5
MT131	Iconic Musical Theatre	Musical Theatre	1.0
AC120	Acting I: Foundations	Musical Theatre	3.5
DN150	Dance and Movement for the Actor 1	Musical Theatre	1.0
DN*	Ballet	Musical Theatre	1.0
MU*	Piano Fundamentals	Musical Theatre	1.0
IV101	Voice: Foundations	Supportive	1.0
First Semester Total Credits			15.0
Second Semester			
Course	Course Title	Category	Credit/ Course
	<i>Theatre Roots (Choose 1 from below)</i>	Critical Studies	3.0
TR108	<i>Theatre History: Inception</i>		
TR211	<i>History of the American Musical 1875-1943</i>		
TR206	<i>Great Plays: Ibsen, Strindberg, Chekhov</i>		
MT134	Musical Theatre II: Styles	Musical Theatre	3.5
FL120	Acting for Camera I	Musical Theatre	2.0
VP140	Voice Production and Speech I: Foundations	Musical Theatre	2.0
DN170	Dance and Movement for the Actor II	Musical Theatre	1.0
MU*	Piano Techniques	Musical Theatre	1.0
DN*	Dance (Choose 1): Ballet, Tap, Jazz	Musical Theatre	1.0
MU*	Sight Singing Fundamentals	Supportive	1.0
IV102	Voice: Technique	Supportive	1.0
Second Semester Total Credits			15.5
Total First Year Program Credits			30.5

Third Semester			
Course	Course Title	Category	Credit/ Course
EN201	Creative Writing	Critical Studies	3.0
MT233	Musical Theatre III: Scenes	Musical Theatre	3.5
AC121	Acting II: Scene Study	Musical Theatre	3.5
VP141	Voice Production and Speech II: Techniques	Musical Theatre	1.5
MU*	(choose 1): Piano Int. or Guitar fundamentals	Musical Theatre	1.0
MU*	Sight Singing Techniques	Musical Theatre	1.0
DN*	Dance (choose 1): Ballet, Tap, Jazz	Musical Theatre	1.0
IV201	Individual Voice: Technique	Supportive	1.0
Third Semester Total Credits			15.5
Fourth Semester			
Course	Course Title	Category	Credit/ Course
	<i>Sci/Tech (Choose 1 from below)</i>	Critical Studies	3.0
SCI213	<i>Scenic Design</i>		
SCI201	<i>Kinetic Anatomy for the Actor</i>	Critical Studies	
	<i>Creative Exploration (Choose 1 from below)</i>	Critical Studies	3.0
CE203	<i>Cultures of Fear & the Horror Film</i>		
CE211	<i>Film and Society</i>		
MT336	Musical Theatre IV: MT Harmonics	Musical Theatre	3.0
FL121	Acting for the Camera II	Musical Theatre	2.0
MU*	Music Elective	Supportive	1.0
VP243	Voice Production & Speech III		1.5
DN*	Dance (choose 1): Ballet, Tap, Jazz		1.0
IV202	Individual Voice: Technique	Supportive	1.0
Fourth Semester Total Credits			15.5
Total Second Year Program Credits			31.0

Fifth Semester			
Course	Course Title	Category	Credit/ Course
EN301/ EN302	Playwriting/Screenwriting or TV Screenwriting	Critical Studies	3.0
	<i>Theatre Roots (Choose 1 from below)</i>	Critical Studies	3.0
TR217	<i>Symbolism Expressionism</i>		
TR215	<i>History of Contemporary Am. Musical 1943-Present</i>		
TR205	<i>Great Playwrights of the Modern Theatre 1945-75</i>		
MT240	MT: Audition Preparation	Musical Theatre	3.0
DN106	Alexander Technique	Musical Theatre	1.0
AC225	Audition Technique TV & Stage	Musical Theatre	1.0
DN*	Dance (Choose 1): Ballet, Tap, Jazz	Musical Theatre	1.0
MU*	Advanced Sight Singing	Musical Theatre	1.0
IV301	Individual Voice: Technique	Supportive	1.0
AC310	Industry Workshop	Supportive	1.0
Fifth Semester Total Credits			15.0
Sixth Semester			
Course	Course Title	Category	Credit/ Course
	<i>Theatre Roots (Choose 1 from below)</i>	Critical Studies	3.0
TR216	<i>African American Theatre</i>		
TR212	<i>A Decade of Pulitzer Playwrights</i>		
TR213	<i>Theories of Theatre</i>		
MT335	MT Cabaret	Musical Theatre	3.0
DN*	Dance (choose 1): Ballet, Tap, Jazz	Musical Theatre	1.0
AC226	Wardrobe, hair, make-up	Musical Theatre	1.0
AC227	Acting III: Advanced Scene Study	Musical Theatre	3.5
MU*	Music Elective (choose 1)	Supportive	1.0
IV302	Individual Voice: Technique	Supportive	1.0
	<i>Performance Immersion (Choose 1 from below)</i>	Elective	1.5
AC122	<i>Improvisation I: Foundations</i>		
VP300	<i>IPA / Intro to Dialects</i>		
SC100	<i>Stage Combat I</i>		
Sixth Semester Total Credits			15.0
Total Third Year Program Credits			30.0

Seventh Semester			
Course	Course Title	Category	Credit/ Course
CE400	Entrepreneurship in the Performing Arts	Critical Studies	3.0
MT433	MT: Roles and Readings	Musical Theatre	3.0
AC403	Advanced Techniques & Applications	Musical Theatre	1.0
DN303	Dance Aud. Tech and Combos	Musical Theatre	1.0
DN*	Dance (choose 1): Ballet, Tap, Jazz	Musical Theatre	1.0
IV401	Individual Voice: Technique	Supportive	1.0
FL202	Acting for the Camera III	Supportive	2.0
AC230	Shakespeare	Supportive	2.0
	<i>Performance Immersion (Choose 1 from below)</i>	Elective	1.5
AC202	<i>Improv : Intro to Long Form</i>		
VP400	<i>Dialects: Directed Studies</i>		
SC180	<i>Stage Combat II: Single Sword</i>		
Seventh Semester Total Credits			15.5
Eighth Semester			
Course	Exploring Contemporary Theatre and Film	Category	Credit/ Course
	<i>Creative Exploration (Choose 1 from below)</i>	Critical Studies	3.0
CE202	<i>History of International Cinema</i>		
CE204	<i>History of Independent Cinema</i>		
CE206	<i>Great Directors: Hitchcock, Fellini, Bergman</i>		
MT401	Musical Theatre Audition Portfolio	Musical Theatre	3.0
MT444	Musical Theatre Senior Projects	Supportive	2.0
AC410	Relevant Roles	Supportive	3.0
IV402	Individual Voice: Technique	Supportive	1.0
AC402	Industry & Networking	Supportive	3.0
Eighth Semester Total Credits			15.0
Total Fourth Year Program Credits			30.5

* -course # dependent on assigned level

Total Program Credits (Sample)	122.0
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Degree Program Title: Bachelor of Fine Arts - Dance Theatre
 Length of Program: 8 Semesters (15 Weeks/Semester)
 Curriculum Program: 122 credits provided (120 credits required)
 Program Supervisors: David Martin, Barry Finkel, Marina Benedict

First Semester			
Course	Course Title	Category	Credit/ Course
EN101	English Composition	Critical Studies	3.0
DN 111-114	Core Techniques	Dance Theatre	4.0
DNB*	Ballet	Dance Theatre	1.0
DNM*	Modern	Dance Theatre	1.0
DNJ*	Jazz	Dance Theatre	1.0
DN102	Dance Theatre Project	Dance Theatre	1.5
AC117	Acting Fundamentals	Dance Theatre	2.0
DN--	Nutrition and Body Maintenance	Supportive	1.5
First Semester Total Credits			15.0
Second Semester			
Course	Course Title	Category	Credit/ Course
	<i>Theatre Roots (Choose 1 from below)</i>	Critical Studies	3.0
TR108	<i>Theatre History: Inception</i>		
TR211	<i>History of the American Musical 1875-1943</i>		
TR206	<i>Great Plays: Ibsen, Strindberg, Chekhov</i>		
DN 111-114	Core Techniques	Dance Theatre	4.0
DNB*	Ballet	Dance Theatre	1.0
DNM*	Modern	Dance Theatre	1.0
DNJ*	Jazz	Dance Theatre	1.0
DN102	Dance Theatre Project	Dance Theatre	1.5
AC125 MT125/232**	Acting Techniques (2 credits) or MT Fundamentals w/ sing tech (3 credits)**	Supportive	2.0
DN101	Survey of Dance: Pop Cultures	Supportive	1.5
Second Semester Total Credits**			15.0
Total First Year Program Credits			30.0

Third Semester			
Course	Course Title	Category	Credit/ Course
EN201	Creative Writing	Critical Studies	3.0
DN 111-114	Core Techniques	Dance Theatre	4.0
DNB*	Dance: Ballet	Dance Theatre	1.0
DN*	Dance (choose 1): Jazz or Modern	Dance Theatre	1.0
DN102	Dance Theatre Project	Dance Theatre	1.5
VP140	Voice Production and Speech I: Foundations	Supportive	2.0
FL120	Acting for the Camera I	Supportive	2.0
DN*	Dance (choose 1): Tap, Contemporary, Hip-Hop	Elective	1.0
Third Semester Total Credits			15.5
Fourth Semester			
Course	Course Title	Category	Credit/ Course
	<i>Sci/Tech (Choose 1 from below)</i>	Critical Studies	3.0
SCI213	<i>Scenic Design</i>		
SCI201	<i>Kinetic Anatomy for the Actor</i>		
	<i>Creative Exploration (Choose 1 from below)</i>	Critical Studies	3.0
CE203	<i>Cultures of Fear & the Horror Film</i>		
CE211	<i>Film and Society</i>		
DN102	Dance Theatre Project	Dance Theatre	1.5
DN 111-114	Core Techniques	Dance Theatre	4.0
DNB*	Dance: Ballet	Dance Theatre	1.0
DN*	Dance (choose 1): Jazz or Modern	Dance Theatre	1.0
DN*	Dance (choose 1): Tap, Contemporary, Hip-Hop	Elective	1.0
	<i>Performance Immersion (Choose 1 from below)</i>	Elective	1.0
MU*	<i>Piano Fundamentals (1.0 cr)</i>		
MT338**	<i>Ensemble Singing for the Actor (1.5 cr)**</i>		
Fourth Semester Total Credits**			15.5
Total Second Year Program Credits			31.0

Fifth Semester			
Course	Course Title	Category	Credit/ Course
EN301/EN302	Playwriting/Screenwriting or TV Screenwriting	Critical Studies	3.0
	<i>Theatre Roots (Choose 1 from below)</i>	Critical Studies	3.0
TR217	<i>Symbolism Expressionism</i>		
TR215	<i>History of Contemporary Am. Musical 1943-Present</i>		
TR205	<i>Great Playwrights of the Modern Theatre 1945-75</i>		
DN406	Choreography: The Choreographer's Experience I	Dance Theatre	2.0
DN*	Dance (choose 1): Ballet Jazz, Modern	Dance Theatre	1.0
DN102	Dance Theatre Project	Dance Theatre	1.5
DN306	Dance Company	Dance Theatre	3.0
AC310	Industry Workshop	Supportive	1.0
DN*	Dance (choose 1): Tap, Hip-Hop, Contemporary	Elective	1.0
Fifth Semester Total Credits			15.5
Sixth Semester			
Course	Course Title	Category	Credit/ Course
	<i>Theatre Roots (Choose 1 from below)</i>	Critical Studies	3.0
TR216	<i>African American Theatre</i>		
TR212	<i>A Decade of Pulitzer Playwrights</i>		
TR213	<i>Theories of Theatre</i>		
DN301	Dance for Camera I	Dance Theatre	2.0
DN102	Dance Theatre Project	Dance Theatre	1.5
DN407	Choreography: The Choreographer's Experience II	Dance Theatre	2.0
DN*	Dance (choose 2) : Ballet, Jazz, Modern	Dance Theatre	2.0
DN306	Dance Company	Dance Theatre	3.0
AC226	Wardrobe, Make-up, Hair	Supportive	1.0
DN*	Dance (choose 1): Tap, Hip-Hop, Contemporary	Elective	1.0
Sixth Semester Total Credits			15.5
Total Third Year Program Credits			31.0

Seventh Semester			
Course	Course Title	Category	Credit/ Course
CE400	Entrepreneurship in the Arts	Critical Studies	3.0
DN306	Dance Company	Dance Theatre	3.0
DN*	<i>Dance Guided Electives (choose 4 from below):</i> <i>Ballet, Jazz, Modern, Tap, Hip-Hop, etc...</i>	Supportive	4.0
	<i>Performance Immersion (Choose 1 from below)</i>	Supportive	3.5
MT130 /MT232	<i>Musical Theatre I (by audition) + Singing Tech**</i>		
AC121	<i>Acting II: Scene Study</i>		
	<i>Performance Immersion (Choose 1 from below)</i>	Elective	1.5
AC122	<i>Improvisation I: Foundations</i>		
VP141	<i>Voice Production and Speech II: Techniques</i>		
SC100	<i>Stage Combat I: Unarmed</i>		
Seventh Semester Total Credits**			15.0
Eighth Semester			
Course	Course Title	Category	Credit/ Course
	<i>Creative Exploration (Choose 1 from below)</i>	Critical Studies	3.0
CE202	<i>History of International Cinema</i>		
CE204	<i>History of Independent Cinema</i>		
CE206	<i>Great Directors: Hitchcock, Fellini, Bergman</i>		
DN443	Dance Senior Presentation	Dance Theatre	4.0
DN306	Dance Company	Dance Theatre	3.0
DN303	Dance Audition Techniques and Combos	Supportive	1.0
AC402	Industry and Networking	Supportive	3.0
DN*	<i>Dance Guided Electives (choose 1 from below):</i> <i>Ballet, Jazz, Modern, Tap, Hip-Hop, etc...</i>	Elective	1.0
Eighth Semester Total Credits			15.0
Total Fourth Year Program Credits			30.0

* -course # dependent on assigned level

** Depending on Elective selection , some students may complete the program with more credits than reflected in this table.

Total Program Credits (Sample)	122.0
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Degree Program Title: Bachelor of Fine Arts - Performing Arts (Acting)
 Length of Program: 8 Semesters (15 Weeks/Semester)
 Curriculum Program: 121 credits provided (120 credits required)
 Program Supervisors: David Martin, Barry Finkel

First Semester			
Course	Course Title	Category	Credit/ Course
EN101	English Composition	Critical Studies	3.0
AC120	Acting I: Foundations	Acting	3.5
VP140	Voice Production and Speech I: Foundations	Acting	2.0
FL120	Acting for the Camera I	Acting	2.0
SC100	Stage Combat I: Unarmed	Acting	1.5
AC122	Improvisation I: Foundations	Acting	1.5
FL180	Film Survey for the Actor I: History of Ent. Biz	Acting	1.5
First Semester Total Credits			15.0
Second Semester			
Course	Course Title	Category	Credit/ Course
	<i>Theatre Roots (Choose 1 from below)</i>	Critical Studies	3.0
TR108	<i>Theatre History: Inception</i>		
TR211	<i>History of the American Musical 1875-1943</i>		
TR206	<i>Great Plays: Ibsen, Strindberg, Chekhov</i>		
AC121	Acting II: Scene Study	Acting	3.5
AC125	Acting Techniques	Acting	2.0
FL121	Acting for the Camera II	Acting	2.0
VP141	Voice Production and Speech II: Techniques	Supportive	1.5
SC180	Stage Combat II: Single Sword	Supportive	1.5
AC123	Improvisation II: Techniques	Supportive	1.5
Second Semester Total Credits			15.0
Total First Year Program Credits			30.0

Third Semester			
Course	Course Title	Category	Credit/ Course
EN201	Creative Writing	Critical Studies	3.0
AC227	Acting III: Advanced Scene Study	Acting	3.5
FL202	Acting for the Camera III	Acting	2.0
AC221	Acting Styles	Acting	2.5
VP243	Voice Production & Speech III	Supportive	1.5
DN150	Dance and Movement for the Actor 1	Supportive	1.0
	<i>Performance Immersion (Choose 1 from below)</i>	Elective	1.5
FL280	<i>Survey of Film: Great Performances</i>		
SC280	<i>Stage Combat III: Sword/Rapier/Dagger</i>		
AC223	<i>Improv: Intro to Long Form**</i>		
Third Semester Total Credits			15.0
Fourth Semester			
Course	Course Title	Category	Credit/ Course
	<i>Sci/Tech (Choose 1 from below)</i>	Critical Studies	3.0
SCI213	<i>Scenic Design</i>		
SCI201	<i>Kinetic Anatomy for the Actor</i>		
	<i>Creative Exploration (Choose 1 from below)</i>	Critical Studies	3.0
CE203	<i>Cultures of Fear and the Horror Film</i>		
CE211	<i>Film and Society</i>		
AC322	Ensemble Acting	Acting	3.5
AC230	Shakespeare	Acting	2.0
AC225	Audition Techniques for TV and Stage	Supportive	1.0
DN170	Dance and Movement for the Actor II	Supportive	1.0
	<i>Performance Immersion (Choose 1 from below)</i>	Elective	1.5
FL380	<i>Survey of Film: Art of the Motion Picture</i>		
SC380	<i>Advanced Stage Combat</i>		
MT338	<i>Ensemble Singing for the Actor</i>		
Fourth Semester Total Credits			15.0
Total Second Year Program Credits			30.0

Fifth Semester			
Course	Course Title	Category	Credit/ Course
EN301/ EN302	Playwriting/Screenwriting or TV/Screenwriting	Critical Studies	3.0
	<i>Theatre Roots (Choose 1 from below)</i>	Critical Studies	3.0
TR217	<i>Symbolism Expressionism</i>		
TR215	<i>History of Contemporary Am. Musical 1943-Present</i>		
TR205	<i>Great Playwrights of the Modern Theatre 1945-75</i>		
AC228	One-Acts	Acting	3.5
AC323	Directing: The Actor's Experience	Acting	2.0
AC310	Industry Workshop	Supportive	1.0
AC340	Exploring Film Genres	Supportive	2.0
	<i>Performance Immersion (Choose 1 from below)</i>	Elective	1.0
DN106	<i>Alexander Technique (1.0)</i>		
AC335	<i>Monologues (1.0 credits)</i>		
DN270	<i>Character in Motion (1.5*)</i>		
Fifth Semester Total Credits			15.5
Sixth Semester			
Course	Course Title	Category	Credit/ Course
	<i>Theatre Roots (Choose 1 from below)</i>	Critical Studies	3.0
TR216	<i>African American Theatre</i>		
TR212	<i>A Decade of Pulitzer Playwrights</i>		
TR213	<i>Theories of Theatre</i>		
FL420	Pocket Media	Acting	2.0
FL300	Advanced Film Projects	Acting	2.0
AC321	Classic Repertoire	Acting	3.5
AC226	Wardrobe, Make-up, Hair	Acting	1.0
AC229	TV Genres	Supportive	2.0
	<i>Performance Immersion (Choose 1 from below)</i>	Elective	1.5
VP300	<i>IPA / Intro to Dialects</i>		
AC301	<i>Advanced Improv</i>		
SC380	<i>Advanced Stage Combat</i>		
Sixth Semester Total Credits			15.0
Total Third Year Program Credits			30.5

Seventh Semester			
Course	Course Title	Category	Credit/ Course
CE400	Entrepreneurship in the Performing Arts	Critical Studies	3.0
AC325	Directing: The Director's Experience	Acting	3.5
AC321	Exploring Contemporary Theatre	Acting	3.5
AC403	Advanced Techniques & Applications	Acting	1.0
FL310	Advanced Audition for Camera	Supportive	1.0
	<i>Performance Immersion (Choose 2 from below)</i>	Elective	3.0
AC301	<i>Advanced Improv</i>		
VP400	<i>Dialects: Directed Studies</i>		
SC380	<i>Advanced Stage Combat</i>		
Seventh Semester Total Credits			15.0
Eighth Semester			
Course	Course Title	Category	Credit/ Course
	<i>Creative Exploration (Choose 1 from below)</i>	Critical Studies	3.0
CE202	<i>History of International Cinema</i>		
CE204	<i>History of Independent Cinema</i>		
CE206	<i>Great Directors: Hitchcock, Fellini, Bergman</i>		
AC410	Relevant Roles	Acting	3.0
AC444	Acting Senior Projects	Supportive	2.0
FL402	Short Films	Supportive	3.0
AC402	Industry & Networking	Supportive	3.0
	<i>Performance Immersion (Choose 1 from below)</i>	Elective	1.5
AC301	<i>Advanced Improv</i>		
VP400	<i>Dialects: Directed Studies</i>		
SC380	<i>Advanced Stage Combat</i>		
Eighth Semester Total Credits			15.5
Total Fourth Year Program Credits			30.5

* Depending on Elective selection, some students may complete the program with more credits than reflected in this table.

**Pre-Req: Improv 1

Total Program Credits (Sample)	121.0
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Degree Program Title: Bachelor of Fine Arts - Performing Arts (Musical Theatre)
 Length of Program: 8 Semesters (15 Weeks/Semester)
 Curriculum Program: 122 credits provided (120 credits required)
 Program Supervisors: David Martin, Scott Conner

First Semester			
Course	Course	Category	Credit/ Course
EN101	English Composition	Critical Studies	3.0
AC117	Acting Fundamentals	Performing Arts	2.0
MT125 /232	MT Fundamentals + Sing Tech Fundamentals	Performing Arts	3.0
DN150	Dance and Movement for the Actor I	Performing Arts	1.0
DNJ*	Jazz	Performing Arts	1.0
DNB*	Ballet	Performing Arts	1.0
MT131	Iconic Musical Theatre	Performing Arts	1.0
MU*	Piano Fundamentals	Supportive	1.0
DN106	Alexander Tech	Supportive	1.0
FL180	Film Survey for the Actor I: History of Ent. Biz	Supportive	1.5
First Semester Total Credits			15.5
Second Semester			
Course	Course	Category	Credit/ Course
	<i>Theatre Roots (Choose 1 from below)</i>	Critical Studies	3.0
TR108	Theatre History: Inception		
TR211	History of the American Musical 1875-1943		
TR206	Great Plays: Ibsen, Strindberg, Chekhov		
AC121	Acting II Scene Study	Performing Arts	3.5
MT 134	Musical Theatre II: Styles***	Performing Arts	3.5
MT 242	Singing Techniques	Performing Arts	1.0
VP140	Voice Production and Speech I: Foundations	Performing Arts	2.0
MU*	Piano Techniques	Supportive	1.0
DN170	Dance and Movement for the Actor II	Supportive	1.0
Second Semester Total Credits			15.0
Total First Year Program Credits			30.5

Third Semester			
Course	Course Title	Category	Credit/ Course
EN201	Creative Writing	Critical Studies	3.0
MT233	Musical Theatre III: Technique	Performing Arts	3.5
AC227	Acting III: Advanced Scene Study	Performing Arts	3.5
FL120	Acting for the Camera I	Performing Arts	2.0
VP141	Voice Production and Speech II: Techniques	Supportive	1.5
MT252	Singing Techniques Intermediate	Supportive	1.0
	<i>Performance Immersion (Choose 1 from below)</i>	Elective	1.0
DN*	Ballet, Tap, or Jazz		
Third Semester Total Credits			15.5
Fourth Semester			
Course	Course Title	Category	Credit/ Course
	<i>Sci/Tech (Choose 1 from below)</i>	Critical Studies	3.0
SC213	Scenic Design		
SCI201	Kinetic Anatomy for the Actor	Critical Studies	
	<i>Creative Exploration (Choose 1 from below)</i>	Critical Studies	3.0
CE203	Cultures of Fear & the Horror Film		
CE211	Film and Society		
MT336	Musical Theatre IV: MT Harmonics	Musical Theatre	3.0
AC322	Ensemble Acting	Musical Theatre	3.5
VP243	Voice Production & Speech III	Supportive	1.5
	<i>Performance Immersion (Choose 1 from below)</i>	Elective	1.0
DN270	Character in Motion (1.5**)		
MT338	Ensemble Singing for the Actor		
Fourth Semester Total Credits			15.0
Total Second Year Program Credits			30.5

Fifth Semester			
Course	Course Title	Category	Credit/ Course
EN301/ EN302	Playwriting/Screenwriting or TV/Screenwriting	Critical Studies	3.0
	<i>Theatre Roots (Choose 1 from below)</i>	Critical Studies	3.0
TR217	<i>Symbolism Expressionism</i>		
TR215	<i>History of Contemporary Am. Musical 1943-Present</i>		
TR205	<i>Great Playwrights of the Modern Theatre 1945-75</i>		
MT240	MT: Audition Preparation	Musical Theatre	3.0
FL121	Acting for the Camera II	Musical Theatre	2.0
DN*	Dance (Choose 1): Ballet, Tap, Jazz	Musical Theatre	1.0
AC323	Directing: The Actor's Experience	Supportive	2.0
AC310	Industry Workshop	Supportive	1.0
Fifth Semester Total Credits			15.0
Sixth Semester			
Course	Course Title	Category	Credit/ Course
	<i>Theatre Roots (Choose 1 from below)</i>	Critical Studies	3.0
TR216	<i>African American Theatre</i>		
TR212	<i>A Decade of Pulitzer Playwrights</i>		
TR213	<i>Theories of Theatre</i>		
MT335	MT Cabaret	Musical Theatre	3.0
DN*	Dance (choose 1): Ballet, Tap, Jazz	Musical Theatre	1.0
AC226	Wardrobe, hair, make-up		1.0
AC225	Audition Technique TV & Stage	Musical Theatre	1.0
AC229	TV Genres	Supportive	2.0
MT300	Advanced Musicianship: Sight Singing	Supportive	1.0
	<i>Performance Immersion (Choose 2 from below)</i>	Elective	3.0
AC122	<i>Improvisation I: Foundations</i>		
VP300	<i>IPA / Intro to Dialects</i>		
SC100	<i>Stage Combat I</i>		
Sixth Semester Total Credits			15.0
Total Third Year Program Credits			30.0
Seventh Semester			
Course	Advanced Improv ¹ Slam Experience	Category	Credit/ Course
CE400	Entrepreneurship in the Performing Arts	Critical Studies	3.0
MT433	MT: Roles and Readings	Musical Theatre	3.0
AC403	Advanced Techniques & Applications	Musical Theatre	1.0
DN303	Dance Audition Techniques and Combos	Musical Theatre	1.0
DN*	Dance (choose 2): Ballet, Tap, Jazz	Musical Theatre	2.0
FL202	Acting for the Camera III	Supportive	2.0
AC230	Shakespeare	Supportive	2.0
	<i>Performance Immersion (Choose 1 from below)</i>	Elective	1.5
AC202	<i>Improv : intro to Long Form</i>		
VP400	<i>Dialects: Directed Studies</i>		
SC180	<i>Stage Combat II: Single Sword</i>		
Seventh Semester Total Credits			15.5
Eighth Semester			
Course	Advanced Improv: Slam Experience	Category	Credit/ Course
	<i>Creative Exploration (Choose 1 from below)</i>	Critical Studies	3.0
CE202	<i>History of International Cinema</i>		
CE204	<i>History of Independent Cinema</i>		
CE206	<i>Great Directors: Hitchcock, Fellini, Bergman</i>		
MT401	Musical Theatre Audition Portfolio	Musical Theatre	3.0
AC410	Relevant Roles	Supportive	3.0
AC402	Industry & Networking	Supportive	3.0
MT444	Musical Theatre Senior Projects	Supportive	2.0
	<i>Performance Immersion (Choose 1 from below)</i>	Elective	1.5
AC301	<i>Improv: Advanced Improv</i>		
VP400	<i>Dialects: Directed Studies</i>		
SC280	<i>Stage Combat III: Sword/Rapier/Dagger</i>		
Eighth Semester Total Credits			15.5
Total Fourth Year Program Credits			31.0
Total Program Credits (Sample)			122.0

¹ -course # dependent on assigned level

** Depending on Elective selection, some students may complete the program with more credits than reflected in this table.

***pre-req: MT Fundamentals, or MT1, or Education Dept. approval

Degree Program Title: Bachelor of Fine Arts - Performing Arts (Dance Theatre)
 Length of Program: 8 Semesters (15 Weeks/Semester)
 Curriculum Program: 122 credits provided (120credits required)
 Program Supervisors: David Martin, Barry Finkel, Marina Benedict

First Semester			
Course	Course Title	Category	Credit/ Course
EN101	English Composition	Critical Studies	3.0
DN 111-114	Core Techniques	Dance Theatre	4.0
DNB*	Ballet	Dance Theatre	1.0
DNM*	Modern	Dance Theatre	1.0
DNJ*	Jazz	Dance Theatre	1.0
DN102	Dance Theatre Project	Dance Theatre	1.5
AC117	Acting Fundamentals	Dance Theatre	2.0
DN--	Nutrition and Body Maintenance	Supportive	1.5
First Semester Total Credits			15.0
Second Semester			
Course	Course Title	Category	Credit/ Course
	<i>Theatre Roots (Choose 1 from below)</i>	Critical Studies	3.0
TR108	<i>Theatre History: Inception</i>		
TR211	<i>History of the American Musical 1875-1943</i>		
TR206	<i>Great Plays: Ibsen, Strindberg, Chekhov</i>		
DN 111-114	Core Techniques	Dance Theatre	4.0
DNB*	Ballet	Dance Theatre	1.0
DNM*	Modern	Dance Theatre	1.0
DNJ*	Jazz	Dance Theatre	1.0
DN102	Dance Theatre Project	Dance Theatre	1.5
AC125 MT125/ 232**	Acting Techniques (2 credits) or MT Fundamentals w/ sing tech (3 credits)**	Supportive	2.0
DN101	Survey of Dance: Pop Cultures	Supportive	1.5
Second Semester Total Credits**			15.0
Total First Year Program Credits			30.0
Third Semester			
Course	Course Title	Category	Credit/ Course
EN201	Creative Writing	Critical Studies	3.0
DN 111-114	Core Techniques	Dance Theatre	4.0
DNB*	Dance: Ballet	Dance Theatre	1.0
DN*	Dance (choose one): Jazz or Modern	Dance Theatre	1.0
DN102	Dance Theatre Project	Dance Theatre	1.5
VP140	Voice Production and Speech I: Foundations	Supportive	2.0
FL120	Acting for the Camera I	Supportive	2.0
DN*	Dance (choose one): Tap, Contemporary, Hip-Hop	Elective	1.0
Third Semester Total Credits			15.5
Fourth Semester			
Course	Course Title	Category	Credit/ Course
	<i>Sci/Tech (Choose 1 from below)</i>	Critical Studies	3.0
SCI213	<i>Scenic Design</i>		
SCI201	<i>Kinetic Anatomy for the Actor</i>		
	<i>Creative Exploration (Choose 1 from below)</i>	Critical Studies	3.0
CE203	<i>Cultures of Fear & the Horror Film</i>		
CE211	<i>Film and Society</i>		
DN102	Dance Theatre Project	Dance Theatre	1.5
DN 111-114	Core Techniques	Dance Theatre	4.0
DNB*	Dance: Ballet	Dance Theatre	1.0
DN*	Dance (choose 1): Jazz or Modern	Dance Theatre	1.0
DN*	Dance (choose 1): Tap, Contemporary, Hip-Hop	Elective	1.0
	<i>Performance Immersion (Choose 1 from below)</i>	Elective	1.0
MU*	<i>Piano Fundamentals (1.0 cr)</i>		
MT338**	<i>Ensemble Singing for the Actor (1.5 cr)**</i>		
Fourth Semester Total Credits**			15.5
Total Second Year Program Credits			31.0

Fifth Semester			
Course	Course Title	Category	Credit/ Course
EN301 / EN302	Playwriting/Screenwriting or TV Screenwriting	Critical Studies	3.0
	<i>Theatre Roots (Choose 1 from below)</i>	Critical Studies	3.0
TR217	<i>Symbolism Expressionism</i>		
TR215	<i>History of Contemporary Am. Musical 1943-Present</i>		
TR205	<i>Great Playwrights of the Modern Theatre 1945-75</i>		
DN406	Choreography: The Choreographer's Experience I	Dance Theatre	2.0
DN*	Dance (choose 2): Ballet Jazz, Modern	Dance Theatre	2.0
DN102	Dance Theatre Project	Dance Theatre	1.5
DN306	Dance Company	Dance Theatre	3.0
DN*	Dance (choose 1): Tap, Hip-Hop, Contemporary	Elective	1.0
Fifth Semester Total Credits			15.5
Sixth Semester			
Course	Course Title	Category	Credit/ Course
	<i>Theatre Roots (Choose 1 from below)</i>	Critical Studies	3.0
TR216	<i>African American Theatre</i>		
TR212	<i>A Decade of Pulitzer Playwrights</i>		
TR213	<i>Theories of Theatre</i>		
DN301	Dance for Camera I	Dance Theatre	2.0
DN102	Dance Theatre Project	Dance Theatre	1.5
DN407	Choreography: The Choreographer's Experience II	Dance Theatre	2.0
DN*	Dance (choose 2) : Ballet, Jazz, Modern	Dance Theatre	2.0
DN306	Dance Company	Dance Theatre	3.0
AC310	Industry Workshop	Supportive	1.0
DN*	Dance (choose 1): Tap, Hip-Hop, Contemporary	Elective	1.0
Sixth Semester Total Credits			15.5
Total Third Year Program Credits			31.0

Seventh Semester			
Course	Course Title	Category	Credit/ Course
CE400	Entrepreneurship in the Arts	Critical Studies	3.0
DN306	Dance Company	Dance Theatre	3.0
DN*	<i>Dance Guided Electives (choose 4 from below): Ballet, Jazz, Modern, Tap, Hip-Hop, etc...</i>	Supportive	4.0
	<i>Performance Immersion (Choose 1 from below)</i>	Supportive	3.5
MT130/MT232	<i>Musical Theatre I (by audition) +Singing Tech**</i>		
AC121	<i>Acting II: Scene Study</i>		
	<i>Performance Immersion (Choose 1 from below)</i>	Elective	1.5
AC122	<i>Improvisation I: Foundations</i>		
VP141	<i>Voice Production and Speech II: Techniques</i>		
SC100	<i>Stage Combat I: Unarmed</i>		
Seventh Semester Total Credits**			15.0
Eighth Semester			
Course	Course Title	Category	Credit/ Course
	<i>Creative Exploration (Choose 1 from below)</i>	Critical Studies	3.0
CE202	<i>History of International Cinema</i>		
CE204	<i>History of Independent Cinema</i>		
CE206	<i>Great Directors: Hitchcock, Fellini, Bergman</i>		
DN443	Dance Senior Presentation	Dance Theatre	4.0
DN306	Dance Company	Dance Theatre	3.0
DN303	Dance Audition Techniques and Combos	Supportive	1.0
AC402	Industry and Networking	Supportive	3.0
DN*	<i>Dance Guided Electives (choose 1 from below): Ballet, Jazz, Modern, Tap, Hip-Hop, etc...</i>	Elective	1.0
Eighth Semester Total Credits			15.0
Total Fourth Year Program Credits			30.0

* -course # dependent on assigned level

**Depending on Elective selection , some students may complete the program with more credits than reflected in this table.

Total Program Credits (Sample)	122.0
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Non-Degree Program Title: Studio Conservatory Program
 Length of Program: 4 Semesters (15 Weeks/Semester)
 Curriculum Program: 1800 Clock hours
 Program Supervisors: David Martin, Barry Finkel

Performance Courses	Supportive Courses	Elective Courses	Total Program Clock Hours
1800.0	N/A	N/A	1800.0

Year One				
First Semester				
Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
AC120C	Acting I: Foundations	Performance Immersion	7.0	98.0
FL120C	Acting for the Camera I	Performance Immersion	4.0	56.0
VP140C	Voice Production and Speech I: Foundations	Performance Immersion	4.0	56.0
SC100C	Stage Combat I: Unarmed	Performance Immersion	3.0	42.0
AC122C	Improvisation I: Foundations	Performance Immersion	3.0	42.0
FL180C	Film Survey for the Actor I: History of Ent. Biz	Performance Immersion	3.0	42.0
TR108C	Theatre History I: Inception	Performance Immersion	3.0	42.0
DN150C	Dance & Movement for the Actor 1	Performance Immersion	2.0	28.0
AC126C	Classics: Page to Stage	Performance Immersion	3.1	44.0
First Semester Clock Hours				450.0
Second Semester				
Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
AC121C	Acting II: Scene Study	Performance Immersion	7.0	98.0
AC125C	Acting Techniques	Performance Immersion	4.0	56.0
FL121C	Acting for the Camera II	Performance Immersion	4.0	56.0
VP141C	Voice Production and Speech II: Advanced Techniques	Performance Immersion	3.0	42.0
SC180C	Stage Combat II: Single Sword	Performance Immersion	3.0	42.0
AC123C	Improvisation II: Techniques	Performance Immersion	3.0	42.0
FL280C	Survey of Film: Great Performances	Performance Immersion	3.0	42.0
TR109C	Theatre History II: Emergence	Performance Immersion	3.2	44.0
DN170C	Dance and Movement for the Actor II	Performance Immersion	2.0	28.0
Second Semester Clock Hours				450.0
Total First Year Program Clock Hours				900.0

Year Two				
Third Semester				
Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
AC227C	Acting III: Advanced Scene Study	Performance Immersion	7.0	98.0
AC221C	Acting Styles	Performance Immersion	5.0	70.0
FL202C	Acting for the Camera III	Performance Immersion	4.0	56.0
VP243C	Voice Production & Speech III: Advanced Techniques	Performance Immersion	3.0	42.0
AC225C	Audition Tech for TV and Stage	Performance Immersion	2.0	28.0
PI203C	Theatre Viewing	Performance Immersion	2.0	30.0
FL380C	Survey of Film: Art of the Motion Picture	Performance Immersion	3.0	42.0
	<i>Studio Actor's (Choose 1 from below)</i>	Performance Immersion	3.0	42.0
AC202C	Improv: Intro to Long Form			
MT338C	Ensemble Singing for the Actor			
	<i>Studio Actor's (Choose 1 from below)</i>	Performance Immersion	3.0	42.0
SC280C	Stage Combat III: Sword/Rapier/Dagger			
DN270C	Character in Motion			
Third Semester Clock Hours				450.0
Fourth Semester				
Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
AC330C	Showcase	Performance Immersion	32 hours/6 weeks	192.0
FL300C	Advanced Film Projects	Performance Immersion	12 hours/9 weeks	108.0
AC406C	Advanced Scene Study	Performance Immersion	5 hours/9 weeks	45.0
AC331C	Career Preparation	Performance Immersion	5 hours/12 weeks	60.0
VP400C	Dialects: Directed Studies	Performance Immersion	2.5 hours/9 weeks	22.5
SC380C	Advanced Combat: Combat Battles	Performance Immersion	2.5 hours/9 weeks	22.5
Fourth Semester Clock Hours				450.0
Total Second Year Program Clock Hours				900.0

Total Program Clock Hours				1800.0
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Non-Degree Program Title: Integrated Conservatory Program
 Length of Program: 4 Semesters (15 Weeks/Semester)
 Curriculum Program: 1838 clock hours
 Program Supervisors: David Martin, Scott Conner

Performance Courses	Supportive Courses	Elective Courses	Total Program Clock Hours
1800.0	N/A	N/A	1800.0

Year One				
First Semester				
Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
MT130C	Musical Theatre I: Technique (+taping/accomp/reh. Sessions)	Performance Immersion	8.0	114.0
MU C*	Iconic Musical Theatre	Performance Immersion	2.0	28.0
AC120C	Acting I: Foundations	Performance Immersion	7.0	98.0
VP140C	Voice Production and Speech I: Foundations	Performance Immersion	4.0	56.0
MT C*	Piano Fundamentals	Performance Immersion	2.0	28.0
DN150C	Dance & Movement for the Actor 1	Performance Immersion	2.0	28.0
DNB C*	Dance: Ballet	Performance Immersion	2.0	28.0
DNT C*	Dance: Tap	Performance Immersion	2.0	28.0
DNJ C*	Dance: Jazz	Performance Immersion	2.0	28.0
IV100C	Voice: Foundations	Performance Immersion	1.0	14.0
First Semester Clock Hours				450.0
Second Semester				
Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
MT134C	Musical Theatre II: Styles	Performance Immersion	7.0	98.0
MU C*	Piano Techniques	Performance Immersion	2.0	28.0
AC121C	Acting II: Scene Study	Performance Immersion	7.0	98.0
FL120C	Acting for the Camera I	Performance Immersion	4.0	56.0
VP141C	Voice Production and Speech II: Foundations	Performance Immersion	3.0	42.0
DN170C	Dance and Movement for the Actor 2	Performance Immersion	2.0	28.0
DNB C*	Dance: Ballet	Performance Immersion	2.0	28.0
DNT C*	Dance: Tap	Performance Immersion	2.0	28.0
DNJ C*	Dance: Jazz	Performance Immersion	2.0	28.0
IV200C	Voice: Technique	Performance Immersion	1.0	16.0
Second Semester Clock Hours				450.0
Total First Year Program Clock Hours				900.0

Year Two				
Third Semester				
Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
MT233C	Musical Theatre III: Scenes	Performance Immersion	7.0	98.0
MU C*	Sight Singing Fundamentals	Performance Immersion	2.0	28.0
AC227C	Acting III: Advanced Scene Study	Performance Immersion	7.0	98.0
FL121C	Acting for the Camera II	Performance Immersion	4.0	56.0
VP243C	Voice Production and Speech III: Advanced Techniques	Performance Immersion	3.0	42.0
DN305C	Theatre Dance	Performance Immersion	2.0	28.0
DNB C*	Dance: Ballet	Performance Immersion	2.0	28.0
DNT C*	Dance: Tap	Performance Immersion	2.0	28.0
DNJ C*	Dance: Jazz	Performance Immersion	2.0	28.0
IV300C	Individual Voice: Technique	Performance Immersion	1.0	16.0
Third Semester Clock Hours				450.0
Fourth Semester				
Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
MT328C	Showcase	Performance Immersion	31 hours/6 weeks	183.5
MT406C	Musical Theatre Auditions	Performance Immersion	10 hours/9 weeks	90.0
AC331C	Career Preparation	Performance Immersion	5 hours/12 weeks	60.0
AC407C	Advanced Scene Study	Performance Immersion	2.5 hours/9 weeks	22.5
VP400C	Dialects: Directed Studies	Performance Immersion	2.5 hours/9 weeks	22.5
DN303C	Dance Audition Techniques 1	Performance Immersion	5 hours/9 weeks	45.0
AC119C	Introduction to Improv	Performance Immersion	2.5 hours/ 5weeks	12.5
IV400C	Individual Voice: Technique	Performance Immersion	1 hour/ 14 weeks	14.0
Fourth Semester Clock Hours				450.0
Total Second Year Program Clock Hours				900.0

* -course # dependent on assigned level

* Depending on course assignment, some students may complete the program with more clock hours than reflected in this table.

Total Program Clock Hours	1800.0
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Non-Degree Program Title: Dance Theatre Conservatory Program
 Length of Program: 4 Semesters (15 Weeks/Semester)
 Curriculum Program: 1800 clock hours
 Program Supervisors: David Martin, Barry Finkel,
 Marina Benedict

Performance Courses	Supportive Courses	Elective Courses	Total Program Clock Hours
1800.0	N/A	N/A	1800.0

Year One				
First Semester				
Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
AC117C	Acting Fundamentals	Performance Immersion	4.0	56.0
DN 111-114c	Core Techniques	Performance Immersion	8.0	112.0
DNB C*	Ballet	Performance Immersion	2.0	28.0
DNM C*	Modern	Performance Immersion	2.0	28.0
DNJ C*	Jazz	Performance Immersion	2.0	28.0
DNT C*	Tap or other assigned specialty style	Performance Immersion	2.0	28.0
DN102C	Dance Theatre Project	Performance Immersion	3.2	44.0
DN106C	Alexander Technique	Performance Immersion	2.0	28.0
DN C*	Nutrition and Body Maintenance	Performance Immersion	3.0	42.0
VP140C	Voice Production and Speech I: Foundations	Performance Immersion	4.0	56.0
First Semester Clock Hours				450.0
Second Semester				
Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
AC121C / MT125C/ MT232C**	Acting II: Scene Study** or MT Fundamentals + Sing Tech	Performance Immersion	6.0	84.0
DN--	Dance Theatre History	Performance Immersion	3.0	42.0
DN 111-114c	Core Techniques	Performance Immersion	8.0	112.0
DNB C*	Dance: Ballet	Performance Immersion	2.0	28.0
DNM C*	Dance: Modern	Performance Immersion	2.0	28.0
DNJ C*	Dance: Jazz	Performance Immersion	2.0	28.0
DNT C*	Dance: Tap	Performance Immersion	2.0	28.0
DN101C	Survey of Dance: Pop Cultures (lecture/lab)	Performance Immersion	3.0	42.0
DN102C	Dance Theatre Project	Performance Immersion	3.2	44.0
PI203C	Theatre Viewing	Performance Immersion	1.0	14.0
*Acting Techniques will result in one addition clock hour per week				
Second Semester Clock Hours				450.0
Total First Year Program Clock Hours				900.0

Year Two				
Third Semester				
Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
FL120	Acting for the Camera I	Performance Immersion	4.0	56.0
SC100C	Stage Combat I	Performance Immersion	3.0	42.0
DN406C	Choreography: The Choreographer's Experience I	Performance Immersion	4.0	56.0
DN 111-114c	Core Techniques	Performance Immersion	8.0	112.0
DNB C*	Dance: Ballet	Performance Immersion	2.0	28.0
DNJ C*	Dance: Jazz	Performance Immersion	2.0	28.0
MU C*	Piano Fundamentals	Performance Immersion	2.0	28.0
DN C*	Dance: choose TWO specialty elective: Tap, Modern, hip-	Performance Immersion	4.0	56.0
DN102C	Dance Theatre Project	Performance Immersion	3.2	44.0
Third Semester Clock Hours				450.0
Fourth Semester				
Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
DN 111-114c	Core Techniques	Performance Immersion	8.0	112.0
DNB C*	Dance: Ballet	Performance Immersion	2.0	28.0
DNJ C*	Dance: Jazz	Performance Immersion	2.0	28.0
DN C*	Dance: choose TWO specialty elective: Tap, Modern, hip-	Performance Immersion	4.0	56.0
AC331C	Career Preparation	Performance Immersion	2.5	35.0
DN303C	Dance Audition Techniques and Combos	Performance Immersion	2.0	28.0
DN301C	Dance for the Camera I	Performance Immersion	4.0	56.0
DN306C	Dance Company	Performance Immersion	3.2	44.0
DN443C	Dance Senior Presentation	Performance Immersion	4.5	63.0
Fourth Semester Clock Hours				450.0
Total Second Year Program Clock Hours				900.0

* -course # dependent on assigned level

**Depending on Elective selection , some students may complete the program with more clock hours than reflected in this table.

Total Program Clock Hours	1800.0
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Non-Degree Program Title: Studio Conservatory Program
 Length of Program: 4 Semesters (15 Weeks/Semester)
 Curriculum Program: 1840 Clock Hours
 Program Supervisors: David Martin, Mark Riherd

Performance Courses	Supportive Courses	Elective Courses	Total Program Clock Hours
1810.0	N/A	30.0	1840.0

Year One				
First Semester				
Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
5250	Acting I: Scene	Performance Immersion	5.0	75.0
5255	Acting I: Techniques	Performance Immersion	5.0	75.0
5257	Living Masterpieces of the Stage I	Performance Immersion	2.0	30.0
5265	Improvisation I	Performance Immersion	4.0	60.0
5266	Alexander Techniques I	Performance Immersion	2.0	30.0
5400	Voice Production and Speech I	Performance Immersion	4.0	60.0
5550	Dance and Movement for the Actor I	Performance Immersion	3.0	45.0
5800	Stage Combat I	Performance Immersion	3.0	45.0
5290	Actor's Choice Shakespeare	Elective Option	2.0	30.0
5690	Actor's Choice Singing Technique	Elective Option		
5590	Actor's Choice Dance	Elective Option		
First Semester Clock Hours				450.0
Second Semester				
Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
6250	Acting II: Scene	Performance Immersion	5.0	75.0
6255	Acting II: Techniques	Performance Immersion	5.0	75.0
6257	Living Masterpieces of the Stage II	Performance Immersion	2.0	30.0
6260	Acting for Camera I	Performance Immersion	4.0	60.0
6265	Improvisation II	Performance Immersion	4.0	60.0
6266	Alexander Techniques II	Performance Immersion	2.0	30.0
6400	Voice Production and Speech II	Performance Immersion	4.0	60.0
6550	Dance and Movement for the Actor II	Performance Immersion	3.0	45.0
6800	Stage Combat II	Performance Immersion	3.0	45.0
Second Semester Clock Hours				480.0
Total First Year Program Clock Hours				930.0

Year Two				
Third Semester				
Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
7250	Acting III	Performance Immersion	7.0	105.0
7260	Acting for Camera II	Performance Immersion	5.0	75.0
7265	Improvisation III	Performance Immersion	4.0	60.0
7280	Heroic Acting	Performance Immersion	4.0	60.0
7400	Voice Production and Speech III	Performance Immersion	4.0	60.0
7550	Dance and Movement for the Actor III	Performance Immersion	3.0	45.0
7800	Stage Combat III	Performance Immersion	3.0	45.0
Third Semester Clock Hours				450.0
Fourth Semester				
Course	Advanced: One-Acts	Category	Clock Hours/Week	Clock Hours/Course
8010	Final Film Project	Performance Immersion	17.5 hrs / 4 weeks	70
8055	Performance Workshop: Conception to Production**	Performance Immersion	24 hrs / 3 weeks	87.0
8101	Career Preparation	Performance Immersion	5 hrs / 2 weeks	10.0
8200	Drama Performance Showcase**	Performance Immersion	27.5 hrs / 5 weeks	145.0
8201	Acting IV: Rehearsal Projects	Performance Immersion	6 hrs / 6 weeks	36.0
8260	Auditioning for Film and Television	Performance Immersion	6 hrs / 2 weeks	12.0
8261	Audition Techniques	Performance Immersion	2.5 hrs / 4 weeks	10.0
8264	Improvologues	Performance Immersion	3hrs / 4 weeks	12.0
8267	Monologues for Auditions	Performance Immersion	10.5 hrs / 4 weeks	42.0
8400	Advanced Voice and Speech	Performance Immersion	3 hrs / 4 weeks	12.0
8550	Audition Movement	Performance Immersion	2 hrs / 3 weeks	6.0
8700	Resume Workshop	Performance Immersion	2 hrs / 2 weeks	4.0
8800	Stage Combat IV	Performance Immersion	3.5 hrs / 4 weeks	14.0
Fourth Semester Clock Hours				460.0
Total Second Year Program Clock Hours				910.0

*Showcase hours per week are shown as regular hours. Calculations include Production Week and Saturday Technical Rehearsals equaling 7.5 additional hours.
 **Workshop hours per week are shown as regular hours. Calculations include Production Weekend equaling 15 additional hours.

Total Program Clock Hours	1840.0
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Non-Degree Program Title: Integrated Conservatory Program
 Length of Program: 4 Semesters (15 Weeks/Semester)
 Curriculum Program: 1,837 Clock Hours
 Program Supervisors: David Martin, Mark Riherd, Elaine Petricoff

Performance Courses	Supportive Courses	Elective Courses	Total Program Clock Hours
1837.0	N/A	N/A	1837.0

Year One				
First Semester				
Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
1100	Performing Arts Practicum I	Performance Immersion	1.7	25.5
1200	Acting I	Performance Immersion	6.0	90.0
1300	Musical Theatre I	Performance Immersion	7.0	105.0
1320	Musical Theatre Film Lab I	Performance Immersion	1.0	15.0
1340	Musicianship I	Performance Immersion	2.0	30.0
1400	Voice Production and Speech I	Performance Immersion	4.0	60.0
1500	Dance I: Theatre Dance	Performance Immersion	2.0	30.0
1511	Dance I: Tap	Performance Immersion	2.0	30.0
1521	Dance I: Jazz	Performance Immersion	2.0	30.0
1531	Dance I: Ballet	Performance Immersion	2.0	30.0
1600	Individual Voice I*	Performance Immersion	1.0	20.0
First Semester Clock Hours				465.5
Second Semester				
Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
2100	Performing Arts Practicum II	Performance Immersion	1.7	25.5
2200	Acting II	Performance Immersion	6.0	90.0
2300	Musical Theatre II	Performance Immersion	6.5	97.5
2320	Musical Theatre Film Lab II	Performance Immersion	1.0	15.0
2340	Musicianship II	Performance Immersion	1.5	22.5
2400	Voice Production and Speech II	Performance Immersion	4.0	60.0
2500	Dance II: Theatre Dance	Performance Immersion	2.0	30.0
2511	Dance II: Tap	Performance Immersion	2.0	30.0
2521	Dance II: Jazz	Performance Immersion	2.0	30.0
2531	Dance II: Ballet	Performance Immersion	2.0	30.0
2600	Individual Voice II*	Performance Immersion	1.0	20.0
Second Semester Clock Hours				450.5
Total First Year Program Clock Hours				916.0

Year Two				
Third Semester				
Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
3100	Performing Arts Practicum III	Performance Immersion	1.7	25.5
3200	Acting III	Performance Immersion	6.5	97.5
3300	Musical Theatre III	Performance Immersion	9.0	135.0
3400	Voice Production and Speech III	Performance Immersion	4.0	60.0
3500	Dance III: Theatre Dance	Performance Immersion	2.0	30.0
3511	Dance III: Tap	Performance Immersion	2.0	30.0
3521	Dance III: Jazz	Performance Immersion	2.0	30.0
3531	Dance III: Ballet	Performance Immersion	2.0	30.0
3600	Individual Voice III*	Performance Immersion	1.0	20.0
Third Semester Clock Hours				458.0

Fourth Semester				
Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
4101	Career Preparation	Performance Immersion	5 hrs / 2 weeks	10.0
4201	Acting IV: Advanced Scene Study	Performance Immersion	6 hrs / 4 weeks	24.0
4200	Drama Performance Showcase**	Performance Immersion	27.5 hrs / 5 weeks	145.0
4260	Acting for Film and Television Workshop	Performance Immersion	2 hrs / 4 weeks	8.0
4262	Audition Techniques	Performance Immersion	2 hrs / 4 weeks	8.0
4265	Improvisation I: Foundations	Performance Immersion	2 hrs / 4 weeks	8.0
4266	Monologues for Auditions***	Performance Immersion	4 hrs / 5 weeks	22.0
4300	Musical Theatre Performance Showcase**	Performance Immersion	27.5 hrs / 5 weeks	145.0
4310	Musical Theatre Preparation for Auditions***	Performance Immersion	6 hrs / 5 weeks	35.0
4500	Dance IV: Theatre Dance***	Performance Immersion	2 hrs / 5 weeks	12.0
4511	Dance IV: Tap***	Performance Immersion	2 hrs / 5 weeks	11.0
4521	Dance IV: Jazz/Ballet***	Performance Immersion	2 hrs / 5 weeks	11.0
4544	Dance Combinations for Auditions***	Performance Immersion	2 hrs / 5 weeks	12.0
4600	Individual Voice IV*	Performance Immersion	1.0	20.0
4710	Audition Preparation Seminar	Performance Immersion	2 hrs / 1 week	2.0
Fourth Semester Clock Hours				463.0
Total Second Year Program Clock Hours				921.0

*Individual Voice classes are shown as regular weekly hours. Calculations include one Saturday Master Class equaling 4 additional hours plus 1 hour voice demonstration.
 ** Showcase hours per week are shown as regular hours. Calculations include Production Week and Saturday Technical Rehearsals equaling 7.5 additional hours.
 ***Class hours shown per week are shown as regular hours. Calculations include Panel Week and/or Final Demonstrations that add additional hours.

Total Program Clock Hours				1837.0
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Non-Degree Program Title: Dance Conservatory Program
 Length of Program: 4 Semesters (15 Weeks/Semester)
 Curriculum Program: 1,843.5 Clock Hours
 Program Supervisors: David Martin, Mark Riherd,
 Harry Woolever

Performance Courses	Supportive Courses	Elective Courses	Total Program Clock Hours
1813.5	N/A	30.0	1843.5

Year One				
First Semester				
Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
DT1200	Acting I: Foundations	Performance Immersion	6.0	90.0
DT1400	Voice Production and Speech I	Performance Immersion	2.0	30.0
DT1500	Dance I: Theatre Dance	Performance Immersion	2.0	30.0
DT1510	Dance I: Tap	Performance Immersion	2.0	30.0
DT1520	Dance I: Jazz	Performance Immersion	2.0	30.0
DT1540	Core Technique I: Modern & Ballet	Performance Immersion	12.5	187.5
DT1550	Dance History & Application I	Performance Immersion	2.5	37.5
DT1690	Vocal Performance: Beginning Technique	Performance Immersion	2.0	30.0
First Semester Clock Hours				465.0
Second Semester				
Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
DT2300	Musical Theatre I	Performance Immersion	4.0	60.0
DT2200	Acting II: Scene Study	Performance Immersion	3.0	45.0
DT2500	Dance II: Theatre Dance	Performance Immersion	2.0	30.0
DT2510	Dance II: Tap	Performance Immersion	2.0	30.0
DT2520	Dance II: Jazz	Performance Immersion	2.0	30.0
DT2530	Theatrical Gymnastics I	Performance Immersion	2.0	30.0
DT2540	Core Technique II: Interm. Ballet and Modern Technique	Performance Immersion	12.5	187.5
DT2550	Dance History and Application II	Performance Immersion	2.5	37.5
DT2600	Individual Voice I*	Performance Immersion	0.5	12.5
Second Semester Clock Hours				462.5
Total First Year Program Clock Hours				927.5

Year Two				
Third Semester				
Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
DT3300	Musical Theatre II	Performance Immersion	6.5	97.5
DT3500	Dance III: Theatre Dance	Performance Immersion	2.0	30.0
DT3510	Dance III: Tap	Performance Immersion	2.0	30.0
DT3520	Dance III: Jazz	Performance Immersion	2.0	30.0
DT3530	Theatrical Gymnastics II	Elective Option	2.0	30.0
DT3400	Voice Production and Speech II	Elective Option		
DT3540	Core Technique III: Adv. Ballet and Modern Technique	Performance Immersion	12.5	187.5
DT3550	Dance History and Application III	Performance Immersion	2.5	37.5
DT3600	Individual Voice II*	Performance Immersion	0.5	12.5
Third Semester Clock Hours				455.0
Fourth Semester				
Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
DT4100	Dance Theatre Showcase**	Performance Immersion	27.5 hrs / 5 weeks	145.0
DT4200	Student Choreography Workshop**	Performance Immersion	6 hrs / 6 weeks	43.5
DT4201	Acting III: Scene Study	Performance Immersion	2hrs / 5 weeks	10.0
DT4262	Cold Readings***	Performance Immersion	2 hrs / 4 weeks	11.0
DT4266	Monologues for Auditions***	Performance Immersion	4 hrs / 4 weeks	19.0
DT4310	Musical Theatre Preparation for Auditions***	Performance Immersion	4 hrs / 9 weeks	39.0
DT4320	Music Audition Preparation	Performance Immersion	2 hrs / 9 weeks	18.0
ST4400	Intermediate Voice Production and Speech	Performance Immersion	2 hrs / 8 weeks	16.0
DT4510	Dance IV: Tap***	Performance Immersion	2 hrs / 8 weeks	15.0
DT4520	Dance IV: Jazz***	Performance Immersion	2 hrs / 8 weeks	15.0
DT4540	Core Technique IV: Adv. Ballet and Modern Technique***	Performance Immersion	10 hrs / 9 weeks	94.0
DT4544	Dance IV: Combinations****	Performance Immersion	2 hrs / 4 weeks	11.0
DT4600	Individual Voice III*	Performance Immersion	0.5	12.5
DT4700	Career Preparation	Performance Immersion	5 hrs / 2 weeks	10.0
DT4710	Audition Preparation Seminar	Performance Immersion	2 hrs / 1 week	2.0
Fourth Semester Clock Hours				461.0
Total Second Year Program Clock Hours				916.0

*Individual Voice classes are shown as regular weekly hours. Calculations include one Saturday Master Class equaling 4 additional hours plus 1 hour voice demonstration.

** Showcase/Workshop hours per week are shown as regular hours. Calculations include Prod. Week and Saturday Tech. Rehearsals equaling 7.5 additional hours.

***Class hours shown per week are shown as regular hours. Calculations include Panel Week and/or Final Demonstrations that add additional hours.

Total Program Clock Hours	1843.5
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Course Offerings and Descriptions: Los Angeles Campus

COURSE DESCRIPTION BY SUBJECT/ DEPARTMENT

Courses are subject to change each semester

ACTING DEPARTMENT

Acting Fundamentals – 2.0 credits

AC117/AC117C Students learn to infuse performances with passion, dedication and respect by examining technique, emotional exploration, theatre games, improvisation, and more. A high level of professionalism and responsibility is developed.

Acting I: Foundations – 3.5 credits

AC120/AC120C Through life-study observation and improvisation techniques, students actualize natural human behavior within rehearsed scenes. Techniques for demonstrating the “who, what, when and where” in role preparation is developed. Students learn to infuse performances with passion, dedication and respect.

Acting II: Scene Study – 3.5 credits

AC121/AC121C As students continue to apply acting techniques and expand performance skill sets, they begin to explore physically incorporating honesty, economy, specificity and spontaneity into performances from 20th-century American dramas. Students grow as performers and learn to take risks while maintaining simplicity and suitability in acting choices. (Prerequisite: Acting I)

Acting Techniques – 2.0 credits

AC125/AC121C Designed to create a supportive, committed and professional environment, a variety of acting techniques are examined. Building on work from Acting I, students refine techniques for portraying human behavior through believable characterization. Students also engage in sensory work, trust, improvisation, and other methods of freeing the imagination. (Prerequisite: Acting Fundamentals or Acting I)

Classics: Page to Stage – 1.5 credits

AC126/AC126C Students use imaginative and cerebral skills to identify and understand play texts through research, readings and discussions. Through the exploration of classic works from the American, Russian and British theatre canon, students learn to achieve a greater understanding and sense of freedom before entering a rehearsal process.

First Semester Acting Project - 1.5 credits

AC127 Students work with a professional director on performance-based work and apply techniques learned in Acting I in an AEA (Actors’ Equity Association) rehearsal environment. Following the typical arc of a professional rehearsal process, students will produce a fully realized piece to be performed for the AMDA community.

Acting Styles – 2.0 credits

AC221/AC221C Students explore and compare different styles of acting (including Ancient Greek, Shakespearean and Comedy of Manners) that incorporate heightened language, physical elements and circumstances experienced in everyday life. Students complete the class with greater knowledge of important historical dramatic styles and texts. (Prerequisite: Acting II)

Audition Techniques for TV & Stage – 1 credit

AC225 Students learn to effectively and professionally present themselves at auditions. Techniques for effective cold readings and call-backs are also explored. Using a variety of scripts, students participate in a series of simulated auditions. (Prerequisite: Acting III)

Acting III: Advanced Scene Study – 3.5 credits

AC227/AC227C An in-depth approach to scene study and creating honest and compelling moments on stage is explored. Students work to fully commit to a character’s environment and physicality by analyzing and performing monologues from modern plays, duet scenes (from Shakespearean to modern), and group scenes in the American realistic genre. (Prerequisite: Ensemble Acting)

One-Acts – 3.5 credits

AC228 Students become fully immersed in the art of the one-act play form. The difference between a one-act and full length play is explored, along with the unique dramatic possibilities within this shorter form. This work leads to a full rehearsal process and culminates with a performance for an invited audience. (Prerequisite: Acting III)

TV Genres – 2.0 credits

AC229 Students learn the requirements of working on professional television sets; the on-camera acting process for television sitcoms, hour-long dramas and commercials are explored. Students benefit from an interactive learning environment by partaking in acting exercises, recording, viewing playback, commercial copy, and critiques from the instructor. (Prerequisite: Acting III)

Shakespeare – 2.0 credits

AC230 Working as ensembles, students dissect historical, textual and analytic aspects of Shakespeare's works. Students gain a deeper understanding of Shakespeare by examining prose, meter and verse, and the complexity of language and imagery. (Prerequisite: Acting II)

Industry Workshop – 1 credit

AC310 Students gain basic knowledge of the acting business. Agents, managers, unions, casting directors and other practical aspects of a performing arts career are reviewed. Headshots/resumes, interviews, auditions, mailings and cold readings are also explored. (Prerequisite: Acting III or Musical Theatre Critical Analysis of Harmonics)

Classic Repertoire – 3.5 credits

AC321 Students are familiarized with a vast classical repertoire including, the Greek dramatists, Shakespeare, Calderon, Moliere and Racine. Students research and perform works from a Classic repertoire, specifically focusing on influential theatrical movements and the acting styles they fostered. (Prerequisite: Ensemble Acting)

Ensemble Acting – 3.5 credits

AC322 Students concentrate on the dynamics of ensemble acting. Through existing and original texts, actors explore a concentrated and expedited rehearsal-to-performance project. Condensed rehearsal processes, varying theatrical periods and assorted acting styles may also be included. (Prerequisite: Acting III)

Directing: The Actor's Experience – 2.0 credits

AC323 Students serve as actors in student-directed projects, requiring focus on acting elements as seen through the eyes of a director. Communication skills, ethics and establishing positive, professional reputations are key elements. This course may culminate in a performance for an invited audience. (Prerequisite: Ensemble Acting)

Exploring Contemporary Theatre – 3.0 credits

AC324 Students extensively explore contemporary theatre; works developed and performed in the past five years is explored, with particular focus on regional and national pieces.

Directing: The Director's Experience – 3.5 credits

AC325 Students examine the art of stage direction and develop a personal directorial vision. Design sense, blocking, time management and effective communication with actors is explored. Students in the "Director's Experience" and "Actor's Experience" modules participate as actors in directorial projects. This course may culminate

in a performance for an invited audience. (Prerequisite: Directing: The Actor's Experience)

Voice Acting – 1.0 credit

AC328 Students interested in animation voice talent investigate the acting and vocal skills, and techniques required to pursue a career in the voice acting and animation industries. (Prerequisite: Voice Production and Speech III and Acting III)

Auditions & Showcase: Integrated Program

AC329C Musical Theatre performers create a varied musical and dramatic repertoire for audition and performance opportunities. Material may range from classical to contemporary, comedic to tragic, solo or multi-character in both musical and dramatic contexts. The class ends with students showcasing their abilities to a live audience while participating as performers and production crew members. (Upper level standing required)

Studio Showcase – Studio Program

AC330C Students create a repertoire of contrasting theatrical texts for audition and performance opportunities. Material may range from classical to contemporary, comedic to tragic or monologue to multi-character scene. The class ends with students showcasing their abilities to a live audience while participating as performers and production crew members. (Upper level standing required)

Career Preparation – 60 clock hours:**Conservatory Program Only**

AC331C This final semester course is fortifies previous training and prepares students for entrance into the professional entertainment workforce. Headshots, resumes, business cards, reels, on-line presence, contact database and a portfolio of audition material is prepared. (Prerequisite: Advanced Scene Study)

Monologues – 1 credit

AC335 With an emphasis on building a repertoire of audition material, students develop varied and contrasting monologues. Texts may range from classical to contemporary, comedic to tragic. (Prerequisite: Acting III)

Exploring Film Genres – 2.0 credits

AC340 This acting class (with an on-camera element) provides an in-depth look into acting styles related to a variety of film genres including, Screwball Comedy, Romantic Comedy, Westerns, Detective/Crime, Film Noir and Period Drama (Prerequisite: Acting III)

Audition Portfolio – 1.5 credits

AC401 Students prepare for professional acting auditions through a variety of monologues and partnered scenes. Material selections consider of the actor's type, marketability and diversity of range. Upon completion of this course students are prepared to attend theatrical auditions with confidence and professionalism. Work explored in this class also provides options for the Industry Event course.

Industry and Networking – 3.0 credits

AC402 Utilizing skills learned in previous career preparation courses, students participate in workshops, events, Q&A sessions, lectures and assignments designed to provide practical knowledge and access to essential tools for those entering a career in the performing arts. Students explore finance management, industry standard headshots, resumes, talent unions, agents, casting directors, and professional ethics. (Upper level standing required, Prerequisite: Entrepreneurship in the Arts)

Advanced Techniques and Applications – 1.0 credit

AC403 Bringing a heightened awareness of previous training, students discover new acting techniques while continuing to master those previously explored. These techniques help achieve more focused, detailed and nuanced characterizations. (Prerequisite: Acting III and Ensemble Acting)

Advanced Scene Study – 45/22.5 clock hours (Conservatory Program Only)

AC406C/AC407C In preparation for auditions and performances, students construct text, expand range, hone acting techniques, broaden knowledge of theatrical literature and gain insight into their current “marketable type.” Elements of the course are developed for showcase preparation and lead to performance and production.

Relevant Roles – 3.0 credits

AC410 In preparation for professional auditions, actors are challenged to seek roles that possess societal, historical, cultural or personal relevance. Characters that experience profound obstacles and ultimately enlighten or challenge individual and societal perceptions are explored. Monologues, two-person scenes or large ensemble work may be used. (Prerequisite: Ensemble Acting)

Acting Senior Project – 2.0 credits

AC444 Students are individually guided in creating a unique character-driven text. The piece is ultimately performed as part of a group for the instructor and class. Emphasis is placed on strengthening the skills that all actors need to work creatively in a professional theatrical community.

Alexander Technique – 1 credit

DN106/DN106C A practice for more than 100 years and beloved by performing artists of all disciplines, the Alexander Technique is method that teaches body awareness. The technique promotes ease and efficiency of movement, enhanced balance and coordination, improved vocal and respiratory function and a more reliable sensory perception. Applicable to all activities and studied by performing artists of all disciplines, it is especially useful for improving the quality of performance and preventing injury.

Theatre Viewing - .5-1 credit

PI203/PI203C After attending various AMDA productions and presentations, students complete written assignments reflecting observations and assessments related to each performance, event, presentation or production. Students gain valuable insights related

to acting and other theatrical elements by regularly assuming the “role” of audience members.

VOICE PRODUCTION AND SPEECH

Voice Production and Speech I: Foundations – 2.0 credits

VP140/VP140C Students are trained in a series of practical exercises, including relaxation, breath, range of voice, elongation of breath, production of tone and clarity of speech. These exercises encourage healthy, natural and career-sustaining vocal technique, and help students fully realize the potential and variety in their own voices.

Voice Production and Speech II: Techniques – 1.5 credits

VP141/VP141C With an introduction to diphthongs and the 13-vowel scale, students practice vocal exercises with simple and combined consonants, and using rhythm in verse. As the focus continues on relaxation as the basis for healthy, productive and impulsive vocalization, students master the Standard American Pronunciation (SAP) dialect for use with classic texts. (Prerequisite: Voice Production and Speech I)

Voice Production and Speech III: Advanced Techniques – 1.5 credits

VP243/VP243C Training continues in SAP with emphasis on consonant work and the connection of breath to sound. The course ends with group and individual projects where students explore texts through various exercises designed to allow greater freedom of vocal expression. (Prerequisite: Voice Production & Speech II)

IPA: Intro to Dialects

VP300/VP300C All symbols used for SAP, including diphthongs of /r/, triphthongs for metered poetry scansion and length, and modifying symbols are introduced. Students also explore dialect work in R.P. and Cockney. (Prerequisite: Voice Production and Speech III)

Dialects: Directed Studies (German/Irish) – 1.5 credits

VP400/VP400C Students explore advanced dialect work designed to increase the actor’s casting potential. Coursework includes progressive use of IPA symbols, reinforcement of voice production, warm-ups and a comprehensive vocal technique. Examined dialects are specific to German/Irish and progression is subject to prior dialect success, student ability and teacher assignment. (Prerequisite: Voice Production and Speech III)

Dialects: Directed Studies (French/Spanish) – 1.5 credits

VP402 Students explore advanced dialect work which increases the actor’s casting potential. Coursework includes progressive use of IPA symbols, reinforcement of voice production, warm-ups and a comprehensive vocal technique. Examined dialects are specific to French/Spanish and progression is subject to prior dialect success, student ability and teacher assignment. (Prerequisite: Voice Production and Speech III)

Dialects: Directed Studies (Scottish/Russian) – 1.5 credits

VP404 Students explore advanced dialect work designed to increase the actor's casting potential. Coursework includes progressive use of IPA symbols, reinforcement of voice production, warm-ups and a comprehensive vocal technique. Examined dialects are specific to Scottish/Russian and progression is subject to prior dialect success, student ability and teacher assignment. (Prerequisite: Voice Production and Speech III)

FILM AND TELEVISION

Acting for the Camera I – 2.0 credits

FL120/FL120C Students explore fundamental methods and techniques for acting in film, while receiving an introduction to vocabulary used in the industry. Through scene study and monologue work on-camera, students also learn to hit a mark, work within a frame, play according to the size of a shot, understand continuity, and match their own performance from one angle to another.

Acting for the Camera II – 2.0 credits

FL121/FL121C Expanding on the vocabulary and fundamental principles learned in Acting for the Camera I, instruction and practice in the basics of acting for TV and film style productions are explored. Listening, on-camera partner work, continuity when shooting out of sequence, timing and blocking for the camera are examined. Live tapings and playback of selected scenes and monologues are included. (Prerequisite: Acting for the Camera I)

Film Survey for the Actor I: The History of Entertainment Business - 1.5 credits

FL180/FL180C Students view works of the most notable actors, directors, writers and cinematographers from the 20th Century. Starting with Show People, the last silent film from MGM, students are provided with an overview of Hollywood history through its greatest films, documentaries and the instructor's televised interviews with key industry figures.

Milestones of Film – 1.5 credits

FL181 A comprehensive study of the history and evolution of movies; course materials span from early films to present day. A variety of motion pictures are shown, displaying many aspects of the industry through the works of the most notable actors, directors, writers and cinematographers. Weekly attendance and written reports are required.

Silent Film Era – 1.5 credits

FL182 From the first "thirty-second spectacular" films, to the invention of the language of film, students explore the birth of cinema in the years 1899-1929. The work of legendary actors like Sarah Bernhardt and John Barrymore are examined. Students learn how everything done in today's cinema is a variation of what was created at the dawn of the medium.

Four Star Films – 1.5 credits

FL183 Award winning motion pictures showing the universality of the human condition through international perspectives are examined. Films from France, England, Sweden, Australia, China and the U.S are included.

True Stories in Film – 1.5 credits

FL184 Human interest as heroism and heartbreak become the basis for classic cinematic offerings.

Great Stars & Epic Movies – 1.5 credits

FL185 Great Stars & Epic Movies is a series of motion pictures that are tremendous in scope and entertainment value. Included in the series are films directed by Alfred Hitchcock, Quentin Tarantino, Cecil B. DeMille and Martin Scorsese. Some of the actors to be seen are Meryl Streep, Robert DeNiro, Katherine Hepburn and Clark Gable. These are "must-see" movies for every filmmaker.

Comedy Classics – 1.5 credits

FL186 This class is a retrospection of films that are considered the funniest ever made; a perspective of how humor changes with time while remaining timeless. Works from Chaplin, The Marx Brothers, Buster Keaton, Mel Brooks, Woody Allen, Judd Apatow and more are examined. How film comedy was developed, has grown, changed, and remained the same are explored.

Sci Fi, Fantasy and Horror Film – 1.5 credits

FL187 This series of motion pictures examines the Science Fiction, Fantasy and Fear genres that have entertained, frightened and stirred the imaginations of moviegoers. The imagination, fun and horror of films like "The Invisible Man," "Freaks," "Rise of The Planet of the Apes," "The Blair Witch Project," and "The Dark Knight" are explored.

Acting for the Camera III – 2.0 credits

FL202/FL202C Devoted to developing an advanced understanding of on-camera acting techniques, acting related to commercials, computer-generated imagery and advanced scene work is analyzed. Expanding on vocabulary used in previous semesters' work, more complex camera shots, equipment, character work and professional best practices for camera acting are examined. (Prerequisite: Acting for the Camera II)

Stage to Screen – 1.5 credits

FL203 The best of Broadway translated into memorable screenplays utilizing many of the original cast members.

Film Survey for the Actor II: Great Performances - 1.5 credits

FL280/FL280C Building on the overview from Film Survey for the Actor I, a comprehensive study of greatest film careers from the 20th and 21st Centuries are analyzed. Through feature films, documentaries and the instructor's televised interviews with actors, students explore the lives of film's greatest personalities. The careers of Billy Wilder, Alfred Hitchcock, Bette Davis, Marilyn Monroe, Orson Welles, and others are explored. (Prerequisite: Film Survey for the Actor I)

Advanced Film Projects – 3.5 credits

FL300/FL300C Acting students are led further into the on-camera process with a film production experience. Scripted film scenes are created in which students serve as crew members and actors within each other’s films. Projects are edited during the semester and each actor is featured in at least one scene. (Prerequisite: Acting for the Camera III)

Advanced Audition for Camera – 1 credit

FL310 Practical acting techniques are utilized to cultivate truthful acting for film and television. Monologue and on-camera scene study are included, and industry vocabulary is introduced. Emphasis is placed on acting within the medium of the camera and shot (wide, medium, close-up, etc.). Live tapings and playback of selected scenes and monologues are included.

Film Survey for the Actor III: The Art of the Motion Picture - 1.5 credits

FL380/FL380C Students examine the art of filmmaking. Building on the basics from Film Survey for the Actor I & II, students explore the history, progression and styles of movies, with an emphasis on direction, writing and cinematography.

Short Films – 3.0 credits

FL402 Using techniques, skills and insight from previous courses, students create a complete, original short film. Each student conceptualizes, writes and directs their individual work while serving as actors and crew for classmates’ short films. (Prerequisites: Advanced Film Projects)

Pocket-Media– 2 credits

FL420 Media and content creation’s constant evolution is analyzed, with the intent to introduce students to micro-budget and platform-agnostic content creation. Focus is on an industry that has evolved from a capital-intensive, labor-heavy production process to much cheaper and fluid, but requires more content production skills. After analyzing models of production, students work in groups to create a distributable piece of content: short film, web series, interactive narrative or animation. (Prerequisites: Advanced Film Projects)

IMPROVISATION

Intro to Improvisation – Conservatory Integrated Program Only

AC119C Designed to enhance range, imagination, and physical choices students are taught to spontaneously interact with fellow actors and to establish the foundations for a heightened sense of physical freedom. Included is an introduction to exercises and theatre games from Viola Spolin’s foundation of Improvisational techniques.

Improvisation I – 1.5 credits

AC122/AC122C Designed to enhance range, imagination and physical choices, students master basic improvisational skills that focus on facing performance anxiety, developing creativity, listening on stage, learning to trust oneself and one’s partner, and supporting other performers on stage.

Improvisation II – 1.5 credits

AC123/AC123C Students further develop kinesthetic and sensory awareness by engaging in advanced exercises in concentration and point of focus. While students work on problem-solving, moment-to-moment interaction and spontaneity, character development is emphasized. Students learn to create and play a myriad of well-rounded characters and discover strong, clear storylines. (Prerequisite: Improvisation I)

Improvisation: Introduction to Long Form – 1.5 credits

AC202/AC202C A continuation of improvisational techniques, students move from short form to long form improv, as created by Del Close. (Prerequisite: Improvisation I)

Improvisation III – 1.5 credits

AC223 Students are introduced to various improvisation exercises and techniques, including non-verbal scenes, sensory improvisation, repetition, verbal improvisation and scene work with improvisation foundations. Students learn to play honestly within a visceral environment and to interact spontaneously with the needs and responses of fellow actors. (Prerequisite: Improvisation II or Introduction to Long Form)

Advanced Improvisation – Genres 1.5 credits

AC300 Students identify traits within certain artistic genres and apply them to improvise a “new” version of scenes and stories. Common genres that may be explored are: Shakespeare, Tennessee Williams, Musicals, Films (sci-fi, Noir, Western, gangster, etc.), Fairy tales, and more. A mixture of short and/or long form Improv may be used. (Prerequisite: Improvisation II or Intro to Long Form)

Advanced Improvisation: The Slam Experience – 1.5 credits

AC301/AC301C Building upon techniques learned in Improvisation I-III, a variety of games are played and ultimately selected for use in constructing an Improv Slam. Students are challenged to solidify improvisation techniques to entertain an audience who provides ideas and suggestions. (Prerequisite: Improvisation II or Introduction to Long Form)

Advanced Improvisation: Long Form

Performance Techniques – 1.5 credits

AC302 Using the “Harold” approach, students develop a long form improvisational theatre piece (30-40 minutes) that focuses on creating scenes, characters and interwoven theatre games relating to an overarching theme. Students learn to develop believable characters and organic storylines based on audience suggestions. (Prerequisite: Improvisation II or Introduction to Long Form)

STAGE COMBAT

Stage Combat I: Unarmed – 1.5 credits

SC100/SC100C With an introduction to basic and advanced unarmed stage combat techniques, students develop body awareness, movement, partnering, and the safe and effective techniques to create a process from which to execute a choreographed unarmed fight scene.

Stage Combat II: Single Sword – 1.5 credits

SC180/SC180C Students are introduced to the art of single swordplay through the mechanics and techniques of footwork, choreography, and the history and development of the Western European Rapier. Through the continued study of the basic principles of stage combat, students train to develop the concentration and focus required to execute a dramatic moment of illusionary violence with a sword. (Prerequisite: Stage Combat I)

Stage Combat III: Broadsword, Rapier & Dagger – 1.5 credits

SC280/SC280C Advanced stage combat techniques are developed through the study and use of broadsword and rapier & dagger. Students will focus on applying all previously studied principles of stage combat and execute choreographed fights incorporating scenes from dramatic literature. (Prerequisite: Stage Combat II)

Advanced Combat IV: Combat Battles – 1.5 credits

SC380/SC380C A variety of specialty and advanced combat training experiences will be offered through workshops, classes, showcase and film production work. In the past these have included work with knives, whips, shields, mass battles, martial arts, firearms and fighting for film. (Prerequisite: Stage Combat III)

Advanced Combat: SAFD Skills Proficiency Test – 1.5 credits

SC381 Students interested in national recognition for stage combat training are taught by certified teachers and adjudicated by a nationally recognized Fight Master with the Society of American Fight Directors (SAFD). This national recognition is possible through the Skills Proficiency testing process offered by the SAFD and hosted by AMDA. (Prerequisite: Stage Combat III)

Advanced Combat: Environmental Combat – 1.5 credits

SC382 Conditioning and training in theatrical combat skills is provided, including advanced unarmed and martial arts techniques, found objects, breakaways, tumbling and blood effects. Students work toward a final presentation of work in environmental specific areas.

Advanced Combat: Fight Choreography/Direction

SC384 Students experience the responsibilities associated with working as a Fight Director and Choreographer. Students will employ advanced combat techniques while diagnosing and choreographing fights from scripts. (Prerequisite: Stage Combat III)

MUSICAL THEATRE DEPARTMENT

Musical Theatre Fundamentals – 2.0 credits

MT125/MT125C Students develop fundamental skills to effectively perform musical theatre songs. The use of AMDA's 'The Approach to a Song', a method for developing skills in acting and singing, assists students in overcoming fears related to musical theatre performances.

Musical Theatre I: Techniques – 3.5 credits

MT130/MT130C 'The Approach to a Song' method is used to integrate coursework and performance application. The repertoire of music ranges from 1975 to present day.

Musicianship I – 1.0 credit

MT132/MT132C [course # dependent on level] Students develop fundamental musicianship skills such as note identification, time signatures, and arpeggios, and apply them to a variety of exercises, original compositions, and individual projects.

Musical Theatre II: Styles – 3.5 credits

MT134/MT134C This course includes styles of musical theatre from 1875-1975, such as Gilbert and Sullivan, Tin Pan Alley, and the emergence of plot-driven musicals like Show Boat. Students prepare and perform material in correspondence with selected styles and time periods, while approaching performances with relevance to the modern audience. (Prerequisite: Musical Theatre I)

Iconic Musical Theatre – 1.0 credit/28 clock hours

MT141/MT141C Students are introduced to iconic aspects of Musical Theatre, ranging from trade papers and critics to legendary performers and the evolution of the Musical Theatre genre. Film clips are viewed in addition to weekly lectures, with much focus on tracking the influence of contemporary musicals, and the relevance of historical performance styles (i.e. vaudeville, burlesque, operetta).

Musicianship II – 1 credit

MT235/MT235C [course # dependent on level] Students continue to develop musicianship skills to comprehend music more deeply, communicate it more effectively and bring it to life more easily. Students also work in tonal patterns using solfège and explore rhythm patterns and meter through chanting and movement. Topics including song form, note identification, and major and minor modes are also studied. (Prerequisite: Musicianship I)

Singing Technique Fundamentals– 1 credit

MT232 Students work toward producing a free sound without constriction by focusing on singing basics like resonance, diction, clear tone, and the release of physical constrictions. Individual assessments help establish vocal range and reinforce a healthy voice and breath management. An introduction is also made to the three main styles of vocal production: head register, chest register and the mixed voice.

Musical Theatre III: Scene Study – 3.5 credits

MT233/MT233C Students work with scene partners and explore various scenes featuring duets, trios and small groups. Making the author's voice come alive in structure and characterization, and transitioning from speaking to singing in a convincing manner is explored. A director, choreographer and musical director work with students to prepare a final project for a live audience. (Prerequisite: Musical Theatre II)

Musical Theatre Ensemble – 1.5 credits

Conservatory Integrated Program Only

MT234C Students learn to effectively perform in a musical theatre ensemble. Focus is on singing harmony, building a character, and dancing as part of an ensemble. Students also learn to take direction from a creative team, and how the musical director and choreographer collaborate during rehearsals and performances. (Prerequisite: Musical Theatre II)

Musical Theatre IV: Audition Preparation – 3.0 credits

MT240 Designed to prepare students for success at professional musical theatre auditions, performance skills are refined. A professional book of material displaying various styles and genres of performances is prepared. A mock audition may be presented for faculty and invited industry guests. (Prerequisite: Musical Theatre III)

Singing Techniques – 1.0 credit

MT242 Building upon the foundational understanding of the vocal mechanism introduced in Singing Technique Fundamentals, the three main areas of vocal production are further explored. Students are individually guided to reinforce healthy singing habits by identifying students' core, baseline sound, and maneuvering through passaggio. Finding the optimal balance of the voice (chiaroscuro) is also examined.

Singing Techniques – Intermediate 1.0 credit

MT252 A vocal exercise regimen that increases range and ease of execution within all styles of practical vocal production is explored. Retaining basic harmonics is introduced, particularly emphasizing complimentary nuance when singing with one or more partners. Students also explore retention of basic vocal technique when engaged in physical movement onstage.

Advanced Musicianship: Sight Singing – 1.0 credit

MT300 Focusing on exercises and techniques that integrate previous coursework in musicianship, students examine music theory and sight-singing. Students learn musical theatre, pop/jazz and classical styles, while working extensively on sight-reading and performance aspects of large and small ensemble pieces. Each class period includes sight-singing proficiency, performance and combined sight-singing/performance activities.

Cabaret Performance – 3.0 credits

MT335/MT335C Students explore and combine a variety of performance skills to create a cabaret experience. The process includes crafting special material, patter, character development, musical arrangements, microphone technique, song selection and marketing. (Prerequisite: Musical Theatre IV)

Critical Analysis of Harmonics – 3.0 credits

MT336 Students work with a music director to explore the complexity of harmonics in musical theatre. Skill areas include singing harmony, blending, analysis and execution of harmonics. Students work on repertoire exemplary of the variety of styles represented in musical theatre. (Prerequisite: Musical Theatre III)

Ensemble Singing for the Actor – 1.0 credit

MT338/MT338C Working with a director and choreographer students create characters for an effective professional musical theatre performance within a musical ensemble. Students explore vocal choices through acting, singing harmony, movement, choreography and building a character. Repertoire is chosen from shows that are frequently produced, allowing the student to prepare for future ensemble auditions. (Prerequisite: Acting I)

Musical Theatre Audition Portfolio – 1.5 credits

MT401 Students prepare for professional acting auditions through a variety of monologues and partnered scenes. Material selections consider the actor's "type", marketability, and diversity of range. Upon course completion, students can attend theatrical auditions with confidence and professionalism. Work explored in this class also provides options for consideration in the Industry Event course.

Roles and Readings – 3.0 credits

MT433 Through research, assignments, and identifying representative roles, students gain a practical perspective on playing suitable roles. Students investigate character development by exploring the complete character arc, as dictated by the libretto. Students also explore a role in a table reading of a new musical. All students exhibit newly acquired performance skills in a class presentation at the end of the semester. (Prerequisite: Critical Analysis of Harmonics)

Musical Theatre Auditions – Conservatory Integrated Program Only

MT406C As part of the final semester in the integrated program, students prepare for entering the competitive industry. 16 bar cuts, 32 bar cuts, and full solo songs appropriate for each performer's "type" are solidified. This course may also explore duets, trios and ensemble numbers with a focus on performance and/or audition skills.

Musical Theatre Senior Project – 2.0 credits

MT444 Utilizing skills acquired through previous semesters' training, each participant contributes to the overall research, writing, formulating and class presentation of a 10-minute musical. Separate teams are formed and each member assumes one or more vital roles such as: performer, director, choreographer, musical director, stage manager, costume designer, prop master and marketing person.

Piano Fundamentals – 1.0 credit/28 clock hours

MU141/MU141C Students learn the fundamentals of music theory, including pitch, rhythm symbols, meter and time signatures, and notation and scales. All elements of music theory have a practical application to the keyboard. Students are placed in levels according to previous music training.

Piano Technique – 1.0 credit/28 clock hours

MU143/MU143C Students continue development of musicianship skills with the introduction of chords, cadences, improvisation and composition. All newly introduced elements have a practical application to the keyboard. Further studies in scales and notation are also explored. (Prerequisite: Piano Fundamentals)

Sight-Singing Fundamentals – 1.0 credit/28 clock hours

MU144/MU144C Students develop aural skills and directly apply them to sight-singing. Interval and rhythm recognition is the initial focus, with an introduction to the Moveable Do Solfège and numerical sight-singing methods. Melodic and rhythmic dictation is also explored.

Sight-Singing Technique – 1.0 credit

MU148 Building on the foundation laid in Sight-Singing Fundamentals, students continue to development aural skills. Students sight-sing material with shifting meters and continue melodic and rhythmic dictation. Transpositions are also explored. (Prerequisite: Sight-singing Fundamentals)

Intro to Sight-Singing – 28 clock hours

MU145C Students incorporate previously acquired Music Theory knowledge and apply it to sight-singing. Aural skills are developed and the numerical sight-singing method is introduced.

INDIVIDUAL VOICE

Individual Voice: Singing Techniques – 1.0 credit

IV100/IV100C – IV400 –IV402 [dependent on semester applicable] Students learn to produce free sound without constriction and build a healthy voice through consistent vocal habits. Releasing tension and physical constrictions, and establishing vocal range, breath management, focus, placement and resonance, diction, clear tone and correct posture are also emphasized. Students also learn to sing pure vowels. With progression the difficulty and range of material increases. (Repeated for credit each semester)

DANCE THEATRE DEPARTMENT

Survey of Dance/World Culture – 1.5 credits

DN100/DN100C Through viewing filmed performances and archival footage, students explore a chronicle of contemporary dance history. Focusing on works from 1940 to the present, a variety of outstanding choreography, dancers and choreographers are examined. Students have discussions regarding dance inventions and their continued use in dance performance.

Survey of Dance/Pop Culture – 1.5 credits

DN101/DN101C Students explore the purposes, functions and manifestations of American dance forms from the 20th century to the present. Relationships are examined between dance and general cultural developments in the United States. Topics covered include the pioneers of modern dance, avant-garde, post-modernists, and artists of jazz, tap, Broadway, movies, and the current media.

Dance Theatre Project – 1.5 credits

DN102/DN102C Students are led through various classes taught by a rotation of instructors where each teacher assigns two contrasting, original works of choreography throughout the semester. Students are taken through rehearsals, revisions and presentations with

each choreographer. Students also explore their own choreographic impulses by creating solo works based on a theme.

Core Techniques – 4.0 credits

DN111/DN111C – DN114/DN114C Methods used in various dance forms to improve and refine technical skill, accuracy and stamina is explored. An understanding of basic ballet, jazz, contemporary and other techniques are pursued while emphasizing technical proficiency and mastery. Students develop an awareness of body alignment and posture, and learn the role of different techniques in idea expression, characters and stories.

Dance & Movement for the Actor I - 1 credit

DN150/DN150C Students explore the development of professional attitudes, physical awareness, flexibility and precision related to movement for the stage. Spatial relationships, posture, rhythmic accuracy, energy, and the ability to respond to direction is emphasized.

Dance and Movement for the Actor II – 1 credit

DN170/DN170C Students continue the work initiated in PED and focus on developing physical awareness, flexibility, precision, body alignment, posture, and effective stillness. Dance forms may include polka, waltz, partnering, court and country. Musical phrasing, dynamics, the use of space are emphasized. (Prerequisite: Dance & Movement for the Actor I)

Contemporary Dance – 1 credit

DN203 Through an expanded vision of dance and its origins, students venture into the techniques of contemporary dance. A collection of methods developed from modern and post-modern dance are explored.

Hip Hop Dance – 1 credit

DN204 The thriving influence of hip-hop and urban dance styles are explored, including breaking, locking and popping. The culture and music of hip-hop and other related styles of dance are addressed, including African, jazz and pop culture dance.

Haitian Dance – 1 credit

DN207 Dunham Technique/Afro- Haitian dance is a dance technique that helps unite all cultures through the use of "communal effort" philosophies and practices. Elements used in class include barre, isolation, movement across the floor, dance pattern, and all five levels of Yanvalou (undulation of the waves in water).

Character In Motion – 1.5 credits

DN270/DN270C Designed to provide actors with a wide range of physical challenges and broadened career opportunities, students get an in-depth look into character development and storytelling through movement, music and physical expression. 1.5 credits

Dance for Camera – 2.0 credits

DN301 Students expand dance skills to encompass specific rigors involved with movement pieces created for the camera. Key elements include camera angles, storyboarding, and continuity of performance. Students benefit by rehearsing, recording, viewing playback, discussing and improving their work through critiques. (Prerequisite: Acting for the Camera 1)

Dance Audition Techniques & Combos– 1.0 credit

DN303/DN303C Designed to prepare dancers for a variety of dance audition experiences and broadened career opportunities, students perform weekly dance combinations in various styles to further develop audition strategies, rehearsal techniques, technical skills and performance qualities. Given the nature of the work, students may be required to warm-up prior to the start of class. Combinations may include jazz, ballet, tap, Latin, theatre and/or contemporary dance styles.

Theatre Dance – Conservatory Integrated Program Only

DN305C Based on skills acquired in Dance and Movement for the Actor I and II, students examine musical theatre dance styles and combinations. Weekly audition combinations are given to develop audition techniques and rehearsal skills. Course work involves partnering skills, including basic lifts.

Dance Company – 3.0 credits

DN306 Junior and Senior year Dance Theatre students work with choreographers to create unique dance pieces, and experience a professional dance company structure while exploring performance pieces that may include ballet, modern, jazz, hip-hop, tap, cultural, period and contemporary dance styles. Creating facile, versatile, advanced-level dancers capable of adapting to the demands of the contemporary dance company world is emphasized. Students may perform in roles as principles, soloists, understudies and/or apprentices. Work is screened at the end of the semester to be presented to the AMDA community.

Dance Industry Workshop – 1.0 credit

DN310 Students gain an understanding of the Dance Theatre industry. Included is valuable information regarding agents, managers, unions, casting directors and other practical business aspects of a performing arts career. Headshots/resumes, interviews, auditions, mailings and other self-promotional tactics are also explored.

Choreography & Combos for the Actor – 1.0 credit

DN400 Actors explore various dance styles, techniques and periods. Combinations may include swing, jazz and contemporary dance styles from the 1920s to today. Focus is on phrasing and advanced use of spatial awareness, posture and body alignment. (Prerequisite: Dance and Movement for the Actor)

Choreography: The Choreographer's Experience I – 2.0 credits

DN406 Students examine the fundamentals of choreography and develop a personal choreographic vision. The course begins with an introduction to the basics: structure, story-telling through movement, use of

music, time management, and effective communication with dancers. Students in the "Choreographer Experience" and "Dancer Experience" modules perform in student choreographic projects. This course may culminate in a performance for an invited audience. (Prerequisite: Choreography: The Dancer's Experience)

Choreography: The Choreographer's Experience II – 2.0 credits

DN407 Students continue to examine the fundamentals of choreography and develop a personal choreographic vision. The course begins with an introduction to the basics: structure, story-telling through movement, use of music, time management and effective communication with dancers. Students in the "Choreographer Experience" and "Dancer Experience" modules perform in student choreographic projects. This course may culminate in a performance for an invited audience. (Prerequisite: Choreography: The Dancer's Experience)

Dance Senior Presentation – 4.0 credits

DN443 Through specialized mentoring, each student creates a Senior Performance Project resulting in a combined presentation at the end of the semester. Each project highlights students' individuality, strengths, and provides an opportunity to introduce oneself as an emerging professional artist.

Dance: Ballet – 1.0 credit

DNB151 / DNB153 / DNB155

Beginner – Students are introduced to the fundamentals of ballet technique and vocabulary. Learning elementary positions, characteristics and movements of ballet is emphasized. Students develop awareness of posture control and body alignment.

Intermediate – Students continue ballet technique training with emphasis on increasing technical proficiency, performance skills and aesthetics. Students increase awareness of posture control and body alignment.

Advanced – Students explore advanced ballet training with great emphasis on perfecting technique, performance skills, ballet vocabulary and varied styles. Students acquire advanced awareness of effective posture control and body alignment.

Dance: Tap – 1.0 credit

DNT151 / DNT153 / DNT155

Beginner – Students are introduced to the fundamentals of the rhythms and steps of tap dancing. Training includes musicality, performance skills and techniques. Students acquire awareness of posture control and body alignment.

Intermediate – Students continue tap technique training with increased emphasis on musical phrasing, the use of space, increasing tap vocabulary, and performing duet and solo work. Students increase awareness of posture control and body alignment.

Advanced – Students explore advanced tap training with great emphasis on perfecting tap technique, performance skills, musicality, space and style. Students develop an advanced awareness of posture control and body alignment.

Dance: Jazz – 1.0 credit**DNJ151 / DNJ153 / DNJ155**

Beginner – Students are introduced to the fundamental mechanics of jazz style movement. The development of jazz techniques, performing skills and spatial relationships are emphasized. Students develop body awareness, posture control and body alignment.

Intermediate – Students continue jazz technique training with increased attention on phrasing and the use of space. Students increase awareness of posture control and body alignment.

Advanced – Students explore advanced jazz training with greater emphasis on perfecting jazz technique, style, performance skills and audition skills. Students develop advanced awareness of effective posture and body alignment.

Modern Dance – 1.0 credit**DNM151/DNM151C** [course # dependent on

level] Students explore fundamental movement mechanics related to modern dance style. The development of specific techniques, performing skills, and spatial relationships are highlighted. Students acquire and develop an awareness of posture control and body alignment. Stretch, strength, centered and off-centered movement are explored. With course progression, students develop greater skill and knowledge of classic modern techniques.

Dance Workshop – 3.0 credits

DNW100 Each semester, proposals for original works of student choreography are reviewed for inclusion into the workshop, where students help development pieces created by current AMDA faculty and visiting artists. Students selected are paired with a faculty mentor and guided through the process of creating an original piece. The workshop is open to all current AMDA students.

CRITICAL STUDIES DEPARTMENT

ENGLISH

English Composition – 3.0 credits

EN101 Students achieve confidence and competency in the written word by balancing the requirements of standard written English with subject matter relevant to performing artists. Students learn to create a focused and unified thesis using compelling content and supporting details. Students also study a variety of rhetorical and organizational modes, grammar, mechanics and accepted formats and documentation.

Creative Writing – 3.0 credits

EN201 In this workshop, students explore, develop, structure and present their written expression. By reading examples of creative written works and comparing the fundamental structures and styles of various texts (such as personal narratives, short stories, poetry, non-fiction, theatre scripts and screenplays) students write and present their own material. (Prerequisite: English Composition for the Actor)

Playwriting and Screenwriting – 3.0 credits

EN301 Students explore the fundamentals of playwriting and screenwriting while developing skills in creating compelling characters, dialogue and plot. The basic elements of dramatic structure and the parallels and differences between the two art forms is examined. (Prerequisite: English Composition for the Actor)

TV Screenwriting – 3.0 credits

EN302 Students explore the fundamentals and techniques used in writing for the large and small screen. Through classroom discussions, readings, writing exercises and viewing assignments, students develop a detailed knowledge of structure, story and character development. The course culminates in pitching an original episode for an existing series, a spec script and a scene from a screenplay. (Prerequisite: English Composition for the Actor)

SCIENCE AND TECHNOLOGY

Kinetic Anatomy for the Actor – 3.0 credits

SCI201 Students gain fundamental knowledge of human skeletal and muscular anatomy, and basic concepts of exercise physiology and leverage. These lessons are complemented by a movement lab where students gain a greater sense of physical coordination and awareness. Students learn to refine characterization skills and the physical aspects of performances.

Stage Craft – 3.0 credits

SC212 An introduction to technical theatre, students explore the principles and techniques of stagecraft, including stage terminology, theatre architecture, scenic construction, painting, tools, materials, lights, sound, costumes, hardware, rigging and production organization. A combination of academic and practical approaches to learning are used.

Scenic Design – 3.0 credits

SCI213 Design, visual and dexterous skills are refined and crafted to enhance one's ability to communicate theatrical design ideas. Students expand their visual library, discern "good" design from "bad," learn how to formulate a critique, and how to receive one. Text analysis, metaphors and acquired skills are a few tools used to express designs.

Health and Wellness – 3.0 credits

SCI214 The importance of knowledge, attitudes, and practices related to personal health and wellness are highlighted. Students are exposed to issues and information related to various aspects of personal health, including physical, social, emotional, intellectual, spiritual and environmental aspects. Topics of exploration include: nutrition, food-buying strategies and budgeting, physical fitness, stress management and lifestyle choices for optimum health.

CREATIVE EXPLORATION

History of International Cinema – 3.0 credits

CE202 Important currents of world cinema with emphasis on European schools are explored along with connections to filmmakers from Africa and India. While highlighting important directors, the course is structured around world cinema's thematic and stylistic inheritance; movements such as Expressionism, Surrealism, Poetic Realism, Neo-Realism and the French New Wave (including its connection to Post-Modernism) are considered.

Cultures of Fear and the Horror Film – 3.0 credits

CE203 The construction and application of central themes in international horror cinema and how they reveal salient aspects of cultural similarities and differences are examined. Areas of focus include gender, sexuality, violence and socio-political climates. Students contextualize films via texts drawn from anthropology, film studies, basic film production and culture theory.

History of the Independent Film – 3.0 credits

CE204 The independent film movement in America from 1970-2000 is examined. Each week, a monumental independent film is discussed and critiqued. The aesthetics, styles and shooting strategies of selected films are explored, along with the cultural and historical events that coincide with the production of selected independent films.

Film Study: Silent Films – 3.0 credits

CE205 From the first "thirty-second spectacular" films, to the invention of the language of film, students explore the birth of cinema in the years 1899-1929. The work of legendary actors like Sarah Bernhardt and John Barrymore are examined. Students learn how everything done in today's cinema is a variation of what was created at the dawn of the medium.

Great Directors: Alfred Hitchcock, Federico Fellini, Ingmar Bergman – 3.0 credits

CE206 The films of three influential directors are examined. British filmmaker, Alfred Hitchcock, revolutionized the suspense and psychological thriller genres with films like "Vertigo", "Psycho" and "The Birds". Italian director, Federico Fellini's dream-inspired art house films ("8 1/2", "La Strada" and "Satyricon") significantly impacted international cinema and pop culture. Swedish filmmaker, Ingmar Bergman, explored existential themes of mortality, madness and faith in critically acclaimed films like "The Seventh Seal", "Persona" and "Through a Glass Darkly". These directors provide a foundation to explore filmmaking as an art form.

History of Science Fiction Cinema – 3.0 credits

CE208 A history of science fiction in film from the silent period to the advent of digital technologies is surveyed. The "golden age" of the 50's, the emergence of a new kind of science-fiction film at the end of the 60's, "Kubrick's 2001", and the revival of science-fiction film in the late 70's - early 80's ("Blade Runner", "Alien") are given special attention.

History of Television – 3.0 credits

CE209 Students explore the history of American television from its origins in radio to its future, as technology converges. Students examine how the aesthetics and economics of have changed along with its representations of gender, race and class in American society.

Film and Society – 3.0 credits

CE211 Students examine the "American experience" via cinematic representation and analysis. Students contextualize the films via texts drawn from anthropology, film studies, basic film production and culture theory. Course work includes a research paper and the development of a fictional character representing students' conceptualizations of Americana.

Music in World Cultures – 3.0 credits

CE212 An exploration of music and its relationship to cultures of many countries, study is set within a broad humanities framework such as: visual arts, literature, history and philosophy. Various instruments and musical styles are demonstrated, and students will identify, compare and contrast the musical and cultural characteristics of each region studied.

The Film Auteur – 3.0 credits

CE213 The lives and works of historically significant filmmakers are examined, including Woody Allen, Stanley Kubrick, and Robert Altman. Analysis, classroom discussion and critical investigation include the auteur's biography, inspirations, and filmmaking techniques. Students view samples of the auteur's filmography and read various materials including essays, biographies and academic critiques of the work. Topics include historical, artistic innovation and social contexts of the auteur in relation to storytelling, technical aspects and creative elements.

History of the American Comedy – 3.0 credits

CE214 Students explore the evolution of the American Film comedy in its many incarnations, including slapstick, screwball, romantic, musical, satire, parody, dark and mixed-genres, such as the horror-comedy. Its development in the context of film comedy as an artistic form, and its socio-cultural relevance and impact is examined. In addition to lectures, discussion and in-class screenings, students deconstruct a major comedic work and produce an original homage based on research.

Los Angeles Detective Films & Fiction – 3.0 credits

CE215 Students discover the traditions of detective fiction as it evolves in novels and films set in Los Angeles from the 1930's-1990's. With a review of Los Angeles history, crime stories and film noir, the literary journey combines classics with contemporary fiction and film to depict the metamorphosis of the solitary detective figure in Los Angeles.

Archetypal Psychology of the Storyteller – 3.0 credits

CE216 Students examine how traditional stories live on in literature, movies, television, theatre and other modern storytelling. Alongside the presentation of mythological traditions, major theoretical approaches are introduced, including the psychological theories of Joseph Campbell and Freud and Jung.

American Noir in Novels and Cinema – 3.0 credits

CE217 Students examine the emergence of noir cinema and how these films and novels challenged the industry's standards of acceptable film fare in a post-war world. Students are also familiarized with the social, political, literary and cinematic foundations of film noir, while strengthening the ability to write, speak and think critically about film and literature.

Entrepreneurship and the Performing Arts – 3.0 credits

CE400 Students achieve an individualized understanding of entrepreneurship, and learn how to create new artistic ventures based on individual creative and professional interests. Students are also expected to complete a Project Portfolio, including a business plan and project budget.

THEATRE ROOTS

History of Hollywood Musicals – 3.0 credits

TR102 This course is a survey tour of the stories built around performed musical numbers from 1927 to the present. Brilliant dancers, great singers, romantic leads and iconic personalities are examined. The directors, choreographers and composers who built their careers during different eras are also explored.

Masterpieces of Comedy – 3.0 credits

TR103 An understanding of the origin and continuity of diverse comic traditions from ancient times to today is provided, including Roman comedy, the Commedia dell'Arte, Shakespeare, Moliere, Restoration Comedy, Oscar Wilde and the television sitcom.

Masterpieces of Tragedy – 3.0 credits

TR104 Students analyze tragic dramas from different times and cultures (ancient Greece, Elizabethan England and contemporary America) while preparing to understand plots, themes and context for each work. Students learn to weigh the meaning of each play as a historical document and as a living example of culture.

Masterpieces of Greek and Roman Drama – 3.0 credits

TR105 By embarking upon an intellectual odyssey through the ancient world, students examine the Greek and Roman playwrights whose works initiated Western drama. Through discussion and text analysis, students also explore the staging trends and technology of the period, its audience and the role of theatre in society.

Masterpieces of Great American Songbook

TR107 Students examine classic songs from Broadway musical theatre, the Hollywood musical and Tin Pan Alley from the 1920s-1950s. Songwriters include Harold Arlen, Irving Berlin, Duke Ellington, George and Ira Gershwin, Jerome Kern, Cole Porter, Rodgers and Hart, and Rodgers and Hammerstein.

Theatre Roots: Inception – 3.0 credits

TR108/TR108C This course provides an artistic, intellectual, historical, sociopolitical and overall cultural context for the major playwrights and theatrical traditions. Significant dramatists and works from the Egyptian Ritual of 2500 BCE to

the Spanish Golden Age of 1640 CE are read, discussed and analyzed; the cultural framework of each period is examined. Film and video clips display performance traditions, theatre architecture, make up, costuming and performance styles. Oral presentations and attendance at play performances supplement the coursework.

Theatre Roots: Theatre History Emergence – 3.0 credits

TR109/TR109C Students trace the development of contemporary Western theatre by examining dramatic texts from 19th century realism to the present. The influence of Ibsen, Chekhov and Strindberg is emphasized. Students explore the conventions of each period, compare acting styles and analyze the role of politics, economics, and philosophy in developing theatre.

Theatre Roots: Theatre History:**American Evolution – 3.0 credits**

TR110 Students examine the expansion of drama and the development of theatre after World War II to the present day, including The American Musical, American Tragedy, The American Dream, American Realism, The Group Theatre, Repertory Theatres, Activism and the Changing Audience.

Great Playwrights: Eugene O'Neill, Tennessee**Williams, August Wilson – 3.0 credits**

TR201 Students explore the lives, historical relevance and major works of three American playwrights via readings, discussion, performance projects and filmed versions of plays. Eugene O'Neill's, Tennessee Williams', and August Wilson's major contributions to American theatre are explored.

Adaptations: Short Fiction and Drama – 3.0 credits

TR204 Great short fiction that transformed into films and theatre is studied. Students read classic and contemporary works, and analyze how the work was adapted into plays and films. The inspiration behind films like *Brokeback Mountain*, *All About Eve*, and shows like *Cabaret* and *Ballad of the Sad Café* is explored. Students also read classic stories by writers like Anton Chekhov, James Joyce, Carson McCullers, Christopher Isherwood and Lillian Hellman.

Great Playwrights of the Modern**Theatre: 1945-1975 – 3.0 credits**

TR205 Students are introduced to nine influential playwrights of the modern era and nine of their most significant plays. Political, poetic, philosophical, fantastic and darkly comic, these writers profoundly changed the way we experience theatre today. These examples of their work form a compelling portrait of our challenging times.

Henrik Ibsen, August Strindberg,**Anton Chekhov – 3.0 credits**

TR206 This course is an in-depth exploration of three playwrights (Henrik Ibsen, August Strindberg and Anton Chekhov) whose groundbreaking plays in the late 19th century led to the birth of modern drama. Works are examined in the context of the period's sweeping innovations in politics, technology, philosophy, art and literature.

History of American Musical Theatre – 3.0 credits

TR211 This course is a select, yet comprehensive study of the American Musical Theatre from 1875-1943, the dawning of the Golden Age of Musical Theatre is included.

A Decade of Pulitzer Playwrights – 3.0 credits

TR212 A decade of Plays (and playwrights) as explored through those honored with a Pulitzer Prize. This course examines original, distinguished plays that resonate with American life.

Theories of Theatre – 3.0 credits

TR213 Students explore the relationship between theatre performance and literature, and the cultural and political ideas at the heart of intellectual debate and creative artistic development. Material covered ranges from the ancient Greeks to contemporary realism and modern experimental theatre.

Romanticism in Music and Literature

TR214 Students survey the Romantic movement of the 19th century as it applies to the appreciation of classical music and literature. Artists explored may include ETA Hoffman, Mozart, Beethoven, Schumann, Wagner, Goethe, Byron, Shelley, Emily Bronte, Jane Austen and Edgar Allen Poe. Students develop an understanding of this key period, focusing on the invention of the Romantic Artist.

History of the Contemporary American Musical Theatre – 3.0 credits

TR215 This course is designed to give students a thorough understanding of the modern history of musical theatre, specifically from 1943 to the present.

African American Theatre – 3.0 credits

TR216 Students survey works written by African American playwrights either from the six different eras in African American history, or works depicting the following eras: African Arrival (1619–1776), Plantation Life & The Civil War (1776–1865), Reconstruction & The Harlem Renaissance (1865–1950), Jim Crow and the Civil Rights Movement (1950–1969), The Black Arts Movement (1970–1985), and The New Millennium (1985–2010).

Symbolism & Expressionism – 3.0 credits

TR217 At the turn of the 20th century, new ideas which challenged the supremacy of 19th century realism began emerging and seriously influencing the direction of modern drama and performance techniques. Symbolism and Expressionism were two important alternative artistic movements to emerge from this period and paved the way for most experimental theatre from the 20th century.

Dramatic Analysis – 3.0 credits

TR218 Students learn to look at plays as “blueprints” for production - how to break down a play into its parts, from plot components, to the exploration of style and genre. The course begins by examining Aristotelian methods and then investigating how dramatic structure has been altered and manipulated. The course ends in looking at adaptation and deconstruction.

Early Avant-Garde Theatre – 3.0 credits

TR219 Students focus on European Avant-Garde works in Theatre. The course covers Symbolists, the Post-WWI movements (Futurism, Dadaism, Surrealism and Expressionism), Brecht/Epic Theatre, Artaud and Theatre of Cruelty, Theatre of the Absurd and Beckett.

American Theatre in the 21st Century – 3.0 credits

TR220 Focusing on drama written since 2000, students explore the role that live theatre plays in contemporary American culture. The structure of the theatre industry, and how the contemporary American theatre is an indispensable asset in helping our country sustain its vigorous public culture is examined.

Multicultural Women Playwrights – 3.0 credits

TR301 Students survey works written by women for the stage. The women explored in this course vary in race, ethnicity, age and other factors that make up one’s culture.



Course Offerings and Descriptions: New York Campus

COURSE DESCRIPTION BY SUBJECT/ DEPARTMENT

Courses are subject to change each semester

ACTING DEPARTMENT

Acting I

1200/DT1200 – 6 HOURS WEEKLY

The principles and techniques of acting are introduced. Students acquire a disciplined body, a trained voice, and the ability to concentrate, observe, and fully use the imagination. Professional work habits and behavior are encouraged.

Acting I: Beginning Scene Study

5250 – 5 HOURS WEEKLY

In conjunction with Acting Technique, Voice and Speech and Improvisation, students explore the works of contemporary American playwrights, and learn basic elements of scene study. In addition to in-depth script and character analysis, students focus on the specifics of time, place, action language, and readings from various texts. Rehearsal techniques and the ability to develop strong characters are explored.

Acting I: Techniques

5255 – 5 HOURS WEEKLY

The principles and techniques of acting are introduced. Students acquire a disciplined body, a trained voice, and the ability to concentrate, observe, and fully use the imagination. Methods of capturing an audience's attention with presence and humanity are also learned. Techniques for demonstrating the "who, where, when and what" of storytelling are developed along with professional work habits and behavior.

Acting II: Scene Study

2200 – 6 HOURS WEEKLY

Acting II: Scene Study

DT2200 – 3 HOURS WEEKLY

Students further develop skills and techniques as actors, such as: achieving poise on stage; performing truthful physical actions, economy, specificity, spontaneity, and dedication to the rehearsal process.

Acting II: Intermediate Scene Study

6250 – 5 HOURS WEEKLY

In conjunction with Acting Technique, Voice and Speech and Improvisation, students explore the works of American playwrights from the 1930s-1950s. Students review the

processes of script analysis, scene analysis, and critical thinking, and character analysis by combining political, historical and societal elements in a context of the plays and playwrights.

Acting II: Techniques and Resources 6250 – 5 HOURS WEEKLY

Students further develop skills and techniques as actors, such as: achieving poise on stage; performing truthful physical actions, economy, specificity, spontaneity, and dedication to the rehearsal process. Technique and Contemporary Scene Study are emphasized.

Acting III: Intermediate Scene Study

3200 – 6.5 HOURS WEEKLY

Acting III: Advanced Scene Study

7250 – 7 HOURS WEEKLY

A rigorous course where the acquired techniques and resources of acting are put into practice, monologues, duet and group scenes are rehearsed to bring about truthful, exciting moments on the stage. Students gather the tools necessary to be successful participants in the rehearsal process and the performance of a play or movie. Each student demonstrates successful achievement of actor qualities such as: relaxed bodies and energized voices, movement with freedom and economy, grounding in sensory experience; imaginative play within given circumstances, dynamic storytelling and professional behavior.

Acting III: Scene Study

DT4201 – 2 HOURS WEEKLY FOR FIVE WEEKS

Students learn methods to further develop acting skills and techniques, with particular emphasis on technical, creative and imaginative skills.

Acting IV: Advanced Scene Study

4201 – 6 HOURS FOR FOUR WEEKS

Acting IV: Rehearsal Projects

8201 – 6 HOURS WEEKLY FOR APPROXIMATELY SIX WEEKS

Students learn methods to further develop acting skills and techniques, with particular emphasis on preparation for the showcase, technical, creative and imaginative skills.

Drama Performance Showcase**4200/8200** – 27.5 HOURS FOR FIVE WEEKS

Designed as a complete dramatic theatrical production, the guidance of a professional director is used throughout the audition process, rehearsals, and a fully-staged theatre production featuring scene work. Varied elements associated with a staged production, including costumes, sets and lighting are included.

Career Preparation**4100/8100** – 5 HOURS PER WEEK FOR TWO WEEKS

This is a ten-hour course in two sessions that acquaints students with the rudiments of the acting business.

Audition Techniques: Cold Reading**4262/8261** – 2 HOURS FOR FOUR WEEKS

Students are prepared for successful auditions in the entertainment industry. A "student" audition is transformed into that of a professional using audition preparation, presentation, professionalism and communication. Students learn how to quickly analyze what information is in a side and how to ask appropriate questions about sides. Prior coursework and skills learned from acting and musical theatre courses are applied to scene work.

Monologues for Auditions**4266** – 4 HOURS FOR FIVE WEEKS**Monologues for Auditions****DT4266** – 4 HOURS FOR FIVE WEEKS

In this fourth semester acting course, students apply acting basics from prior semesters to execute two contrasting monologues. Published material choices for the actor's type are explored. The actor's ability, professionalism and personality in an audition setting is developed.

Monologues for Auditions**8267** – 10.5 HOURS WEEKLY FOR FOUR WEEKS

In this fourth semester acting course, students apply acting basics from prior semesters to execute two contrasting monologues. Published material choices for the actor's type are explored. The actor's ability, professionalism and personality in an audition setting is developed. The course culminates with an industry professional panel that gives feedback about the audition process.

Alexander Techniques I**5266** – 2 HOURS WEEKLY

This course uses the classroom, daily life, and experiential assignments toward improving posture and carriage, balance, breathing, availability of movement, voice, focus, dynamic expression and creativity. The technique is applied directly to poems or monologues currently being worked on by students.

Alexander Techniques II**6266** – 2 HOURS WEEKLY

The on-going skill of releasing worn-out and inefficient patterns of body-mind choices is highlighted. This course builds on Alexander Technique I to better develop selfawareness. An evolving standard of head-neck-torso

integration within acting is highlighted. Further emphasis is on response patterns in the face of stimulus, and releasing body-based fear-reflexes that impact the freedom to act.

Elective I: Actor's Choice, Shakespeare**5290** – 2 HOURS WEEKLY

An introduction to Shakespeare focused on the mechanics of blank verse and the basic tool of the English-speaking actor. Mastering heightened language, acquiring a sense of style, analyzing structure, creating a truthful character through poetry, and relating these techniques to the creative process of acting and are also explored.

Heroic Acting**7280** – 2 HOURS WEEKLY

The development of a personal approach to performing in classic plays, and mastering techniques of scale are addressed. Analysis of classic texts, combining techniques of acting, movement, voice and speech, with an aim toward enriching creativity, imagination and aesthetic judgment are included. Classicism, neoclassicism, romanticism and more are explored from the actor's point of view. Major theatrical periods and complementary styles are researched. Dramatic and epic scene work, organic technique, style and content are included.

Performance Workshop: Conception to Production**8055** – 24 HOURS WEEKLY FOR THREE WEEKS

Under the guidance of a senior faculty member, students audition, cast, stage and produce a one-hour theatre production in an intimate black-box setting. Students experience the development of an ensemble theatre environment. By participating in an audition process, students are able to select a variety of theatrical material and present them to peers, who determine what material is produced in the workshop. Students work cohesively to select material and produce within a budget, and are responsible for all advertising, reservations, printed material and house managing aspects of the workshop. The three phases of the rehearsal process are emphasized.

Resume Workshop**8700** – 2 HOURS WEEKLY FOR TWO WEEKS

Students interact with faculty on the development of professional acting resumes. Important aspects of what to include, highlight, and trim are individually explored.

FILM AND TELEVISION**Acting for film and Television Workshop****4260** – 2 HOURS FOR FOUR WEEKS

Theatre acting techniques are adapted for film and television acting. Students become well-rounded actors capable of making appropriate adjustments for film and television.

Acting for Camera I**6260** – 4 HOURS WEEKLY

The basics of acting for film and television are covered. Students learn to become comfortable in front of the camera and to understand the basic techniques of film acting. The exercises are designed to mimic the tools needed while working with scripted scenes and on a set.

Acting for Camera II**7260** – 5 HOURS WEEKLY

This third semester course combines exercises and assignments in scene coverage and performance for the camera. Students work with film scripts while familiarizing themselves with acting for the camera. Technical elements and additional set ups are introduced. Coursework includes extensive work with a partner. Students are ultimately prepared to perform professionally and comfortably on a film set, and are knowledgeable in film vocabulary, technical aspects of film, and film history.

Final Film Project**8010** – 70 HOURS FOR TWO WEEKS

Scenes are chosen from existing scripts, and adjusted or rewritten (with a clear beginning, middle and end) for a short film. Actors can think 'outside the box' and ignore previous casting in regards to race and sex. Scenes are shot in and around the school with an experienced Director of Photography using professional equipment to enhance the quality and production value of the work. Scenes are then edited by the Director of Photography and director and include title cards, music and sound effects, which incorporates all the techniques learned in previous semesters. Edited scenes are screened at the end of the semester.

Auditioning for Film and Television**8260** – 6 HOURS FOR TWO WEEKS

Students prepare for Commercial, Voiceover and Television auditions. The dynamics of getting work in the competitive field are presented along with an in-depth understanding of how to gain representation and how to present oneself in the audition process.

IMPROVISATION

Improvisation I: Foundations**4265** – 2 HOURS FOR FOUR WEEKS

Designed to enhance the actor's range, imagination, spontaneity, physical choices and sensory awareness, students play honestly within a visceral environment, and skillfully interact with the needs and responses of fellow players. Coursework introduces a series of physical and mental exercises, and non-verbal and verbal problem-solving that specifically explores relationships. Actors are challenged to work in the present moment and be relaxed, find physical freedom and learn to integrate improvisation into acting.

Improvisation I**5265** – 4 HOURS WEEKLY

Designed to enhance the actor's range, imagination, and spontaneity, students play honestly within a visceral environment, and skillfully interact with the needs and responses of fellow players. Coursework introduces a series of physical and mental exercises, and non-verbal and verbal problem-solving that specifically explores relationships. Actors are challenged to work in the present moment, find physical freedom and learn to integrate Viola Spolin improvisation into acting.

Improvisation II**6265** – 4 HOURS WEEKLY

This course will be about making students better actors through Improvisation. The course will cover the fundamentals the students learned in the first semester and continue on into the dynamics of improvisation. This course will focus on: stretching self-awareness, eliminating inhibitions, sharpening language skills, enhancing agility and heightening of physical awareness in relation to space and story.

Improvisation III**7265** – 4 HOURS WEEKLY

The student's ability to observe, be observed, concentrate, imagine, contribute and continue to establish foundations to a heightened sense of physical and verbal freedom is emphasized. Actors are further challenged in many aspects, including voice and body awareness, and skillfully learn to translate, incorporate and stretch the foundations of individual and group improvisation work.

Improvologues**8264** – 3 HOURS WEEKLY FOR FOUR WEEKS

Training continues to employ non-verbal scenes, sensory improvisation exercises, repetition exercises, verbal improvisation techniques and scene work with improvisation foundations. Students learn to play honestly within a visceral environment and to interact spontaneously with the needs and responses of fellow actors.

STAGE COMBAT

Stage Combat I**5500** – 3 HOURS WEEKLY

Stage Combat is the theatrical representation of physical violence. Stage Combat WITHOUT a prop or weapon and basic unarmed stage combat techniques are taught. The principles of theatrical violence and its terminology are covered, along with the development of physical acting skills through isolation and objective/obstacle work.

Stage Combat II**6800** – 3 HOURS WEEKLY

Armed stage combat is introduced through the techniques of the single rapier, the weapon most associated with dramatic literature of the European renaissance. The history of the sword, theatrical fencing terminology and armed combat principles are covered.

Stage Combat III**7800** – 3 HOURS WEEKLY

Stage combat techniques including broadsword, rapier and dagger, and unarmed stage combat are practiced. Armed stage combat skills are further developed through rapier/dagger and broadsword techniques. Rehearsing and acting the fight is covered through armed and unarmed scene work.

Stage Combat IV**8800** – 3.5 HOURS WEEKLY FOR FOUR WEEKS

Armed stage combat is further explored through the introduction of eclectic weapon techniques (e.g. quarterstaff, knife, sword and shield). Students also experience the process of creating battle scenes on stage.

THEATRE HISTORY AND APPLICATION

Living Masterpieces of the Stage I

5257 – 2 HOURS WEEKLY

Students explore the development and elements of the Western tradition of theatre. The Greek playwrights, the Roman and medieval periods, and the Elizabethan and French neoclassicists, are covered. The course ends with the study of late 19th century writers and the beginnings of modern drama. Theatre is discussed in a historical, political and social context. The reading, discussion and analysis of plays are augmented by rehearsal and performance scenes from the works under consideration.

Living Masterpieces of the Stage II

6257 – 2 HOURS WEEKLY

Students explore the development and elements of the Western tradition of theatre. The Greek playwrights, the Roman and medieval periods, and the Elizabethan and French neoclassicists, are covered. The course ends with the study of late 19th century writers and the beginnings of modern drama. Theatre is discussed in a historical, political and social context. The reading, discussion and analysis of plays are augmented by rehearsal and performance scenes from the works under consideration.

VOICE PRODUCTION AND SPEECH

Voice and Speech Production I

1400/5400 – 4 HOURS WEEKLY

Students develop skills to speak a short text with resonant tone, sustained energy, clarity of thought and minimum muscular tension. A series of exercises to strengthen the vocal instrument are explored. Correct placement for long and short vowels, including strong and weak forms of words, rules for use of voiced "S" (s/z rule) and proper use of consonants in words are covered. Standard American (also called Neutral Speech) is practiced and the International Phonetic Alphabet is introduced.

Voice Production and Speech I

DT1400 – 2 HOURS WEEKLY

This course acquaints the dancer with the use of the body for sound and movement, and focuses on a deep connection to impulse and emotion in speech and sound as vital parts of a dancer's art. The anatomy and alignment relating to sound is overviewed, and how the voice works, resonant tone, breath support and diction is introduced. Clear thought and authentic connection are also explored.

Voice Production and Speech II

2400/6400 – 4 HOURS WEEKLY

The continuation of voice and speech improvement is emphasized, including: greater physical freedom and relaxation, increased breath capacity and control, more effective resonance, and increased pitch range. The concepts of scanning for verse and the orchestration of text are explored, including detail within phrasing (e.g. use of vowels and consonants for "coloring" of words) and vocal details such as builds. Compound vowels, use of liquid "U," R coloring, y endings, weak/strong word usage, syllabic consonants and aspirate

use of plosives are covered. Completed work on IPA and transcription of the sounds of American speech.

Elective III: Dancer's Choice

DT3400 – Voice Production and Speech II

2 HOURS WEEKLY

This course is a continuation of the Voice Production and Speech I course that acquaints the dancer with using the body for sound and movement. A deep connection to impulse and emotion in speech, sound and movement as vital parts of a dancer's art, is forged. The anatomy and alignment relating to sound is overviewed, and how the voice works, resonant tone, breath support and diction are introduced. Clear thought and authentic connection is emphasized, and exercises that open the body to full breath and bridge the breath to sound, movement/choreography and speech are explored.

Voice Production and Speech I

3400/7400 – 4 HOURS WEEKLY

Previous coursework is integrated to proficiently express the character's point of view in a clear and honest performance. Students are shown how acquired technical skills lead to becoming vocally expressive and illuminate the emotions the author or playwright intended to reveal. Students deepen their understanding of technical exercises, complex text, and sound through improvisational exploration, in which poems are explored to allow greater freedom of vocal expression. Students work on individual pieces, group exercises, consonant work and the connection of breath to sound. Exercises designed to deepen the actor's connection to breath, sound and words are added to allow greater freedom and depth of vocal expression.

Intermediate Voice Production and Speech

DT4400 – 2 HOURS FOR EIGHT WEEKS

The use of the body for sound and movement is explored. A deep connection to impulse and emotion in speech, sound and movement as vital parts of a dancer's art, is forged. The anatomy and alignment relating to sound is overviewed, and how the voice works, resonant tone, breath support and diction are introduced. Clear thought and authentic connection is emphasized, and exercises that open the body to full breath and bridge the breath to sound, movement/choreography and speech are explored.

Advance Voice and Speech

8400 – 3 HOURS FOR FOUR WEEKS

Training continues with more focus on individual work. Past exercises are reintroduced and preparation towards how to effectively continue training, the maintenance of training, and "where to go from here" are explored. Monologues and text are explored with various improvisational exercises designed to allow the actor greater freedom of vocal expression. Traditional script analysis (i.e. scoring) and the study of dialects are also introduced.

DANCE THEATRE DEPARTMENT

Theatre Dance I

1500/DT1500 – 2 HOURS WEEKLY

Dance and Movement for the Actor I

5500 – 3 HOURS WEEKLY

Students master professional ethics through the art of dance. The course focuses on: the ability to demonstrate and maintain proper alignment when exhibiting basic dance techniques while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic dance terminology; being “on the mark” spatially and musically; and developing the ability to work in ensembles.

Theatre Dance II

2500/DT2500 – 2 HOURS WEEKLY

Dance and Movement for the Actor II

6500 – 3 HOURS WEEKLY

Students master professional ethics through the art of dance. Building on previous material, the course focuses on: the ability to demonstrate and maintain proper alignment when exhibiting basic dance techniques while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic dance terminology; being “on the mark” spatially and musically; developing skills to work in ensembles; performance of a solo waltz, polka, and a simple partnered waltz.

Theatre Dance III

3500/DT3500 – 2 HOURS WEEKLY

Dance and Movement for the Actor III

7500 – 3 HOURS WEEKLY

Students master professional ethics through the art of dance. Building on previous material, the course focuses on: the ability to demonstrate and maintain proper alignment when exhibiting basic dance techniques while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic dance terminology; being “on the mark” spatially and musically; performance as a solo artist, a dance partner, and as an ensemble member. Students are divided into various levels based on skill.

Theatre Dance IV

4500 – 2 HOURS FOR FIVE WEEKS

Students master professional ethics through the art of dance. The course focuses on: the ability to demonstrate and maintain proper alignment when exhibiting basic dance techniques while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic dance terminology; being “on the mark” spatially and musically; performance as a solo artist, a dance partner and an ensemble member.

Jazz/Ballet IV

4521 – 2 HOURS FOR FIVE WEEKS

Students master basic jazz and ballet performance skills. The course focuses on: the ability to demonstrate proper alignment

while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic terminology; being “on the mark” spatially and musically; and developing the skills as a solo artist and ensemble member.

Dance Combinations for Auditions

4521 – 2 HOURS FOR FIVE WEEKS

Audition Movement

8550 – 2 HOURS WEEKLY FOR THREE WEEKS

Dance Combinations for Auditions

DT4544 – 2 HOURS FOR FOUR WEEKS

Students develop professional ethics through the art of dance. The course focuses on: the ability to demonstrate proper alignment when exhibiting basic dance techniques while performing throwaway combinations; improvement in flexibility, strength and control; identifying and demonstrating basic terminology; performing appropriate dance movements; being “on the mark” spatially and musically; and developing the skills as a solo artist and ensemble member.

Dance History and Application I

DT1550 – 2 HOURS WEEKLY

Students acquire a general knowledge of dance history from primitive dance through current expression in popular and musical theatre dance forms, is explored. Students learn excerpts and complete dances based on the historical material presented.

Dance History and Application II

DT2550 – 2.5 HOURS WEEKLY

Students receive a general overview of dance history from minstrel and vaudeville dance through current expression in popular and musical theatre dance forms, is explored. Students learn excerpts and complete dances based on the historical material presented.

Dance History and Application III

DT3550 – 2.5 HOURS WEEKLY

Students acquire a general knowledge of dance history from Romantic era Ballet through hip hop and break dance. Students learn excerpts and complete dances based on the historical material presented.

Theatrical Gymnastics I

DT2530 – 2 HOURS WEEKLY

Students develop basic skills in theatrical gymnastics and tumbling. The course focuses on: improving flexibility, strength and control, and performing the appropriate level of gymnastics movements.

Elective III: Dancer's Choice

Theatrical Gymnastics II

DT3530 – 2 HOURS WEEKLY

Students develop basic skills in theatrical gymnastics and tumbling. The course focuses on: improving flexibility, strength and control, and performing the appropriate level of gymnastics movements.

Dance Theatre Showcase**DT4100** – 27.5 HOURS WEEKLY FOR FIVE WEEKS

Designed as a complete dance theatrical production, the guidance of a professional director is used from the audition process, to a fully-staged theatre production featuring choreographed and scene work. Varied elements associated with a staged production, including costumes, sets and lighting are included.

Student Choreography Workshop**DT2400** – 6 HOURS WEEKLY FOR SIX WEEKS

Students employ their improvisation and choreography skills and experience working on production and performing. Students develop the ability to work as an ensemble in presenting a choreography workshop. Developing leadership skills as students direct other students in their own choreography and developing production skills such as music editing, costuming, props and stage managing is explored.

TAP**Tap I****1511/DT1511** – 2 HOURS WEEKLY

Students master basic tap performance skills, and focus on: demonstrating proper alignment while performing combinations; improvement in rhythm, coordination and musicality; identifying and demonstrating basic terminology; performing appropriate dance movements; and being “on the mark” spatially and musically. Students are divided into various levels based on skill.

Tap II**2511/DT2511** – 2 HOURS WEEKLY

Students master basic tap performance skills and improve skills learned in the first term. The course focuses on: the ability to demonstrate proper alignment while performing combinations; improvement in rhythm, coordination and musicality; identifying and demonstrating basic terminology; performing appropriate dance movements; being “on the mark” spatially and musically; and developing skills to perform as a solo artist. Students are divided into various levels based on skill.

Tap III**3511/DT3511** – 2 HOURS WEEKLY

Students master basic tap performance skills and improve skills learned in the second term. The course focuses on: the ability to demonstrate proper alignment while performing combinations; improvement in rhythm, coordination and musicality; identifying and demonstrating basic terminology; performing appropriate dance movements; being “on the mark” spatially and musically; and developing skills to perform as a solo artist and perform with others in duets and trios. Students are divided into various levels based on skill.

Tap IV**4511** – 2 HOURS FOR FIVE WEEKS**Tap IV****DT4510** – 2 HOURS FOR EIGHT WEEKS

Students master basic tap performance skills, and focus on: demonstrating proper alignment while performing

combinations; improvement in rhythm, coordination and musicality; identifying and demonstrating basic terminology; performing appropriate dance movements; and being “on the mark” spatially and musically.

JAZZ**Jazz I****1521/DT1521** – 2 HOURS WEEKLY

Students master basic jazz performance skills and focus on: the ability to demonstrate proper alignment while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic terminology; performing appropriate dance movements; and being “on the mark” spatially and musically. Students are divided into various levels based on skill.

Jazz II**2521/DT2521** – 2 HOURS WEEKLY

Students master basic jazz performance skills and improve skills learned in the first terms. The course focuses on: demonstrating proper alignment while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic terminology; performing appropriate dance movements; being “on the mark” spatially and musically; and developing the ability to perform as a solo artist. Students are divided into various levels based on skill.

Jazz III**3521/DT3521** – 2 HOURS WEEKLY

Students master basic jazz performance skills and improve skills learned in the first and second terms. The course focuses on: demonstrating proper alignment while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic terminology; performing appropriate dance movements; being “on the mark” spatially and musically; and developing the ability to perform as a solo artist. Students are divided into various levels based on skill.

Jazz IV**DT4520** – 2 HOURS FOR EIGHT WEEKS

Students master basic jazz performance skills and focus on: demonstrating proper alignment while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic terminology; performing appropriate dance movements; being “on the mark” spatially and musically; and developing the ability to perform as a solo artist and ensemble member. Students are divided into various levels based on skill.

Elective I: Actor's Choice**Jazz Dance****5590** – 2 HOURS WEEKLY

Students master basic jazz performance skills and focus on: demonstrating proper alignment while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic terminology; performing appropriate dance movements; and being “on the mark” spatially and musically.

BALLET/MODERN

Ballet I

1531 – 2 HOURS WEEKLY

Students master basic ballet performance skills and focus on: demonstrating proper alignment while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic terminology; performing appropriate dance movements; and being “on the mark” spatially and musically. Students are divided into various levels based on skill.

Ballet II

2531 – 2 HOURS WEEKLY

Students master basic ballet performance skills and improve skills learned in the first term. The course focuses on: demonstrating proper alignment while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic terminology; performing appropriate dance movements; and being “on the mark” spatially and musically. Students are divided into various levels based on skill.

Ballet III

3531 – 2 HOURS WEEKLY

Students master basic ballet performance skills and focus on: demonstrating proper alignment while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic terminology; performing appropriate dance movements; being “on the mark” spatially and musically, and developing the skills to command the stage as a soloist and perform basic partnering work. Students are divided into various levels based on skill.

CORE Technique I: Beginning Ballet & Modern Technique

DT1540 – 12.5 HOURS WEEKLY

Students master basic ballet and modern technique performance skills. The course focuses on: demonstrating proper alignment while performing combinations; improvement in flexibility, strength and control; performing appropriate dance movements; being “on the mark” spatially and musically, and developing the skills to command the stage as a soloist and perform basic partnering work. Students are divided into various levels based on skill.

CORE Technique II: Intermediate

Ballet & Modern Technique

DT2540 – 12.5 HOURS WEEKLY

Students master basic ballet and modern technique performance skills. The course focuses on: demonstrating proper alignment while performing combinations; improvement in flexibility, strength and control; performing appropriate dance movements; being “on the mark” spatially and musically, and developing improvisation and partnering skills. Students are divided into various levels based on skill.

CORE Technique III: Advanced Ballet & Modern Technique

DT3540 – 12.5 HOURS WEEKLY

Students master basic ballet and modern technique performance skills. The course focuses on: demonstrating proper alignment while performing combinations; improvement in flexibility, strength and control; performing appropriate dance movements;

being “on the mark” spatially and musically, and developing improvisation and partnering skills. Women have the option of working on Pointe techniques. Students are divided into various levels based on skill.

CORE Technique IV: Advanced Ballet & Modern Technique

DT4540 – 10 HOURS WEEKLY FOR NINE WEEKS

Students master basic ballet and modern technique performance skills. Building on skills learned in the first three semesters, the course focuses on: demonstrating proper alignment while performing combinations; improvement in flexibility, strength and control; performing appropriate dance movements; being “on the mark” spatially and musically, and developing improvisation and partnering skills. Women have the option of working on Pointe techniques.

INDIVIDUAL VOICE

Individual Voice I

1600 – 1 HOUR WEEKLY

Individual Voice I

DT2600 – 0.5 HOURS WEEKLY Students explore a healthy singing technique in individual lessons or in small groups. Skills developed are based on classical singing technique, including correct posture, breathing, release of physical constrictions and singing pure vowels. Vocal coordination for techniques applicable to all styles of musical theatre is strengthened, including legit singing, belting and mixing. Preparation of a classical songs and application of techniques to assigned musical theatre repertoire, is included.

Individual Voice II

2600 – 1 HOUR WEEKLY

Individual Voice II

DT3600 – 0.5 HOURS WEEKLY Students continue to explore a healthy singing technique in individual lessons. Difficulty of exercises and repertoire are adjusted as students progress. There is an increased effort to develop vocal coordination for techniques applicable to all styles of musical theatre, including legit singing, belting and mixing. Preparation of a classical songs and application of techniques to assigned musical theatre repertoire, is included.

Individual Voice III

3600 – 1 HOUR WEEKLY

Individual Voice III

DT4600 – 0.5 HOURS WEEKLY Students continue to explore a healthy singing technique in individual lessons. Difficulty of exercises and repertoire are adjusted as students progress. There is an increased effort to develop vocal coordination for techniques applicable to all styles of musical theatre, including legit singing, belting and mixing. Preparation of a classical songs and application of techniques to assigned musical theatre repertoire, is included.

Individual Voice IV**4600** – 1 HOUR WEEKLY

Students continue to explore a healthy singing technique in individual lessons. Difficulty of exercises and repertoire are adjusted as students progress. There is increased attention to application of vocal techniques to the repertoire chosen for Musical Showcase and Mock Audition Panels. Preparation and performance of one or more classical songs is included.

Elective I: Actor's Choice**Singing Technique****5690** – 2 HOURS WEEKLY**Vocal Performance: Beginning Technique****Individual Voice III****DT1690** – 2 HOURS WEEKLY

Beginning singers are introduced to the basics of healthy vocal technique and the principles of producing a free, unconstricted sound in singing. Skills developed are based on classical singing technique, including correct posture, breathing, release of physical constrictions and singing pure vowels. Students work in groups and individually to develop these skills. When possible, these skills are expanded to encompass the range of sounds in musical theatre including legit singing, belting and mixing.

MUSICAL THEATRE DEPARTMENT

Musical Theatre I: Techniques**1300** – 7 HOURS WEEKLY**Musical Theatre I: Techniques****DT2300** – 4 HOURS WEEKLY

Students explore basic acting and singing techniques, and the process of seamlessly integrating the two. Students develop analytical, rehearsal and performance skills to create and perform active, truthful and original solo song performances. Students' knowledge of the musical theatre repertoire from 1960 to the present is broadened.

Musical Theatre II: Performance Styles**2300/DT3300** – 6.5 HOURS WEEKLY

An intermediate course that builds on analytical, rehearsal and performance techniques taught in the first semester, the meaning of style based on investigation of composers, lyricists and song styles from 1866-1959 are explored. Research and song exploration help inform appropriate vocal, physical, acting and costume choices for the style of the composer, the lyricist, the history and the social behavior of the designated time period.

Musical Theatre III: Scene Study**3300** – 9 HOURS WEEKLY

Students explore and perform musical theatre scenes with integrated duets or trios, work on small group numbers and ensemble, and continue advanced solo work. Students are prepared for the complete demands of book musicals through scene and character analysis, to ensemble singing and taking direction. The development of detailed characterizations dictated by composer, lyricist and librettist; independently

preparing a scene prior to rehearsal and collaboration with directors, musical directors, and other actors, are highlighted. Cooperation, professionalism, and staying open to the creative process, are emphasized.

Musical Theatre Film Lab I**1320** – 1 HOUR WEEKLY

Students explore the importance of understanding Musical Theatre through viewing selected professional work on film. The material includes musicals from 1860 to the present, such as *The Black Crook* (1860) and *Show Boat* (1927). Students examine how these selections influenced the musicals of today, and serve as an example for developing a greater understanding of the level of excellence required in performance class. Knowledge of Musical Theatre History and Repertoire is provided by watching award-winning performances by great actors in musicals written by great composers and lyricists.

Musical Theatre Film Lab II**2320** – 1 HOUR WEEKLY

Students continue to explore the importance of understanding Musical Theatre by viewing original performances by Broadway legends. The material viewed serves as an example for developing a greater understanding of selected styles. Films continue from *Show Boat* (1927) through *Fiorello!* (1959), revealing how various styles of musical theatre evolved. The material helps familiarize students with various styles of writing and performing in American Musical Theatre.

Musical Theatre Preparation for Auditions**4310** – 6 HOURS FOR FIVE WEEKS

Students are prepared for professional musical theatre auditions and the theatre business. Getting and keeping work, along with career suggestions are covered. Students explore creating a resume, getting effective head shots, and choosing songs suitable for auditions. Musical Theatre selections include full songs and 16-bar cuts. The course culminates with an industry professional panel providing feedback about the audition process.

Musical Theatre Preparation for Auditions**DT4310** – 4 HOURS FOR NINE WEEKS

Students continue to review the process of combining singing and acting techniques, and their application to 16 bar audition songs. The selection of appropriate and effective song choices for auditions is investigated. Two selections of 16 bar cuts of songs are prepared, and one or two selections are performed for a panel of industry professionals.

Audition Preparation Seminar**4710/DT4710** – 2 HOUR SEMINAR

Students are introduced to auditioning techniques, including music preparation and resume production.

MUSICIANSHIP

Musicianship I

1340 – 2 HOURS WEEKLY

Using techniques from dance, musical theatre, theatre, voice and diction, this course improves music literacy techniques and integrates them with eurhythmic and traditional music pedagogies. These techniques are combined to enhance sight-reading, and connects the notation of music to performance choices when auditioning, rehearsing and performing. Weekly sight-readings and written assignments from various sources are given. Students are divided into various levels based on skill.

Musicianship II

2340 – 1.5 HOURS WEEKLY

Students continue to sing in two, three and four-part harmony, complex melodic structures, song forms and score preparation. Sight singing techniques while acting and dancing are covered in greater depth.

Music Audition Preparation

DT4320 – 2 HOURS FOR NINE WEEKS

Students learn basic techniques to excel in a Broadway level music rehearsal. The course focuses on: sight-reading music, pitches and rhythms; Italian music terminology; following a music score for the purpose of solo and ensemble singing; creating and teaching choreography; experiencing singing while dancing; singing harmonies; professionally preparing and presenting music to an audition pianist, and learning repertoire for roles in which students are cast upon graduation.

REHEARSAL PROJECT

Performing Art Practicum

1100/2100/3100 – 7 HOURS WEEKLY MINIMUM

A journal is used as actors document time spent outside the classroom observing and documenting life around them. A combination of activities such as: viewing performing arts-related events, viewing film, television and videos, listening to recordings, writing, reading or observing are documented and facilitated by a faculty member.



Learning Facilities

Classroom

AMDA classroom facilities consist of column-free dance studios, a variety of acting studios, a multitude of individual voice rooms, black box theatres and general education classrooms.

Classes at the New York campus are held at 211 West 61st Street and at the Ansonia, located on 73rd Street at Amsterdam Ave.

Classes at the Los Angeles campus are held at 6305 Yucca Street and 1777 Vine Street.

Library

The AMDA Performing Arts Library houses an extensive collection of performing arts materials, including over 75,000 individual pieces of sheet music, 6,000 play scripts, nearly 1,000 piano/vocal scores, 800 songbooks, 900 libretti, 300 screenplays, 2,000 audio recordings, 2,000 video recordings, numerous biographies, autobiographies, reference sources and additional research materials.



COST OF ATTENDANCE

Tuition and Fees

The following is the direct cost of education for one academic year. Each year's price depends on the semester in which the student begins taking courses. Housing costs are subject to change each year. These housing costs are for students living in AMDA's student housing. Students who choose to secure housing on their own should expect housing costs to be higher than those listed here.

2012/2013 (2 semesters)	Conservatory Program	Bachelor of Fine Arts Degree Program
Tuition and Fees:	\$31,308*	\$31,308*
Housing and Fees:	\$6,700*	\$6,700*
Books and Supplies:	\$1,000*	\$1,000*
Total Tuition and Housing:	\$39,008*	\$39,008*
Total Program Charges	\$64,616*	\$129,232*

**Estimated Charges: AMDA reserves the right to adjust tuition, housing, and other fees, if necessary. Balances may be paid either in full or on a payment plan. Accounts with past due balances are subject to late payment fees.*

Rates are specific only to entering students for Fall '12, Spring '13 and Summer '13.

Living Expenses

Living expenses for the year are estimated to be about \$200 per week. This estimate includes the cost of food, transportation, laundry and miscellaneous living expenses. Please remember that this is an estimated average cost, and individual student expenses may be more or less than this amount depending on personal needs and living habits. Students are encouraged to make a budget for their living expenses. Students who would like additional assistance and budgeting resource materials may contact the Financial Aid Department.

Books and Supplies

Book requirements vary based on the semester and the program of study. Estimated costs for textbooks for the first academic year are approximately \$1,000 for both the Conservatory students (two-year programs) and Bachelor of Fine Arts students (four-year programs). Students will be provided detailed information regarding books and supplies upon acceptance.



FINANCIAL PLANNING

FINANCIAL AID

Financial aid assistance is available to help pay for the student's education. Major forms of financial aid include gift aid (grants and scholarships) and self-help aid (loans and work). In order to be considered for most financial aid programs, students must first complete the FAFSA. AMDA awards several million dollars in institutional funding (scholarships and grants) to students each year. Our financial aid packages can encompass institutional, federal, state and private funding programs. Below you will find a complete list of all financial aid programs, including the eligibility criteria for each one. For additional information please refer to our website at www.amda.edu.

Institutional Funding GRANTS AND SCHOLARSHIPS

AMDA Scholarships

Institutionally funded, merit-based awards given to students based on the results of the audition and application process.

Criteria: Audition and application for first year admission.

AMDA Grant

Institutionally funded, need-based awards given to students based on the FAFSA.

Criteria: Financial need-based on results from the FAFSA.

AMDA First Year Summer Grant

Institutionally funded, need-based awards given to students who begin study during the summer semester.

Criteria: Results of FAFSA and financial need.

Federal, State and Private Funding Federal Grants and Work Study Programs

Federal Pell Grant

Federally funded, need-based grant program.

Criteria: Financial need as determined by filing the FAFSA.

Federal Supplemental Educational Opportunity Grant

Federal and institution funded, school administered, need-based grant program.

Criteria: Available to Pell eligible students.

Cal Grant

State funded; California offers a grant to eligible students who are residents and attending the Los Angeles campus. The state determines the criteria for eligibility and award amounts.

Criteria: California state residency; attend the Los Angeles campus. Must file the FAFSA prior to March 1 in order to be considered for the entitlement program; based on financial need and high school/college GPA verification.

Federal Work Study

Federal and institution funded, school administered student employment program.

Criteria: Financial need; student interest; U.S. citizen or permanent resident. Must file FAFSA form.

Loan Programs

Federal Stafford Loans

Stafford loans are educational loans that need to be paid back. Loans are guaranteed by the federal government and funded through the United States Department of Education.

Criteria: Students must file a FAFSA form to participate in federal loan programs.

Federal Parent PLUS Loans

A parent or guardian can apply for a non-need-based, low-interest government loan. These funds can be applied toward the student's tuition, supplies, housing and other eligible school expenses.

Criteria: Credit approval of the parent applying.

Private/Alternative Loans

Parents and students may apply for a range of credit-based, privately funded loans through a bank of their choice. Applicants may borrow up to the cost of the student's attendance less any financial aid as determined by the AMDA Financial Aid Department.

Students will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund, and that, if the student has received federal student financial aid funds, the student is entitled to a refund of the moneys not paid from federal student financial aid program funds.

DISCLOSURE – AMDA SIMPLE TUITION LENDER LIST

Simple tuition provides students and parents with a list of lenders that AMDA recommends for alternative loan options. Please note that you are not limited to using one of these lenders. You are welcome to secure a loan from any lender you wish. The lenders we have chosen to list on our simple tuition site are listed because we feel they are excellent, reputable lending institutions with which we have a solid history. We feel they all provide good customer service, competitive interest rates/fees and excellent repayment options. Please also note that we strongly recommend you use all of your federal student loan eligibility before determining your need for an alternative loan.

Tuition Refund Information

Cancellation Policy

The student has a right to cancel the enrollment agreement and receive a refund of charges paid through attendance at the first class session, or the seventh day after enrollment (whichever is later) by providing a written notice to the Director of Education.

Refund Policy

Students have the right to a full refund of all charges if the enrollment agreement is cancelled prior to or on the first day of instruction. In addition, the student may withdraw from a course after instruction has started and receive a pro-rated refund for the unused portion of the tuition and other refundable charges, provided the student has completed 30% or less of the instruction. If the school cancels or discontinues a course or educational program, the school will make a full refund of all charges. Refunds will be paid within 45 days of cancellation or withdrawal. The return of federal funds will be administered in accordance with the United States Department of Education regulations.

The amount of the refund shall be the amount the student paid for instruction multiplied by a percentage based on the number of weeks attended, less the \$50 non-refundable application fee. This calculation is based on a per semester basis.

Withdrawal Policy

Withdrawal Policy Acknowledgment: This information is provided to ensure that AMDA students and other individuals who are responsible for paying the student's educational expenses are fully aware of the policies regarding withdrawals and refunds and/or credits. AMDA defines withdrawals as voluntary withdrawals, dismissals or suspensions. The student is required to sign a Withdrawal Policy Acknowledgment Form before attending classes. If the student is not financially responsible, the person responsible for the student's educational expenses must sign the form in addition to the student.

It is AMDA's policy that as of the first day of the semester, students are responsible for charges as follows:

- If the student withdraws, the student may be eligible for a refund and/or credit of a portion of the tuition paid. There are no credits or refunds for housing fees or housing charges.
- If the student withdraws, the student should complete the appropriate documents through the Education Department in order to be eligible for a refund and/or credit of a portion of the semester's tuition charge.
- If the student withdraws, AMDA uses the last date of class attendance as the date of withdrawal. Calculations regarding tuition refunds and/or credits are based on the withdrawal date.
- In order to be eligible for a refund and/or credit, the amount of payments made to the student's account must be greater than the amount due to the school after the withdrawal calculation in accordance with this policy.
- For the Conservatory Program, after nine weeks of classes in a semester, there are no tuition refunds. For the Bachelor of Fine Arts Program, after five weeks of classes in a semester, there are no tuition refunds.
- This policy applies to all withdrawals, dismissals and suspensions. Reasons for dismissal from AMDA include but are not limited to:
 - a. Failure to meet the standards of satisfactory academic progress in the program. (A grade point average that falls below 2.0 in any semester and/or in the cumulative GPA or, for Conservatory students, not completing 900 clock hours within your first year or, for Bachelor of Fine Arts students, not completing two-thirds of attempted credit hours.
 - b. Failure to fulfill financial obligations in any student accounts, including tuition and housing charges.
 - c. Failure to meet AMDA's academic standards (such as attendance requirements), and/or professional standards, including personal conduct in school or school-related facilities (i.e., housing). Appraisals of behavior are at the discretion of AMDA staff and/or housing personnel.

AMDA complies with the U.S. Department of Education's policy on the return of Title IV Federal Funds (R2T4). No Title IV funds will be returned to the lender or to the Department of Education if the student withdraws, is dismissed, or suspended after completing 60% (Conservatory) or 30% (Bachelor of Fine Arts) of the semester for which the funds were awarded. However, if the student withdraws, is dismissed or suspended before completing 60% (Conservatory) or 30% (Bachelor of Fine Arts) of the semester, funds will be returned by the school based on the percentage of the program completed by the student. In the event that the student is responsible for returning funds previously disbursed, AMDA will notify the student of this responsibility. If Title IV funds are returned, resulting in a balance on the student's AMDA account, the student is required to pay the school directly. Please review the complete Return of Title (R2T4) policy.

Student Tuition Recovery Fund

The State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by students in educational programs who are California Residents, or are enrolled in a residency program attending certain schools regulated by the Bureau for Private Postsecondary Education.

Students may be eligible for STRF if they are a California resident or are enrolled in a residency program, prepaid tuition, paid STRF assessment, and suffered an economic loss as a result of any of the following:

- The school closed before the course of instruction was completed.
- The school's failure to pay refunds or charges on behalf of the student to a third-party for license fees or any other purpose, or to provide equipment or materials for which a charge was collected within 180 days before the closure of the school.
- The school's failure to pay or reimburse loan proceeds under a federally guaranteed student loan program as required by law or to pay or reimburse proceeds received by the school prior to closure in excess of tuition and other costs.
- There was a material failure to comply with the Act or the Division within 30 days before the school closed or, if the material failure began earlier than 30 days prior to closure, the period determined by the Bureau.
- An inability after diligent efforts to prosecute, prove, and collect on a judgment against the institution for a violation of the Act.

Students may also be eligible for STRF if they were unable to collect a court judgment rendered against the school for violation of the Private Postsecondary and Vocational Education Reform Act of 1989.

Students must pay the state-imposed assessment for the Student Tuition Recovery Fund (STRF) when all of the following apply:

- a. The student is in an educational program and is a California resident, or is enrolled in a residency program and prepays all or part of the tuition either by cash, guaranteed student loans, or personal loans, and
- b. The student total charges are not paid by any third-party payer such as an employer, government program or other payer unless they have a separate agreement to repay the third party.

Students are not eligible for protection from the STRF and are not required to pay the STRF fee if either of the following apply:

- a. The student is not a California resident or is not enrolled in a residency program, or
- b. The student's total charges are paid by a third party, such as an employer, government program or other payer, and the student does not have separate agreement to repay the third-party.



GRADING PROCEDURES

Grades are assigned as follows:

Grading Procedures and Grading		
A	<i>Excellent</i>	4 points per credit/clock hour
B	<i>Good</i>	3 points per credit/clock hour
C	<i>Average</i>	2 points per credit/clock hour
D	<i>Poor</i>	1 points per credit/clock hour
F	<i>Failure</i>	0 points per credit/clock hour *
P	<i>Pass</i>	0 points per credit/clock hour **
I	<i>Incomplete</i>	0 points per credit/clock hour ***
W	<i>Withdrawal</i>	0 points per credit (Bachelor of Fine Arts Program only)
W/F	<i>Withdrawal/Fail</i>	0 points per credit (Bachelor of Fine Arts Program only)

Course grading is determined by course syllabi requirements. Each absence may potentially lower the student's grade.

* Course failure may result in academic probation and/or possible dismissal from program. (See Academic Regulations for more information)

** Pass/Fail courses must be passed in order for the student to remain in satisfactory academic standing. (See Academic Regulations for more information)

*** An Incomplete grade will be counted as "0" points per credit until an earned passing grade is recorded. If the passing grade is not earned within a stated date during the immediately enrolled term, and by the midpoint of the semester, the "I" will revert to an "F."

Grade Point Average: AMDA students are required to maintain a minimum GPA of 2.0 per semester. GPA's are calculated based on the term and cumulative points and are based on the earned credits rather than the attempted credits. Students with less than a 2.0 cumulative GPA risk dismissal from the program; In this instance, students may opt to submit an enrollment appeal statement to maintain their enrollment status. Students with final grades of "I" (Incomplete) and/or with grades of "F" (Fail) must be resolved. Students with unresolved failure and/or incomplete grades are ineligible to graduate.

Note: A grade of plus (+) or minus (-) may be issued but does not affect the student's semester and cumulative GPA calculation.

Grade Reports: Students are able to view all midterm and final grades via their Online Student Record. Students with holds on their accounts will need to be cleared in order to be able to view and access their online account.

Incomplete Grade: As a general policy, grades of "I" are given only under special circumstances. The faculty member teaching the course and the Education Department may grant a temporary grade of "I"; in that case, it is the student's responsibility to fulfill the requirement to earn a passing grade by the stated time frame and no later than the midpoint of the following semester's enrollment. Earning a passing grade replaces the grade of "I." If the "I" is unfulfilled, the "I" will revert to an "F." A grade of Incomplete does not impact the GPA but is calculated towards total credits attempted.

ACADEMICS

Failing Grade (F): The Conservatory curriculum is designed for students to take courses sequentially. Students earning a final grade of "F" (Fail) in a primary course (Acting, Musical Theatre or Dance Theatre) for each of the certificate programs may be ineligible to progress into the next semester.

Failed courses need to be repeated in the subsequent semester depending on course scheduling availability. Conservatory students who receive a failed course grade will be required to repeat the class. Bachelor of Fine Arts students who receive a failed course grade will be required to repeat the class if the class is designated as a core requirement. Students may select an alternate class selection for courses not deemed as such. Contact the Education Department for guidance through course selection. Students with failing grades and with GPA's less than the required 2.0 minimum may be dismissed and are ineligible to graduate. Additional tuition/fees for repeating course(s) will be assessed.

Grade Appeals

Final Grade Inquiry: Students who wish to have their final grades evaluated further may submit the Final Grade Inquiry Form within two weeks after the end of the term. The form is to be submitted to the attention of the Education Department. The student section of the Final Grade Inquiry Form must be completed prior to submitting the form for processing. Incomplete forms will not be processed. The Final Grade Inquiry Form will be forwarded to the appropriate faculty for evaluation. Upon resolution, a copy of the form will be provided to the student and a copy is retained on record.



ACADEMIC REGULATIONS

Satisfactory Academic Progress

Satisfactory Academic Progress (SAP): Federal regulations require the Financial Aid Department to monitor the academic progress of students receiving financial aid. Satisfactory Academic Progress (SAP) is defined as the successful completion of course work toward an eligible certificate or degree.

SAP standards apply to all students but students will be in jeopardy of losing their institutional and federal financial aid eligibility if they fall below AMDA SAP standards. These standards apply to the student's entire academic record at AMDA, whether or not financial aid was received for prior terms of enrollment.

Academic Requirements and Review Process

The Registrar's records are reviewed at the end of each term to determine compliance with the SAP standards for the prior semester. The Financial Aid Department notifies students who have not achieved the established satisfactory academic progress standards by letter of their academic probation or academic ineligibility status.

There are three components to these standards:

1. Failure to meet the minimum cumulative grade point average.
2. Minimum grade point average. The SAP standards require a 2.0 cumulative grade point average (CGPA). Some scholarships may require a higher CGPA than the minimum required to remain in good standing.
3. Failure to meet minimum clock-hour or credit-hour requirements.

Minimum clock hours: Students are required to earn 900 clock hours per academic year (two semesters). In the event that the student should repeat an entire semester, the student would need to earn 900 clock hours over a period of two consecutive semesters.

Exceeding the Duration of Eligibility

The Conservatory Program at AMDA is a four semester program; any student enrolled more than six semesters will lose financial aid eligibility for the duration of their program. Respectively, the Bachelor of Fine Arts Program is an eight semester program [students with approved transfer credit may complete in less than eight semesters]; any student enrolled in more than twelve semesters will lose financial aid eligibility for the duration the program.

Residency Requirement

Students enrolled in the Bachelor of Fine Arts (Bachelor of Fine Arts) Program must complete a minimum of 25 percent of their degree credits in residence in order to qualify for graduation at AMDA. Students in the Conservatory Program must complete 100 percent of their program clock hours in residency at AMDA in order to qualify for graduation. Courses that do not apply toward program requirements may not be used in the calculation of residency.

Academic Violations

AMDA's rigorous curriculum is demanding. The Education Department makes every effort to support students in their studies and promote their success while at AMDA. The following steps may be taken should the student struggle with any of the following: academics, attendance, work ethic, classroom behavior, preparation, faculty concerns or anything negatively affecting the student's progress.

Academic Warnings

Academic Warnings are issued by faculty members and should be taken very seriously as an indication of the student's failure to comply with standards and regulations. Forms are completed by instructors and provided to the Education Department. Students will be contacted upon receipt of an academic warning. Students who have earned a GPA of less than 2.0 are placed on academic warning for the consecutive semester. During the Academic Warning semester, financial aid eligibility is maintained.

Academic Probation

During the consecutive semester, failure to clear the Academic Warning status (GPA earned is below the 2.0 GPA minimum for two semesters), places the student on an Academic Probation. Students who do not clear the Academic Warning probation risk the loss of financial aid funding and may be ineligible to progress into the next semester; students in this category may appeal. Each probationary period pertains to the current semester's enrollment unless otherwise stated. Students may also be placed on Academic Probation without prior notice when any initial act, omission, or accumulated absences or tardiness are deemed grave enough to require such action by the administration. Students who do not clear probation in a given semester may be ineligible to progress into the consecutive semester.

Dismissal

Students may be dismissed from AMDA for reasons including but not limited to the following:

- Failure to meet the standards of Satisfactory Academic Progress (SAP) in the program (semester or cumulative GPA may not fall below a 2.0).
- Failure to fulfill financial obligations in any student account including tuition and housing.
- Failure to meet AMDA's professional standards and expectations as stated in this catalog including
 - personal conduct in school and school-related facilities (e.g. housing). Appraisals of such behavior are at the
 - discretion of AMDA staff and/or housing personnel.
- Failure to meet attendance standards.
- Failure to comply with AMDA's Audition Policy.

Students residing in AMDA housing are required to vacate immediately upon dismissal.

Withdrawal and Leave of Absence

Withdrawal Policy

Bachelor of Fine Arts students may withdraw from a course within the second to the Bachelor of Fine Arts students may withdraw from a course within the second to the fifth week of the semester. A "W" (Withdrawal) will be recorded on the student's official transcript. Tuition charges are unaffected. Conservatory students enroll for the entire program; students do not have the option for course withdrawal.

Bachelor of Fine Arts students who withdraw after the end of the fifth week of the semester will have a W/F (withdrawal/fail) recorded on their official transcript. This designation constitutes a failed course and will affect the student's GPA. Courses that are designated as core requirements must be repeated successfully in order to receive credit. Courses not considered core requirements may be fulfilled with an alternate course selection. Exceptions to this policy will apply only to situations where there are mitigating circumstances which will be determined by extensive evaluation and granted only on a case-by-case basis. Students are liable for full tuition charges. Students cannot be guaranteed a

specific semester for repeating a class; the ability to enroll in any class is always contingent on schedule availability.

Voluntary Withdrawal

Withdrawing from AMDA means discontinuing attendance in all courses/program in which the student is enrolled.

In the event that the student withdraws, the student is required to meet with the Education Department to initiate the withdrawal process and complete an exit interview with all applicable departments. It is important to note that students who withdraw are not automatically granted readmission. Any student who withdraws (voluntarily or involuntarily) must apply for readmission (see *Requirements for Readmission* below).

Students who voluntarily withdraw will receive a prorated refund on tuition payments already received. Students will not receive credit for withdrawn courses.

Involuntary Withdrawal

AMDA may withdraw the student under the following conditions:

- Violation of Probation: Any student who is found responsible for academic or conduct violations while on probation will be withdrawn from AMDA.
- There are occasions where AMDA may determine that the student is unable to engage in the basic required activities necessary to obtain an education in the enrolled course of study. Such a situation may occur when the student is unable to achieve academic progress. It may also arise when the student impedes upon the progress of others with unsatisfactory behavior. In the event that such a situation arises, AMDA will conduct an individualized assessment of the student in order to determine whether the student may remain enrolled in the program. The student will have a reasonable opportunity to be heard and respond before a final decision is made.
- In exigent circumstances, AMDA may take immediate measures to dismiss or withdraw the student. If such an instantaneous measure is necessary, the student will immediately thereafter be given an opportunity to be heard and to present their position and any information the student would like to be considered.

Students involuntarily withdrawn may apply for Conditional Readmission to AMDA (see *Requirements for Readmission* below).

Enrollment Cancellation

The student has a right to cancel their enrollment agreement and receive a refund of charges paid through attendance at the first class session or the seventh day after enrollment (whichever is later) by providing a written letter to the Director of Education. In addition, the student may withdraw from a course after instruction has started and receive a prorated refund for the unused portion of the tuition and other refundable charges, provided the student has completed 60% or less of the instruction. If the school cancels or discontinues a course or educational program, the school will make a full refund of all charges. Refunds will be paid within 30-45 days of cancellation or withdrawal. The return of Federal funds will be administered in accordance with the United States Department of Education regulations. The amount of the refund shall be the amount the student paid for instruction multiplied by a fraction, the numerator of which is the number of hours of instruction which the student has paid.

Leave of Absence

An approved Leave of Absence (LOA) is a temporary interruption in the student's education for a specific period of time in an ongoing program when the student is not in academic attendance. Students must formally request a Leave of Absence if they intend to maintain their enrollment status with the Education Department at AMDA. Failure to request a Leave of Absence may result in loss of good standing with AMDA. For U.S. citizens or permanent residents receiving Federal and/or private loans, the funds already received by the student are to be returned to the lender, depending on the date of the student's withdrawal. Federal grant awards such as FSEOG, Pell and Institutional awards (e.g. AMDA scholarships) may also be decreased.

Leaves of absence for up to one semester are granted to students who anticipate returning to AMDA to complete their studies. Students requesting a LOA must be in good standing and making satisfactory academic progress toward a program. Students are required to officially notify the Education Department in writing for reinstatement prior to resuming their studies at AMDA. Students who do not return to continue their studies at AMDA within one academic year will be withdrawn from the program. The withdrawal date in the student record will be the last date of attendance.

A Leave of Absence must fall into one of the following categories:

Medical Leave: In the event that the student develops a health issue or injury that impacts attendance or class participation, the student is urged to consult with a member of the Education Department to discuss taking a Medical Leave of Absence from AMDA. Documentation from a physician or qualified medical practitioner is required for an approved Medical Leave of Absence. Likewise documentation from a physician or qualified medical practitioner approving the continuation of studies at AMDA is also required and should be submitted with the Application for Readmission. If there is sufficient information to suggest that, as a result of physical or psychological illness, the student is engaging in or is likely to engage in behavior that could lead to injury to self or others, AMDA may place the student on a Medical Leave of Absence for reasons of personal or community safety.

Family Care: If the student is presented with childcare issues, loss of family member or unexpected medical care of family, the student may request a Leave of Absence. Leave of Absences for family care will be granted on a case by case basis.

Military Duty: In the event the student is called to active duty U.S. military service prior to a semester, a copy of their military orders must be provided to the Education Department at AMDA to arrange for a military leave of absence. Military leave of absence is available only to students in receipt of U.S. military active duty orders.

International students may ONLY apply for a Medical Leave of Absence. Leaves of Absence will likely affect their student visa status. International students should consult with an International Student Advisor prior to taking a Leave of Absence. While on a Medical Leave of Absence the international student may remain in the U.S.

Readmission Policy

Readmission is only for students who have previously attended AMDA, did not yet earn a certificate or degree, and wish to return to continue their studies. Applying for Readmission does not guarantee readmittance. Circumstances and qualifications change over time, therefore, AMDA does not assume students are similarly qualified or prepared to return for study until the readmission process is completed. Four or more semesters of non-enrollment require an application for Conditional Readmission and may require an audition.

To be considered for readmission:

1. All outstanding financial commitments to AMDA must be met.
2. The Application for Readmission must be received at least four weeks prior to the beginning of the desired semester for enrollment.
3. If any other institution was attended since leaving AMDA, official transcripts must be received as part of the reapplication process. Performance courses are ineligible as transferable credit; however, general education courses will be evaluated for possible transferability and upon approval may apply toward the degree.
4. If withdrawal and/or non-enrollment was medical or mental health-related, documentation from a medical professional must be submitted with the application verifying medical clearance to return to AMDA without restrictions.

Unconditional Readmission

Students who are in good standing with the Academy are eligible for unconditional readmission. This means that as a result of their readmission the student may return to normal academic studies at AMDA and is subject to current tuition and fees, program requirements, and college policies and procedures.

Conditional Readmission

Students who are not in good standing with AMDA since their departure may apply for Conditional Readmission (with exception to students who were dismissed).

Outside Studies

Students may not take classes or lessons outside AMDA in any performance-related topic other than Dance while enrolled at AMDA without permission from the Education Department. Outside dance classes are allowed and may be taken without AMDA's permission.

Attendance Policy and Standards

Attendance Policy

A performing artist's professional development is critically dependent upon attendance and participation in classes. Absence from class or rehearsal is a lost experience, training that cannot be made up in any other context, therefore class attendance is of paramount importance. AMDA students are expected to attend all classes, every day, according to the posted schedule throughout the term. Absences are recorded daily. AMDA does not grant approved or excused absences. All absences are treated equivalently whether due to illness, outside event, family obligations, etc. Absences remain on record and the student is responsible for any missed class work/assignments. Please note that absences may delay or nullify Title IV funds and other Financial Aid.

Clock Hours (Two-Year Conservatory Programs)

A clock hour is measurement of one hour of scheduled, supervised instruction/studio time (class time), and a minimum of one hour per week of independent student preparation and outside rehearsal time.

Credit Hours (Bachelor of Fine Arts Programs)

Critical Studies/Classroom Instruction/Lecture

One credit hour of Critical Studies (courses designated as "Critical Studies" are either lecture or seminar based courses, often referred to as "General Education" or "General Studies" courses) represents one hour per week of scheduled class/seminar time and at least two hours of student preparation time.

Performance Immersion

One credit hour of Performance Immersion (courses designated as "Performance Immersion" are performance-based courses, often referred to as "Studio" courses) represents two hours per week of scheduled, supervised instruction/studio time (class time), and a minimum of two hour per week of independent student preparation and outside rehearsal time.

FULL-TIME ENROLLMENT REQUIREMENT

Full-Time Enrollment (FTE)

To maintain full-time enrollment status, AMDA students must be registered for a minimum of:

- 12 credit hours per semester for the Bachelor of Fine Arts Program
- 24 clock hours per week for the Conservatory Program

For the Bachelor of Fine Arts Programs, enrollment status at full-time is considered a credit load of 12–15 credits per semester, 9–11 credits are considered at three-quarter time, 6–8 credits are considered half-time and 6 credits or less is considered less than half-time (part-time). AMDA expects all students to maintain a full-time credit load, guiding them to a timely program completion and keeping them immersed in their program and associated activities.

Students in the Conservatory Program are required to register for the entire semester's curriculum of 450.0 clock hours for each of their four semesters and are considered full-time.

Bachelor of Fine Arts students approved to enroll for less than a full-time course load in any semester during their course of study at AMDA must be aware they may not be making normal academic progress and must accept the consequences of a possible delayed graduation date. Only by special petition to the Director of Education and under the most unusual circumstances may students reduce their academic load below full time. Students may petition to be part time through the last day to drop classes [first five business days of the semester]. After that date students may only withdraw from a class thereby maintaining the same enrollment status.

Students' Rights and Privacy

AMDA values the educational experience of the student as central to our purpose and designs all our policies and programs to maintain or improve on that experience. Students who have any concerns, grievances or complaints should immediately bring them to the attention of a faculty or staff member. If informal means are not available to satisfactorily resolve a specific concern, AMDA maintains an internal procedure to receive and resolve formal student concerns. Students may register any personal or curricular concerns with the Education Department or the head of any specific department associated with the concern.

Family Education Rights and Privacy Act (FERPA)

To comply with the Family Education Rights and Privacy Act of 1974 (the Buckley Amendment), AMDA has established the following policy:

Academic and financial aid records may be inspected for accuracy by a currently enrolled student and in the case of a financially dependent student (as determined by federal guidelines) by the responsible parent(s) or guardian(s) and the student. An appointment must be made at least one week in advance of the date an individual wishes to inspect files.

Parental financial statements for the dependent student may not be inspected by the student unless parents provide written consent for the student to do so. Information in the student's academic file is restricted to the student, parent or guardian of a dependent student, and any individual employed by AMDA who has a legitimate educational interest in it. Release of restricted information to all other individuals requires the student's written consent.

The school is permitted to release the following directory information without the prior consent or knowledge of the student: name, date of birth, enrollment status, program of study, dates of attendance, whether a certificate has been granted and the date (if any) that it was awarded, previous educational institutions attended, home and campus addresses, telephone numbers, parents' names. Students have the right to restrict the disclosure or release of any or all directory information. Requests must be submitted in writing to the Education Department within five days of the beginning of a semester.

AMDA considers its students to be mature, responsible adults. We encourage students to take part in shaping their education and in handling all situations that are presented to them. It is an integral part of the student's training to develop a responsible attitude when dealing with both personal and professional situations.

If the student is over the age of 18, AMDA will not notify parents of any illness, regardless of its nature, without the student's approval and consent. However, if the student is deemed financially dependent upon their parents, we may notify them of withdrawals and dismissals, regardless of the student's age.

General Rights and Responsibilities of Students

As the student, it is your responsibility to:

- Review and consider all information about AMDA before enrollment
- Accurately complete all requested information in a timely manner
- Understand and comply with all AMDA policies and deadlines
- Provide all documentation, corrections, and new information required
- Notify AMDA of any changes to your application
- Read and understand all forms that you are asked to sign
- Repay any student loans which you have borrowed
- Fulfill your financial obligations to AMDA in a timely and complete fashion
- Attend entrance and exit interviews with the Education Department
- Notify AMDA of any change of address, name, or attendance status
- Understand AMDA's refund policy
- You have the right to ask AMDA:
 - » About instructional programs, facilities and faculty
 - » The cost of attendance and the refund policy
 - » What financial assistance is available
 - » Procedures and deadlines for submitting applications and fees
 - » How it selects financial aid recipients
 - » How financial need is determined
 - » How much of your financial need has been met
 - » To explain each type of assistance in your financial aid package
 - » The name of its accrediting agency
 - » How and when funds will be received
 - » About student loan repayment provisions
 - » To reconsider an aid package, if a mistake has been made or financial circumstances change
 - » How satisfactory progress is determined and measured
 - » What it means if your Student Aid Report (SAR) is selected for verification and what documents you will be asked to submit in that process.

Grievance Procedures

A grievance procedure is provided for the timely and equitable disposition of student complaints alleging unlawful discrimination on the basis of race, creed, color, national or ethnic origin, age, sex (including sexual harassment), marital status, or disability in any educational or employment program, policy, or practice of AMDA for which the student is otherwise qualified. All students of AMDA may use this procedure. A copy of the full procedure is available in the Education Department.

Any AMDA student who believes that they have been the victim of discrimination should initially attempt to resolve the matter informally with the Education Department, Director of Administrative Services, or a designated member of the administrative staff.

Cases involving discrimination and especially sexual harassment are particularly sensitive and demand special attention to the issue of confidentiality. Dissemination of information relating to any matter of discrimination shall be limited to only those directly involved in the reporting and resolution process to ensure that the privacy of those involved is assured to the furthest extent possible.

Every effort will be made to maintain confidentiality in discrimination matters so that members of the AMDA community may use the grievance procedures without fear of reprisal or retaliatory action.

Americans With Disabilities Act (ADA)

It is AMDA's policy not to discriminate on the basis of disability in any of its educational services, programs or activities. A disability is a physical or mental impairment that substantially limits one or more of the major life activities of an individual, a record of having such impairment or being regarded as having an impairment.

AMDA is committed to providing reasonable accommodations and modifications in policies, practices or procedures when modifications are necessary to avoid discrimination on the basis of disability unless making the modification would fundamentally alter the nature of the service, program or activity, or would result in undue financial and administrative burdens. AMDA will provide reasonable modifications for eligible students who have temporary or permanent health impairments, learning disabilities, psychological disorders and/or other disabilities.

AMDA complies with the Americans with Disabilities Act and has the following guidelines for determining a student's eligibility for a reasonable accommodation(s) of a qualifying physical or mental disability:

- AMDA students requesting accommodations for a disability must provide professional and certified documentation of the disability to the Education Department. The student is responsible for obtaining this documentation at their own expense. The student must provide the documentation to AMDA in a timely manner to allow AMDA reasonable time to consider and act upon the requested accommodation(s).
- The professional documentation must have been completed by a qualified, certified and/or licensed professional (physician, health care provider, or psychologist/psychiatrist) that has experience with adolescent and adult populations. The professional's credentials must appear on the documentation, and the documentation must be dated within three years of the request for accommodation.
- The documentation for verifying a Learning Disability must include the testing procedures followed with the instruments used to assess the disability, the test results and a written interpretation of the test results by the professional. (The instruments selected must be reliable and valid for use with an adolescent or adult.) Documentation of a physical or mental impairment alone may not be sufficient to require that the student be provided a reasonable accommodation. It must be demonstrated that the impairment rises to the level of a disability according to the Americans with Disabilities Act, and that the accommodation requested is reasonable; i.e., the impairment must substantially limit or restrict a major life activity, and the accommodation requested must not fundamentally alter AMDA's academic program.
- The Education Department will review the professional documentation and consult with the student and any medical professionals to determine whether the request for accommodation is reasonable and can be implemented by AMDA. When necessary, specific academic departments may be consulted regarding the accommodation requested. In the event that more than one form of accommodation is possible, AMDA reserves the right to select the form least burdensome to the school.
- Any student dissatisfied with any decision affecting a request for accommodation has the right to appeal the decision to the Executive Director or Managing Director in accordance with AMDA's policy against discrimination and sexual harassment and related "Grievance Procedures."
- All medical documentation submitted by the student in connection with a request for an accommodation will be kept confidential in accordance with legal requirements.

AMDA ACCREDITATION AND APPROVALS

The American Musical and Dramatic Academy (AMDA) is a private 501(c)(3) not-for-profit educational institution incorporated in the State of New York with a branch campus in Los Angeles, California. AMDA is approved to operate as a post-secondary educational institution in California by the California Bureau for Private Postsecondary Education and in New York by the New York State Education Department. AMDA is an accredited institution of the National Association of Schools of Theatre (NAST).

Accreditation

AMDA is an accredited institutional member of the National Association of Schools of Theatre (NAST).

NAST, founded in 1965, is an organization of schools, conservatories, colleges and universities. It has approximately 162 accredited institutional members. It establishes national standards for undergraduate and graduate degrees and other credentials. Institutional Membership is gained only through the peer review process of accreditation.

National Association of Schools of Theatre
11250 Roger Bacon Drive, Suite 21
Reston, VA 20190-5248
Phone: 703-437-0700
www.nast.arts-accredit.org

Approvals

In California

Bureau for Private Postsecondary Education

AMDA is a private institution that is approved to operate under the Bureau for Private Postsecondary Education within the Department of Consumer Affairs of the State of California.

Any questions the student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at 2535 Capitol Oaks Drive, Suite 400, Sacramento, California, 95833, www.bppe.ca.gov, toll-free telephone number (888) 370-7589 or by fax (916) 263-1897.

The student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling (888) 370-7589 toll-free or by completing a complaint form, which can be obtained on the bureau's Internet web site www.bppe.ca.gov.

In New York

AMDA is authorized to operate in New York under Section 803 of the Not-for-Profit Corporation Law.

Veterans Administration

AMDA is approved to train veterans and other eligible persons.

International Students

AMDA is approved to accept International Students eligible under U.S. and State Education Codes for post-secondary admission and who meet application and admission eligibility criteria.

CAMPUS SERVICES

Admissions

The Admission Department staff travel extensively, helping prospective students understand AMDA and the application process. Students may already be familiar with some of the Admissions staff. AMDA's Admission Advisors visit high schools, attend college fairs, host several open house days throughout the year, coordinate auditions on and off campus and organize new student orientations.

Alert System/Emergency Notification

AMDA utilizes "Everbridge" as the emergency notification system. Communication for emergency situations is delivered via text message to mobile devices and email.

Campus Safety and Security

The Security Department provides security and safety to all students, faculty, staff and visitors in and around AMDA Buildings. The Security Department is responsible for protecting property in and around AMDA Buildings, recording campus crime statistics in compliance with the Clery Act and maintaining lost and found at campus buildings.

Education Department

The Education Department supervises and coordinates academic programs and all aspects related to the training at AMDA. The staff is available to answer questions regarding schedules, teachers, classes, school procedures, rules and regulations, transcripts and/or enrollment verifications. The Education Department oversees all areas of student services including: graduation, reception, residential life and housing, security, student activities, AMDA merchandise, student employment via Federal Work-Study, international students' visa status and other co-curricular programs. Students should bring all questions, concerns and ideas about their academic experience to the Education Department Staff. Please Note: There are Residential Assistants (RAs) living in each AMDA Housing facility who are also available to assist students.

Facilities Department

The Facilities Department staff members provide cleaning and repair services to keep AMDA beautiful, clean and safe.

Faculty

Since 1964, AMDA's mission has been to provide an ideal environment in which performers may thrive. To realize that goal, the school opened its doors to the best and the brightest performing arts professionals in the world. The unrivaled access and industry insight our faculty members provide enables us to graduate business-savvy working professionals each and every year. Faculty biographies, qualifications and contact information are listed on AMDA's website at www.amda.edu/faculty/all/

Financial Aid Department

The Financial Aid Department administers federal and AMDA financial aid. The Financial Aid Department also houses information regarding scholarships and the Federal Work-Study Program. Contact the Financial Aid Department for information about any of the various aid programs and for application materials necessary to receive financial assistance at AMDA.

ABOUT US

Financial Strength

There is no pending petition in bankruptcy against AMDA, nor is AMDA operating as a debtor in possession. AMDA has not filed any such petition within the preceding five years, or has had a petition in bankruptcy filed against it within the preceding five years that resulted in reorganization under Chapter 11 of the United States Bankruptcy Code.

International Student Services

During the application process, the Admissions Department will assist international students with their international student documentation. Once enrolled, the Education Department assists international students with any advisement needed throughout their enrollment at AMDA.

Production Department

The Production Department oversees all technical aspects of performances. The Production Department also arranges for all audio-visual, costume, editing and film production needs.

Student Accounts / Bursar

The Student Accounts / Bursar's Department is available should questions arise regarding tuition, payment agreements or any concerns relating to financial matters. Students may also discuss effective ways to budget their money. The Bursar's Department is located at each campus: New York 212-787-5300 or 800-367-7908, Los Angeles: 323-469-3300 or 866-374-5300.

Veteran's Educational Benefits

AMDA is an approved school to train veterans and others eligible for benefits. To learn more about eligibility for VA benefits as a dependent or for veteran chapter status, contact the VA directly at (888) 442-4551 or visit the website at www.gibill.va.gov

Alumni Office

AMDA has a strong tradition of supporting our alumni well beyond graduation. AMDA has an Alumni Office housed in the Los Angeles campus which supports both campuses. This office maintains an alumni database with approximately 5,000 names and contact information. Data is collected at each graduation and entered into the database, which is then updated as alumni news becomes known to us. Frequent alumni e-Blasts help to keep alumni informed of AMDA activities, and the Alumni Spotlight magazine keeps the alumni, current students and faculty, as well as the entire AMDA community informed of the amazing accomplishments of our graduates.

Alumni play a critical role in all AMDA activities. Many alumni are active in the recruitment and selection of prospective students by referring talented performers to the admission staff and participating in national and international audition and selection processes. Numerous AMDA alumni are part of the administration and teaching faculty, present workshops, and serve as Ambassadors in the U.S. and abroad.

Activities and news involving AMDA alumni should be sent to the Alumni Office using the link on the Alumni Office webpage at: www.amda.edu/alumni

Administration Directory

Administrative staff, contact numbers, and emails are listed on AMDA's website at www.amda.edu/about-amda/administration/

Board of Directors

David Martin, President and Artistic Director of AMDA

Jan Martin, Executive Director of AMDA

Nancy Sullivan, Chairman of the Board

Elisa Lefkowitz

Sharon Kelley

Steven Dornbusch

Molly Zieminski

CATALOG DISCLAIMER

AMDA continuously updates information in the Course Catalog making every attempt to maintain current and accurate information. However, all content including course descriptions, faculty listings, program and degree requirements, tuition and fees, and policies and programs described herein are subject to revision, change, addition and deletion without notice.

Catalog Effective 10/22/2012-10/11/2013

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